HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

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GIVE A STAR A BREAK

8,000 Druggists Insulted by Old Vaudeville Gag as Used on Radio

Chicago, May 5.

Radio entertainers are finding that their audiences are not becoming more sophisticated, but are constantly getting more sensitive. Ether ridicule has become the most touchy explosive of them all with more and more people suddenly getting notions that they, or somebody they know, are being made the goat. Dial fans take quick offense at what they believe to be slights to their religion, nationality, city, school, make of auto, political party, or the way they comb their hair. It may be just a yen by many to write a squawking letter, but the radio men can't take that chance.

It was thought that the limit had been reached when a local station drew more than 8,000 protesting letters when one of its entertainers cracked that he couldn't become a druggist because he didn't know how to make sandwiches. This gag has been used for years in

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MOTHERS RUIN CHANCE FOR GIRLS IN CHORUS

More new girls in New York seeking places in the new Earl Carroll, George White and Flo Ziegfeld shows than ever reported before. According to a checkup last week on the unusual number, the main lines must be running in excursions.

Most of them make for the different producers' offices without trying a casting office.

Among many noticed around were young girls accompanied by their mothers. The mothers did more to get the girls rebuffed on the first try than anything else.

Legit Coming Down

Cincinnati, May 5.

Legit stock at the Cox theatre, in the form of the National Players, has started to battle the picture houses on admission by advertising in this way:

"Live actors and music at the price of a movie—50 cents."

The Cox is a first class legit house and its stock uses the best play releases for that field.

SENTENCED TO FILM

Louisville, May 5.

Hoping that George W. Warren, 37, would benefit from the moral of a picture, Judge Neil W. Funk sentenced him to spend two hours viewing a film. Warren was arrested charged with drunkenness. He said he wasn't working but had been a soldier for five years.

"I am going to sentence you to see the greatest crime picture I ever saw," Judge Funk said, reaching in his pocket for a theatre ticket that he handed Warren.

Experience

A hosiery dealer who formerly angeled a number of Broadway shows appeared last week as a producer on his own.

But not with his own money. He found an angel.

AIR EXCHANGE WITH GERMANY

Berlin, April 24.

Negotiations between John W. Elwood, the vice-president of the National Broadcasting Company of New York, and the Reichsrundfunkgesellschaft, Berlin (Berlin broadcasting station), have been concluded.

Elwood left Berlin, after all points regarding an exchange of programs between New York and Berlin had been settled. The two Germans who carried on these negotiations were Dr. Kurt Magnus, manager of the Reichsrundfunkgesellschaft, and the former Secretary of State, Dr. Hans Bredow, broadcasting commissioner.

About 18 months ago a contract was concluded between the two companies which will now be realized. Toward July 15, the program exchange will commence.

Every three weeks a German hour will be transmitted from Berlin to New York on short waves and then will be relayed all over the United States. This is one of the best means of promoting friendly relations between the two countries, it is claimed. Famous German artists, scientists, politicians, etc., will be invited to talk to America. The Bayreuth festivals will be broadcast. Broadcast will be used to make propaganda for visiting Germany.

Free Girl Acts with Ad Truck Caravan on Coast

Los Angeles, May 5.

New type of outdoor attraction is being framed here by Harry Matthews, former Fanchon & Marco stager, who is building a 15-truck advertising show to carry 40 girl performers. These outfits will be rented to manufacturing companies for displays of their commodities.

Matthews is getting $75 weekly for each truck and its trailer. Trucks will form the sidewall of a tent, which will be a free admission affair. The 40 girls will do ground and aerial acts in the inclosure.

Outfit goes on the road May 20, opening at Ventura for a three-day stand.

IS BEBE'S PLEA FOR FILM ACTOR

Miss Daniels Says Producers' Attitude Toward 'Names' All Wrong—Are Signed and Dropped Too Fast—Material the Main Requisite, but Studios Won't Analyze—Ruin Spirit

'I WAS OUT—AND HOW'

Because a film star appears in bad pictures is no more reason for being "through" than a stage star unfortunate enough to get poor plays for several seasons. This hazard in a stage career is always recognized, excused and tolerated, but as soon as the picture star is not "box office" a few times, that's the finish or nearly so.

This is all wrong and is wrong because picture producers' entire attitude toward stars is wrong, says Bebe Daniels.

"The way producers find a person over night just because they happen to have hit in one thing is as ridiculous and wrong as the way producers kick out a star as

(Continued on page 12)

Goat Gland Med Guy, Aired by U. S., Goes Mex with a License

Galveston, May 5.

Dr. John R. Brinkley, "goat gland specialist," who was ruled off the air in the United States, has obtained a license to build a 50,000-watt station at Villa Acuna, Mexico, across the Rio Grande from Del Rio, Texas. Brinkley plans to sell medical advice over the air.

Formerly of Milford, Kan., the doc's license to practice in that state was revoked on grounds of fraud and unprofessional conduct. He operated a hospital there for years, making old men young with transplanted goat glands. Charges were made against him by Dr. Morris Fishbein of the American Medical Association.

Chaplin Snubs a King

Paris, May 5.

Latest move of Charles Chaplin is to snub King George.

Chaplin has refused to appear at the command performance in London, as his invitation was sent to the Hotel Crillon, Paris. Chaplin says that as he had already left and his movements are given world-wide publicity, the King or his secretary should have known better.

First Class Trans-Atlantic Travel 50% Off, and Little Hope of Increase

Travel abroad from the U. S. fell off 50% the first four months of this year as against the same length of time in 1930. Steamship companies estimate the summer's decline will be another 50% under the preceding year. The drop in first class passengers going to Europe from Jan. 1 to May 1 was 7,000 on one of the biggest boats alone.

Paris has felt and will feel the lessened tourist trade from the States, Paris always looking forward to the chump Americans for its big clean up. The luxury reputa-

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Paris in Panic

Paris, May 5.

Night club business here is so bad conditions are critical. No Americans, no money and grief all around.

Number of complaints recently that the Palm Beach Gold bar is serving cheaply adulterated drinks, despite fancy prices. At the Monseigneur, last year's smartest night club in Paris, talent is having difficulty collecting salaries.

That Americans have failed to materialize this season in their usual procession has even Joe Zelli, oldest of the night club operators here, worried. Joe is laying off all advertising and publicity for the time being and looking around into other fields.

3 WORST SHOW TOWNS IN U. S.

A group of showmen decided last week that the three worst towns in the U. S. for show business are Memphis, Toledo and Birmingham, in that order.

The same men selected Detroit as the prize show town of the country with Chicago second, and New York third. Selections were made without regard to existing business conditions.

Memphis and Toledo are theatrically known as six-day towns, with theatres closed on Sunday. Another show day weekly wouldn't help either, it was agreed.

With these selections, St. Paul and Syracuse have lost their reps as the other Holy Weeks for the theatres.

Pulling Up a Chair

Hollywood, May

Ranch Boys, air feature over KTM, announced that they would personally deliver autographed photos to all in this area who wrote or 'phoned. Result was around 1,900 responses.

Studio official thought each cow puncher could deliver 50 photos a day, and that the eight of them could clean up the work in a week. Boys don't think much of this idea, saying there's no use rushing in and out of houses without sampling the home made cake, etc. They now figure they won't be through until sometime in the summer.

VALLEE, SOLO, AS JUVE IN 1ST STAGE ROLE

Rudy Vallee, without his band, will be the juve lead and feature of the next White's "Scandals." He was booked for the show by NBC's artist bureau upon receipt of a release from picture house engagements by Paramount-Publix.

The placing of Vallee solo in the musical by NBC is with a view of building him up into something new in belief that Vallee has reached the top as a meg crooner. He's a juve type and will be steered into such roles by the broadcasting company in all his future stage work, besides continuing to double on the air.

Although on the other side of the operation fence through its connection with CBS, Paramount-Publix did not withhold its consent for Vallee's release to NBC for the stage show idea. It is understood to have been mutually agreed that Vallee will return to the picture house circuit for a time following his first show part.

Pope's Address on Disk Is Worst Bootleg Flop

Los Angeles, May 5.

Biggest flop in discs locally is a bootleg recording of the Pope's address in Latin as recently broadcast.

Local music and department stores each ordered around 100 of the records, figuring the Mexican population.

Five sales at one store topped the list, with several others reporting no sales, although the records got window displays.

FILM CRUSADERS

Burbank, May 5.

First National's crusading series will be extended to "How Long?" Theme of the film is to be "How long is America going to stand for it?".

Plot is based on what might happen in the future if an aroused nation should decide to resort to measures other than the courts as regards the gang thing.

It's an original by Waldemar Young and Wilson Mizner.

Hollywood 'Honorary Stars' Salaried But Idle—Punch Drunk from Waiting

Hollywood, May 5.

Saddest or the softest spot in a studio—depending on how they look at it—is held by the 50 or more players drawing regular salaries on studio contracts but never given a chance in a picture. Every studio has a quota. They get a blare of publicity when engaged and are then forgotten.

Hardest work this faction does is pose for publicity stills. Some hang on through a couple of options without doing more than a bit.

This constitutes a break.

If the player is satisfied with a life of ease there's no complaint. Some take it philosophically and wonder how long the easy money will continue. Many, though, find it tough to wait. They call on the casting director, execs and others, and want to know why they're not working, why they're being kept on salary, and when do their careers start?

One girl has been under contract two years, put on as a sort of understudy to one of the studio's big stars. The girl has been attending dramatic and voice schools most of that time. The burning ambition to become a star herself, which she says she had when engaged, has changed to humble gratitude.

Desperate

She wants to do her benefactors favors. She asks if she can't pose for publicity stills, if they won't use her for stand-ins on the set, or any other odd jobs. She'd run errands if they'd let her. The girl's parts have been bits, far between. On her third option the studio is still promising.

Somebody thinks these players are okay or they wouldn't stay on, but directors and supervisors never pick them for parts of consequence. As one of the buried said, "We're Hollywood's honorary stars."

DAISY DEVOE ON STAGE FOR GUARANTEE OR %

Chicago, May 5.

Daisy DeVoe, former secretary to Clara Bow, who figured in front page publicity recently, is being submitted here for either vaude or burlesque on guarantee and percentage.

No info made public as to what kind of an act the Coast girl contemplates doing on the stage.

Fox's 2 Unusual Films

Hollywood, May 5.

Fox is occupied at the moment in building two stories in unusual ways. One is being shaped around a title and another around old footage.

First chore assigned to William Anthony McGuire is to write a story around the title "She Wanted a Millionaire."

"Island of Desire," original Spanish picture by Dwight Cummings, will utilize a number of South Sea island shots made by Fox several years ago. Idea is that the story will be built around the footage they have so as to utilize all of it.

Lord on Radio Shorts

Another rural character for Radio shorts will be Phillips Lord from NBC. Lord broadcasts as "Seth Parker." Lord goes to the Coast in August, and Louis Brock will work with him on the stories.

Radio also has Chic Sale under contract for six shorts.

Deak Filmward

Another legit filmward when Lewis Deak, gen. mgr. for Edgar Selwyn and now in New York, goes to Hollywood. Expects to leave in about three weeks.

Understood that Deak will be a film assistant to Selwyn. Latter is with Samuel Goldwyn.

The darkest hour in any man's life is when he sits down to plan how to get money without earning it.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

A Blow

Hollywood, May 5.

Robert Gleckler, after a year of small and mediocre parts, gave up and started driving east last Saturday (2). Yesterday (Monday) Universal wanted him for a strong support part.

His agent is trying to locate him somewhere in South Dakota where he will visit on his way to New York.

Academy's Drive for Members–Agents' Request

Hollywood, May 5.

B. P. Schulberg and Academy officers are to be hosts to about a hundred newer film celebs at a dinner tomorrow (Wednesday) night. Affair is to be at the Paramount studios.

Speeches are to follow and invitations will be extended to join the Academy. This is the only way of gaining members and invitations are first recommended by a membership committee.

At an Academy board meeting, also Wednesday, it is expected that the agents' association will ask appointment of a joint producers' committee to codify agents' relationship and iron out existing problems.

Sure Publicity

Hollywood, May 5.

Pola Negri arrived Monday (4) on the Pathe lot. She announced she's not through with matrimony and is secretly engaged to an anonymous "big business man in the east."

Co-incidentally with her arrival here the local papers discovered that her late husband, Prince Mdvani and Mary McCormick were married in Paris 17.

Radio's Comics Create New Ticklish Situation

Hollywood, May 5.

The big o.k. given Robert Woolsey's "Everything's Rosie" at a local preview has caused a ticklish situation at Radio, as Bert Wheeler's "Too Many Cooks" did not fare so well. Studio is now considering cutting out the solo picture each is supposed to do on the year's program to prevent any come-down in the reputation of either comic.

Dorothy Lee will again be in the next Wheeler-Woolsey "Full of Notions," starting soon. Program calls for three pictures, with Wheeler and Woolsey teamed, in addition to the solos, now out. Miss Lee goes into all of them.

Young Beaton Dead

Hollywood, May 5.

Donald Beaton, 21, son of Welford Beaton, editor and publisher of "The Film Spectator," died May 3 from a lingering tropical disease which he had been combating for four years.

Young Beaton was an associate editor of "The Spectator."

Just a week before his death, Beaton's first book, "Who's Your Hero?" had been accepted for publication by Lippincott's.

Studios' 5th Deb

Hollywood, May 5.

Another society ingenue signed, making Hollywood's fifth, when Adrienne Ames was secured for Paramount by B. P. Schulberg after seeing her photographs.

Girl was previously reported having affiliated with Goldwyn.

WEATHER

London, May 5.

Heavy rain spoiled the week-end show biz.

Provincial influx was under normal and strong counter attractions in the sporting world helped pull matinee figures down.

Paris, May 5.

Rain helped biz a little over the week-end.

Couldn't make up for a very bad week though.

WILL MAHONEY
In Earl Carroll's "Sketch Book"

The Newark "Star Eagle" said, "In 'Sketch Book' you will find Will Mahoney grabbing off the applause in a manner that will leave you limp. His eccentric dancing is something that grows on the spectator and he climaxes the evening with his dazzling dance on the Mahoneyphone."

Direction
RALPH G. FARNUM
1560 Broadway

DIETRICH DOWN TO EARTH, TALKING

Hollywood, May 5.

Dressed a-la-Garbo, with pockets in her skirts, Marlene Dietrich is back and with a changed attitude towards newspapermen. To show how she feels she carries cigarets just for them, she said, despite she no smoke herself.

In interviews Miss Dietrich is gracious instead of her former high-hat attitude, saying newspapers misquoted her previously.

Before leaving Berlin, Miss Dietrich induced Paramount to purchase "An Entirely Different Woman," novel by Froeschl. Studio is preparing this as the second of the two pictures she will make during her present six-month stay.

Says she came here only to be directed by Jos. Von Sternberg, although she would like Lubitsch as a megger too, if he spoke better English. If the director's English goes haywire, she thinks, so will hers.

The German girl explains that her husband didn't come with her because in Hollywood he would be Mr. Dietrich. He preferred accepting a production job at Par's Joinville studios. Maria, her five-year-old daughter is with her but doesn't like either pictures or her swimming pool. She may do a bit in one of Par's kid films.

Von Sternberg is still occupied with cutting of "An American Tragedy" and won't be able to start on Marlene's next film for three weeks yet.

Russian with Hopes

Hollywood, May 5.

Boris Pilniak, Russian writer, is here hoping to connect in pictures.

It was at the welcome to America party for Pilniak that Theodore Dreiser took his sock at Sinclair Lewis.

Arliss Retiring?

Hollywood, May 5.

George Arliss, reports have it, will retire to England after one more picture for Warners, to follow "Alexander Hamilton."

"Hamilton" is now in work.

J. J. Murdock Back

J. J. Murdock reached New York Saturday from Hollywood.

He will remain east over the summer.

Eleanor Hunt's Shorts

Hollywood, May 5.

Eleanor Hunt, brought here for the femme top spot in "Whoopee," is at Universal as lead in Slim Summerville shorts.

Series of 10 will have Summerville playing the part of a marine.

Frantic Search for Stories Includes High Pressure "Politics" in the East

Story competition has become so keen among film producers that nearly everything now is bought before publication or, if a play, before production on the stage. Eastern story buyers are even going as far as to entertain agents in the hope of getting first crack at galley proofs, with several recent instances on the record where material has been bought after seeing the first few thousand words.

The company getting the fastest okay from the Coast and enough of an appropriation to buy, is the winner in this high pressure bidding. One of the difficulties pointed out is the competition among the producers themselves. Some of the lesser companies, unable to make an offer over the telephone on a moment's notice, have very little chance in this market. It is claimed by story agents that Metro is consistently the highest bidder, most of the story-buying being on the New York end and in the hands of officials who have authority to put through a quick purchase for this firm.

Heavy Politics

In no other branch of the business is the agent so faced with politics and "ins" as that surrounding the selling of stories for the screen. Many are the cases where studio story editors go far out of their way for an "in" with an agent in an effort to get a break for his company on available material, and material that has yet to be published.

Because producers feel that it is unwise to purchase stories or plays too far in advance, due to ever-changing public taste, many believe this must eventually lead to greater dependence on studio staff writers. Picture firms like to reverse the process by having publishers, or play producers, come to the studios and screen writers for their rights, instead of vice versa, as now, but that is the Utopia as regards this particular condition.

"Skippy's" Tragedy

Los Angeles, May 5.

Parental ambition for their boy as a screen actor ended in tragedy for a vaudeville act out here.

When they heard that "Skippy" was to be made as a picture the parents, then in the east, scraped enough money together to come west. There was no doubt in their minds that their child was the ideal personification of the kid character.

The day that Paramount sent back word that the boy would not do for the title part, the mother suffered a complete mental collapse. She is now in a sanatorium—it is hoped temporarily.

Fox-Metro Casters Looking Over Each Other's Minors

Hollywood, May 5.

Fox and Metro are co-operating more closely in an effort to put their minor contract people to work. These are generally the players whom directors and supervisors refuse to take a chance with by spotting them in their pictures.

To this end an exchange of casting personnel has been offered whereby Marcella Knapp, from Metro, goes to the Fox lot for a week to look over the neophytes and eastern tests. Last week Dave Todd, of the Fox casting office, was at Culver City for the same purpose.

Inasmuch as the Fox company is in stock control of Loew's, which includes Metro, the indication is becoming more active.

An intance is the use of Dorothy Jordan, Metro featured player, who recently finished "Young Sinners" for Fox and has been borrowed again by this company for another film.

Mobs' Boom Days

Hollywood, May 5.

Extras have been the busiest in three months last week; an average of 813 worked daily. This is only the second time in 1931 that extra placements have topped the 1930 average.

Biggest mobs of the week were 180 in a hospital scene handled by Raoul Walsh at Fox.

Carriage Trade

Hollywood, May 5.

With everyone in Hollywood owning a car, the cash and tarry-awhile girls have deserted the pavements to do their drumming from gasoline buggies.

They travel in pairs and no longer can answer to that old police court designation of "walkers."

It's all swank, even to engraved calling cards.

SAILINGS

May 15 (New York to London) Deno and Rochelle (Ile de France).

May 13 (New York to London) Mary Pickford (Bremen).

May 12 (New York to London) Roy Mack (Berengaria).

May 9 (New York to London), Mr. and Mrs. J. J. McCarthy (Leviathan).

May 6 (Paris to New York) Jed Harris (Ile de France).

May 4 (Los Angeles to New York), Elmer Rice (Virginia).

May 4 (Los Angeles to Trieste), Cliff Wheeler (California).

May 1 (Capetown to London), E. V. Schiller, Hill and Vizard (Windsor Castle).

April 29 (New York to Paris) Jane Wise (Deutschland).

April 24 (Capetown to London), Leon and Kiki (Kenilworth Castle).

May 8 (Paris to New York) Art Hadley (Lafayette).

May 14 (Paris to Buenos Aires) Argentine Revue Co. (Alcazias).

May 5 (Paris to New York) Mr. and Mrs. Martin Beck (Bremen).

May 2 (Paris to New York) Carl Robinson (Berengaria).

In Shorts for 10 Years, Kennedy Finally a Star

Hollywood, May 5.

Edgar Kennedy gets a star spot from Pathe for six two-reelers titled "Mr. Average Man."

Kennedy has been a featured shorts comic for 10 years.

Ill. Has Another Blue Nose Film Bill on Tap

Chicago, May 5.

Backed by political and religious factions, another state censorship bill is now up before the Illinois legislature.

If enacted this bill would subject every picture to such rigid censorship that it most likely would never see exhibition.

Preparing for Musical

Metro is expected to start on "Flying High" within 60 days. It will be the first musical in production for some time. Original plans called for using the stage cast, with George White as advisory director.

White is readying a new "Scandals," so it's doubtful if he'll go west during the "Flying High" session.

Hollywood, May 5.

Enthusiasts for the return of musicals are elated over one of the Radio convention reports.

Reported public demand for musicals of the whoopee typo caused the happiness.

Buck Jones' $19,000

Hollywood, May 5.

Discharge of the Buck Jones bankruptcy attempt leaves $19,000 labor claims outstanding.

Mostly due to cowboys and Indians who took it on the nose when Jones' Wild West show flopped.

Dwan on "Wicked"

Hollywood, May 5.

After turning down two stories at Fox, Allan Dwan will direct "Wicked," using Victor McLaglen and Elissa Landi.

Start set in two weeks.

HAYS' ANTI-KNOCK SYSTEM

HIDE AND SEEK BY BOW AND OAKIE AGAIN

Hollywood, May 5.

Two Paramount stars, Clara Bow and Jack Oakie, have upset the production schedule, either through a walkout or letout.

Latter instance concerns Oakie, who while not completely ousted, is being taught a lesson by "Is Zat So?" being postponed. He and Stuart Erwin are listed as co-starred with Frank Tuttle directing for this film.

Reason for Oakie's disciplining is Par's refusal to concede to his new contract demands. Although sympathetic with the comedian over his obligation agreement with Wesley Ruggles, the producers do not want to incur litigation or publicity. Oakie has been staying away from the studio, so Par evidently has decided to let him remain away.

Clara Bow did her second run out in a week on "The Secret Call" yesterday (Monday) with an early release date to be met. Scheduled to start April 23, film was postponed when the star failed to appear at the studio pleading she was nervous and upset through a scandal sheet notoriety yarn about her.

B. P. Schulberg burned and Miss Bow promised to start Monday (4) but made no appearance, whereupon the studio again called the picture off, ordering a search for the actress. She was reported in a Glendale, Cal., sanitarium.

Later, Paramount, when the dailies became inquisitive, issued the usual statements of convalescence, claiming Miss Bow had collapsed Sunday on the set during rehearsals.

This makes Miss Bow's second postponement, having been forced out of "City Streets" last winter during the Daisy DeVoe notoriety. At that time Sylvia Sidney was substituted.

The Bow film is also the first assignment Stuart Walker, eastern legit stager, has had as a director.

Rockne Family Will Share In U's College Feature

Hollywood, May 5.

After much indecision Universal will make "Spirit of Notre Dame," full length feature. It was on a flying trip west to discuss the making of this picture that Knute Rockne was killed.

Plan is to dedicate the picture to Rockne and give a cut of film's proceeds to his family.

As in the football shorts now being made by U, all exteriors will be made on and around the N. D. campus.

Richard Shayer, scenario chief at U, is now writing the "Spirit" script.

Hamiltons Adopt Kidlet

Hollywood, May 5.

Neil Hamilton and wife have adopted a seven-weeks-old foundling from a local institution.

The Hamiltons have been married nine years and are childless.

Col Takes Wayne

Leo Morrison has placed John Wayne with Columbia on a termer.

The college juve ended his first picture association with Fox, Raoul Walsh having given the novice the lead of "The Big Trail" as a starter.

With Columbia it's sink or film for the kid.

BACK IN 6 WEEKS

Mary Pickford, sailing May 13 on the Bremen for London, will return with her husband, Doug Fairbanks, in about six weeks.

Each will make a picture for United Artists' release during the coming 1931-32 season.

U. A. Going Deeper Into Legit Phases, Signs Henry Duffy

Hollywood, May 5.

United Artists is going in for the local legit "showcase" in a big way. Film company has secured Henry Duffy, Coast producer, to become an associate picture maker and also mix on the film-dramatic production idea.

Samuel Goldwyn did the signing. He also has Herman Shumlin under contract to learn the picture business. In addition, Joseph M. Schenck's affiliations with Sid Grauman, at the Mayan, have already been responsible for the local productions of "Once in a Lifetime" and "Street Scene."

Duffy will most likely put on certain stage pieces out here prior to his own supervision of their filmization. Similarly, Shumlin will ultimately engage in local stage production of originals with a double view to shifting them east to Broadway following their local tryout and also testing the cast for the film transitions.

Shumlin's first assignment as a producer started this week. He is supervising "Unholy Garden" (Colman) and qualifies himself as regards last week's "Variety" story wherein he expressed himself irked with Hollywood idleness.

Shumlin doesn't deny that he was impatient with taking it easy so long, but now that he's getting into actual production, the producer of "Grand Hotel" is more keen about the idea.

AGENTS DRAW BY-LAWS, MASS MEETING THIS WK.

Hollywood, May 5.

The agents met last night (Monday) with a formal constitution and by-laws drawn up under the legal guidance of Milton Sliberberg, locally prominent barrister, with a basic view toward house cleaning from within their own ranks. A mass meeting is scheduled for later this week.

Agents are commenting on the passiveness of certain other agencies, like Joyce and Selznick, which is watching from the sidelines and expressing mild interest in the effort by the Hollywood 10 percenters to amalgamate.

Move was prompted by manifestation of certain studio restrictions.

Ford on "Arrowsmith" With Colman for Goldwyn

Hollywood, May 5.

Sam Goldwyn is borrowing John Ford from Fox to direct "Arrowsmith," Ronald Colman starred.

Production of the Sinclair Lewis novel will follow Colman's next, "The Unholy Garden," which gets under way this week.

Sammy Cohen Marries

Buffalo, May 5.

Sammy Cohen, screen romeo, was married to Doris Roche here early this week.

Bride formerly appeared with Johnny Burke in vaude.

Contract for Heavy

Hollywood, May 5.

Leyland Hidgson has a contract by Radio.

First heavy in a long time to get a termer.

MUNI IN "SCARFACE"

Paul Muni goes back to pictures. He leaves today (Wednesday) for the Coast to do "Scarface" for Howard Hughes if negotiations are closed.

Muni was previously in talkers for Fox.

AL HERMAN AS YEGG

Hollywood, May 5.

Al Herman, from vaude, gets his first big film part as a gunman in "Gangster's Wife."

RKO-Pathe producing.

TEACHING PUBLIC INSIDE FACTS

Talking Pictures and Lecturers Over Country Before Civic Organizations to Bring Out Inside of Attacks on Film Industry—Anti-Knocking Machine Started

FAKIRS FOR COIN

It's time the public learned the real story of reeldom. Although the film industry is a good healthy 25 years old, Will Hays hasn't figured until now that the opportunity is ripe to give world fans the low-down on what happens politically, as well as in Hollywood.

The story is replete with double-crossings, phoney speech makers, and poison darts aimed by picture failures into relatives, many of whom have political influence.

In fact, 90% of the squawkers against pictures during its quarter of a century are labeled folk with personal grudges or those who just wanted to make nuisance value money.

Filmdom's first complete and concrete crusade to exculpate itself and educate the world perspective to a universally higher picture plane entails:

(1) Engaging criminologists to trace to their source slurs at filmdom, and to widely publicize them.

(2) Dissemination of the truth of the industry through 500 film minute men, all executives or those long affiliated with picture business, to address organizations in all parts of the country on the picture gospel whenever the occasion arises.

(3) Making of a series of feature pictures to be projected in private organization halls with no admission charged and with one of filmdoms representatives on hand to submit to any heckling after the in-

(Continued on page 31)

King of Roumania To Appear in Film?

Hollywood, May 5.

Cliff Wheeler, indie producer and director, left here last week bound for Bucharest for a conference with King Carol of Roumania relative to the production of a picture tentitively titled "The King's Messenger." The King may appear in the film.

Wheeler, whose real name is Thurn-Taxis, is the son of Prince Alexis Thurn-Taxis, Italian nobleman, and through his father has obtained a concession from the Roumanian government for cooperation in the making of the picture.

Story is by Charles Webb and has an American and Roumanian background. Harry O. Hoyt, former Universal producer, is associated with Wheeler in the deal.

Tallulah's Long Termer

Holding an option for a second picture following completion of "Tarnished Lady," Paramount has placed Tallulah Bankhead under a long term contract.

As Miss Bankhead's second for Par, John Colton has written an original tentatively called "China." It will be made in the east, with Fredric March as male lead.

CALHERN FOR WB

Louis Calhern, legit actor, left Sunday (3) to do his first Hollywood picture. He goes to Warners for "The Correspondent."

A part in "Honor Among Lovers" at the Paramount Long Island Studio had been Calhern's only screen assignment.

Germany Gives Camera Cracks Billing and Sets Tough Example for U. S.

Hollywood, May 5.

Cameramen will campaign shortly through the Academy for bigger and better screen credit. American Society of Cinematographers will take the initiative.

Celluloid exposers' objection to being bracketed with set dressers, costume designers and assistant directors on the credit card has been mounting steadily, reaching the point where they are ready to step out and ask for mention alongside the director and author.

Cameramen point out that in Europe, especially Germany, photography gets equal billing with story and direction, and sometimes top credit. They cite as an instance Charles Steumer, who has recently returned from Germany, where he frequently had his name in lights and ahead of cast and everything else.

In addition to the claim that they are entitled to more prominent name spotting, lens adjusters say that with increased credit they will do better work, feeling that there is a greater responsibility.

Also revealed that most top cameramen receive fan mail from amateur photographers, mostly questions.

MOTHER CAUSES FADEOUT

Saw Daughter in Picture—Wired Her to Come Home—She Did

Hollywood, May 5.

A girl's absence from this colony has been explained through a wire from home telling her to return. It was signed by the girl's mother, and the daughter obeyed.

It's said the mother saw a picture with her child in it in the home town. She rushed to the telegraph office and sent the wire. The message seemed to confirm the daughter's suspicions about herself on the screen.

The girl is fairly well known in pictures. Her work had been the subject of much argument; some said she was an actress and others that she was lucky.

Mother settled all doubt.

M-G SEEKS M. C. TO SAVE $750,000 REVUE

Hollywood, May 5.

Metro is still scouting around for an m.c. to salvage its shelved musical, "March of Time." Idea is to string the revue scenes together with a story semblance.

Outside of a desire to reclaim the $750,000 so far blown into "March," Metro thinks musical revues are propitious again.

Sight Unseen Buy for Ann Harding by Pathe

Hollywood, May 5.

Ursala Parrott's next unpublished novel has been bought by Pathe sight unseen. Title is "A Woman Needs Love," and it's for Ann Harding.

This will follow "The Flat in the Temple," retitled "Devotion," with Robert Milton directing and beginning May 18.

Miss Harding's acquiescence to Pathe's terms is indicated, Hiram Brown to probably adjust everything upon his arrival here May 10 with David Sarnoff.

Wed 35 Yrs. and With 8 Children—But Divorced

Pittsburgh, May 5.

Harry Brown, manager of the Nixon theatre and married for 35 years, was granted a divorce here last week from Mrs. Gertrude H. Brown, now of Boston.

The Browns were wed in Buffalo in 1896 and separated here in 1923. They have eight children.

Balabans' Father Dies

Chicago, May 5.

Israel Balaban, 69, father of the seven Balaban brothers, died here Sunday (3).

The elder Balaban came to Chicago from Russia in 1880 and when his sons, with Morris and Sam Katz, became interested in show business, Israel Balaban helped them finance their first theatre. He was president of a west side synagogue. His widow survives.

Burial was yesterday (Monday) in Waldheim's Cemetery.

POGANY'S SON

Hollywood, May 5.

Willy Pogany, brought here by Sam Goldwyn as art director for United Artists, brought along his 15-year-old son, John.

Youngster, supposedly here for a vacation, fooled his pop by landing as a junior writer at Universal.

Pollock Makes Costless Counter to $100,000 Bid

Channing Pollock, playwright, offered $100,000 under a writing contract from Columbia, made a counter offer. It was to work at the Columbia studio on the Coast for three months for nothing before trying his hand at scribing directly for the screen. Then, under Pollock's offer, he would write a scenario and Col could take it or leave it. Price for the scenario is not mentioned.

Counter offer is still unanswered.

Army Stude Graduates

Hollywood, May 5.

Capt. Fredrick W. Hoorn, detailed here from the Signal Corps as attached to the Academy of M. P. Arts and Sciences for nine months, has been ordered back to Washington.

Another Signal Corps officer will be sent out to learn about talking pictures by Major-Gen. Gibbs, chief of the U. S. Army Signal Corps.

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Okay From Women's Clubs Means Flop Biz for Film; Even Ladies Snub It

Los Angeles, May 5.

Royal attitude of the women's clubs that what they say and do about pictures really matters at the boxoffice is ceasing to bother exhibs and circuits. It is conceded privately that women's influence is felt only in legislation and censorship.

Exhibitors have found that pictures given grade A by rating femme organizations usually are not attended by members of those organizations. The women as a rule prefer pictures labelled "not suitable for children under 16," or those not given a lily white ticket. It was a case says one producer, of letting the neighbor see the "worthwhile" film, while the film's praisers looked for something more interesting.

In many cases, exhibitors found, a notice that the local femme club had recommended a feature actually hindered business.

Stigmatizing "Lincoln"

One instance mentioned by exhibs was the run of "Abraham Lincoln" in Pasadena. The city censor went wild about the picture and of his own volition he made six speeches before women's organizations. He used his influence to get several laudatory editorials in the dailies and in other ways talked up the film. Manager, highly pleased at first, later the picture was the worst flop ever shown at his house because all the campaigning had stigmatized it as an educational feature. Other localities reported the same trouble.

Reason for exhibs beginning to talk, although admittedly afraid of the women because of their stick, is that the small femme outfits have been after too many favors. Every time the grammar schools hold a contest or there's a church social or club meeting, exchanges are asked to contribute free rental of a picture. Both the exchange and the local exhibs kicked at this. Requests from the femme clubs are coming faster than ever and the industry's only way to stop it, exhibs say, is to kick the props of importance from under the clubs as far as the picture business is concerned.

Exhibitors still have a healthy respect for the power of the women's clubs, but when the ladies start talking about helping "put over the picture", it's a laugh to them.

Fox Stock Holders Will Meet May 15, Postponed 2d Time

The annual Fox stockholders meeting called for Friday (1) adjourned for the second time until May 15 at the company's home offices in New York. No reason given for the adjournment, although one report is that it is because the company's annual statement is not yet ready. No intimation as to whether the new board of directors had been completely selected.

Harley L. Clarke, Fox president, did not attend the Friday conference. W. C. Michel, executive v. p. and treasurer, presided with only around four Fox stockholders present in person. The majority were represented by proxy held by the officers. Meeting lasted around four minutes with the adjourning date about the only thing put before the body.

Trouble centres around the time that Price, Waterhouse & Co., accountants, were called in by bankers to audit the company's books. It was claimed by Fox interests that the P-W system of writing off films was in excess of what should be allowed. As a result other accountants were summoned to replace P-W.

This trouble looks to have been settled. An amortization period of 78 weeks has been agreed upon. How the various accountants' plans may have affected company's earnings is to be explained to stockholders at the meeting.

Par's Sp. Example

Hollywood, May 5.

Paramount is shipping a print of "Gente Alegre," local Spanish-made, to Buenos Aires for the Par South American convention in June.

Picture will serve as an example of the ensuing year's Spanish product.

CAMEO'S HARD BOOKINGS

RKO's Small 42d St. House Can't Find Foreign Films

Booking difficulties are again worrying RKO for its small Cameo theatre on 42nd street, long a problem. With no picture to stick in last week the house booked three Russian films on a "Russian repertory" week. All had been previously shown. Monday night (4) it was still undecided what the house would show this coming week, although an attempt will be made to go back to the regular full week schedule Friday (8).

With RKO holding its own feature films for its Globe and Mayfair theatres and its Hippodrome coming in for second runs, it has had increasing difficulty in finding product for the Cameo. Attempt has been made to book in foreign films, most of which, however, have failed to draw up to expectations.

COLUMBIA AND RKO IN PERSISTENT REPORTS

Columbia Pictures is persistently hooked in with reports that RKO is expectant of taking that company over in its entirety. Denials are entered by the Columbia's business heads, Joe Brandt and Jack Cohn.

That the rumors are stronger since Maurice Goodman became chairman of Columbia's financing committee means nothing to Brandt or Cohn. They say that Goodman is in Columbia to handle the finances and that's all.

Firmest story in connection is that RKO may buy out the Brandt and Jack Cohn interests, retaining Harry Cohn with his stock holdings as Columbia's producer. It is said a total valuation of Columbia has been set at $4,500,000 with the respective partners' share at around $1,500,000 each.

Reports from the Coast state Harry Cohn is again displeased over something with his company and has renewed negotiations with Howard Hughes. Also that the Columbia studio has offered to sell his Columbia share at under a million.

RKO has a product contract with Columbia. In it is a protective clause for RKO against Columbia selling control to anyone without first submitting the offer received or agreed upon to RKO.

M-R and Nat'l Screen Will Clash Over Trailers

With Advance Trailers removed as opposition through purchase by National Screen for a reported $250,000, another company with a $1,000,000 lab, doing everything excepting trailer work, is now going into the trailer field. This is the Meyer-Rieger firm, which is trying to cut in on National Screen.

Charles Welsh, who had his own trailer company, United, has joined Meyer-Rieger and will generally supervise the trailer end.

Five-Tongued Hays Rep Scanning All Versions

Hollywood, May 5.

The Hays overseeing of foreign scripts and films is now in the hands of John B. Wilson. Wilson has a command of German, French, Spanish and Italian and looks at all stories and completed films in those languages.

Col. Jason Joy, who passes on censor angles when they come up, reads German, French and Spanish.

Carrillo and Cruze

"Hell Bound," a Tiffany-released talker opening at the Paramount, New York, Friday (8), is the first of six in which Leo Carrillo will star for James Cruze.

Carrillo's contract runs for two years, with open time leaving Leo Morrison, Carrillo's rep., opportunity to place him elsewhere.

HARRY ROSE
"The Broadway Jester"
Headlining
Loew's State, New York
This week (May 2)
Direction WM. MORRIS AGENCY

SAVE $300,000 IN HANGOVERS

Around $300,000 in yearly salaries are expected to be lopped off the Fox payroll budgets soon when the management undertakes to discard certain hangover execs from the old William Fox regime.

Only one or two holdover contracts the management considers inviolable. Others are without contracts. Around six to nine executives are thus affected.

Several of these have not been actively engaged with the company for nearly a year.

No settlements are looked for.

PUBLIX CLOSING 75

Mostly in South—May Include Birmingham's Two for Summer

Approximately 75 Publix theatres will probably close down this summer. The number may even reach 100, but the latter total is doubtful at present.

Majority of houses going dark are those in the south and other localities which usually lock up every summer. Currently around 200 Publix theatres are closed. The new crop will be an addition to this sum.

Both Publix houses in Atlanta and Birmingham, recently thrown into double features, may be among those putting up the shutters.

Radio "Building" Kerr

Hollywood, May 5.

Radio is building Geoffrey Kerr rapidly, having assigned the new juvenile opposite Lily Damita in "The Sphinx Has Spoken."

Kerr's last lead was in "Waiting at the Church."

Accused Pathe Fire Men Bring Up New Point Against Indictment

A decision is expected early next week by John C. Flinn and Henry F. Lalley, the Pathe men charged with manslaughter in the Pathe fire. Hearing was held last Friday (1) before N. Y. Supreme Court Justice Frankenthal in a motion under a writ of habeas corpus to dismiss the indictment against both on the ground it was illegally secured by District Attorney Crain.

Plea was entered by Nathan Burkan for Flinn and Frederic Coudert, Jr., for the accused Pathe fire men that the District Attorney had secured the present indictment against them after a previous Grand Jury had refused to indict either. It was claimed the law demands that on a second indictment proposal the D. A. must obtain permission from the Supreme Court to proceed on the ground he has obtained new evidence not presented to the initial Grand Jury. This Crain failed to do and he did not present any new testimony to the second jury, it was alleged.

Appeals

Report is if Justice Frankenthal decides against the defendants they will appeal to the Appellate Division and again to the N. Y. Court of Appeals if all previous decisions are against them and permission to go up is obtained. If permission is refused, the defendants will have to go to trial in New York May 21.

Flinn and Talley were dismissed in a magistrate's court on the charge of negligence in the Pathe calamity, and again by the Grand Jury. With a clamor arising against the District Attorney, an indictment was then obtained from another jury, after the first had been discharged.

In his argument before Justice Frankenhtal, Asst. D. A. Benegas stated there were decisions bearing on both ends of the allegation by the defendants. The court ordered briefs to be submitted this week.

Just a Bad Break

Neither Flinn nor Talley was permanently stationed at the Pathe studio. Flinn had stopped off there on his way to the Pathe office downtown on the morning of the fire. While in the place and about five minutes after he had arrived the fire broke out. Flinn was supervising talking shorts which were under the direction of their producers. The short being made by Harry Delmar was under way when the fire broke out. Talley was manager for the Pathe studio in Hollywood. He was not in New York at the time of the fire. Neither of the men was an officer of the Pathe corporation.

The writ was sued out for the defendants to obtain a hearing after both men had surrendered to arrest. That was a necessary procedure to bring about a quick hearing. After the argument in court each was released under his former bail of $5,000.

TRANS-LUX B'WAY OPENING

Twin Houses Start at 25c—Now at Playland Park, Rye, N. Y.

Trans-Lux is opening its two newsreel and adjoining theatres on Broadway at 49th street (Lefcourt Bldg.) today (6). One seats 225 and the other 175. Each will have a 25c admission scale with about the same 35-minute turnover program. A specific difference is that smoking is permitted in one house.

This gives Trans-Lux three newsreel stands in New York at present. Its first is at Madison Avenue and 58th street, operating for about two months.

The only other Trans-Lux at present is at Playland, the Westchester County operated summer park at Rye, N. Y. It opened Saturday (2) with a capacity of 670. This is more than all of the seats in the downtown three Trans-Lux theatres. Trans-Lux calls the Playland house "The Roxy of the Trans-Lux Circuit."

In the park place a 40-minute bill is displayed containing, besides the newsreels, a Mickey Mouse and Fables.

ROBB-ROWLEY WEST TO CLOSE DEAL; 50 HOUSES

Dallas, May 5.

Hal Robb and Ed Rowley, operators of largest indie loop in the southwest, left for Los Angeles to complete sale of their holdings to Hughes-Franklin. Reported that the R & R price is around $1,500,000, maybe more. The two pards were accompanied by C. V. Jones, auditor.

Final negotiations will likely include the entire R & R fold of more than 50 houses. At first the indies held out three houses.

Understood here that both Robb and Rowley will continue as execs under the H-F banner via contracts for several years. W. G. Underwood and D. Burnbaum, long associated with R & R activities, drop out.

UA Defers Field Force Plan Until New Season

United Artists has deferred until July the organization of a field force of permanent theatre contact men to headquarter around 10 key points. Decision was to wait until the new season's product would be coming along.

Three men had been set for contact posts, Arthur Zellner for L. A., James Ashcraft for Chicago and Norris Wilcox for Atlanta. Former two had even left to start operations. All remain on the UA payroll for special assignments.

Talkers and the Dunnings Have Made It Plenty Tough for the Stunt Group

Hollywood, May 5.

Talkers and the Dunning process are a famine for stunt men. Boys who for years earned a living taking the bumps are moaning over the lack of action in sound pictures, or, if there are any hair raising feats, at the way they're being shot.

Once a good stunt man rated important jack for his work. Now it's nickels and dimes, if anything. Where a bumper could grab $250 for driving an auto in front of a train, he has to be satisfied with $50 for the same job today. And the guy who sits in the back seat gets only $15.

Boys used to charge $1 a foot for high dives. Now amateur divers will plunge all day for $25.

[illegible] stuff, diving a plane and wrecking it is the only stunt bringing real cash. Wing walkers and parachute jumpers can be had by the dozen, also at $25.

$10 Lion Trainers

Working with wild animals is also a non-profitable art. A $10 check will bring stunt men willing to pacify a lion for hours.

Best money away from plane crashes is shooting rapids. At Feather River Canyon are the fastest rapids on the Coast, and about once a year they're used in a picture. Every time a stunt man, or woman, goes through these waters it's $1,000 cash. Only one or two have accomplished the feat. Janet Ford, one of the few femme stunters in pictures, has made the river trip several times.

Old Guard

Miss Ford, Frank Farry, Gordon Karwath, Bobby Rose, Dick Grace and Dick Dickerson are about the only stunters now in pictures. Grace sticks to crashing planes and writing his experiences for fan mags.

At one time there were 100 men and women engaged in furnishing thrills for picture fans. Talkers and the Dunnings made most of them seek other methods of earning a living.

The few recognized survivors, those who deliver without any fuss or retakes, just about make enough money to wait for the next call.

WB Meets D.A.R. Edict On Filming 'Hamilton'

Hollywood, May 5.

In making a film version of the stage play, "Alexander Hamilton," Warners will go even farther than the play in whitewashing the lives of several historical characters. Due to the insistence of the Daughters of the Revolution, Hamilton, Thomas Jefferson and James Monroe will be presented as school book histories paint them.

Story the film will unfold was explained to representatives of the D. A. R., and its soft-pedalled condition okayed by them.

W. E.-Pacent Hearing Due in Buffalo May 15

Final argument in Western Electric's patent suit against Pacent talkers equipment takes place in Buffalo May 15.

This will be the third [illegible] talker patent litigation [illegible] by WE.

W. E.'S 5,000TH

Western Electric this week [illegible] its 5,000th installation in the U. S. This was the 1,700-seat [illegible], Brooklyn indie.

FULL LENGTH AD FEATURES

Expect No Verdict in Suit Against Loew Heads Until Fall—Schenck Stays

With testimony and arguments ended last week, no decision may be handed down until fall in the suit brought in the N. Y. Supreme Court, by Edwin Stanton and Fred Warren, minority stockholders of Loew's, against Nicholas Schenck, David Bernstein, Arthur Loew and others. Action was to recover $9,000,000 allegedly unethical profit made by these Loew officers from the sale of their stock holdings to Fox Film in February, 1929.

Lawyers must submit their final briefs to Judge Cotillo by May 30. It has been indicated by both sides that following the decision an appeal is likely.

Meanwhile, it is stated Nicholas Schenck will not retire as active head of Loew's until he is 60. That's 12 years off. Until then he will retain his post as president of Loew's, Inc., which includes Metro. This indication, although unofficial, is authoritative. In a general way it includes the entire executive setup of the two companies as now constituted.

Principal point of contention in the suit is whether Schenck, Bernstein and Loew violated any fiduciary capacity, as directors of the company, when they agreed to sell their accumulative holdings to Fox Film without consulting, or notifying, the board of directors or stockholders.

NO LOBBY HOLD-OUTS, NO MORE LOBBY ACTS

Detroit, May 5.

Tracy and Duncan, originators of the lobby act, are also filling the role of the finishers of the same idea. They leave the employ of Publix at the Michigan theatre to go on as a sustaining radio program via WXYZ.

This act, the first of the vogue for lobby entertainment, is also the last used for lobby work exclusively. One reason for the falling off in demand is that the lobbies no longer are crowded with standees every night. Standees only on the weekends as a rule, if then.

RKO'S DOUBLE BURN AT COL'S F-WC DATES

Hollywood, May 5.

Columbia's "Dirigible" goes to Fox, east and west, for release, and RKO is plenty poeved.

RKO also observes that despite its Columbia contract for product, and playing Col. features and shorts, the best Col.-released short, "Mickey Mouse," is distributed through Fox-West Coast.

Sleepy Syracuse

Syracuse, May 5.

Striving to build up business for Friday midnight premieres, Keith's is inviting all patrons of the 9 p. m. final show of the week to remain without additional charge for the owl screening.

Response thus far has been negligible, testifying anew that this is a 9 o'clock town.

RADIO'S STORY SCOUTS

Hollywood, May 5.

Betty Roberts, Coast scenario head for Radio, and Jane Murfin, staff writer, left for New York yesterday (4) on a story hunt, and to confer with Kay Brown, eastern scenario head.

Miss Murfin has been working on a screen adaptation of her play, "Women Who Take," which was put on at the Mason here, backed by Radio, and skidded. Studio is looking over the script for film purposes.

$2 House Contest

In front of the Criterion, New York, where Paramount's "Smiling Lieutenant" will open at $2, signs say that prizes of up to $50 will be paid to those who guess the day and hour of the picture's start.

Prizes are $25 to the first recorded at the theatre, with $5 each for the next five best guessers.

FIGURE 1c N. C. TAX CLOSING 80 HOUSES

States which tax the boxoffice will become the inferior centers of the country, and the majority of picture theatres in the U. S. during the past year realized less than 10% profit in weekly revenue. This includes theatres of all classes.

The warning to state governments is being issued by official film men. It follows immediately upon the heels of the adoption of the luxury tax in North Carolina, which claims one cent for every 10 taken into any N. C. boxoffice. Pointing out that this state will be enriched by about $350,000 through this new tribute from its 250 film theatres, picture industry's sages also declare that North Carolina can also lose that much or more.

Those familiar with the present N. C. theatre status calculate that fully 80 theatres in that state will be forced to fold because of the new legislation. Besides which picture companies will halt all building of new theatres.

South Carolina, Too

North Carolina is the second state to adopt the admission tax. Just 12 years ago South Carolina adopted a similar measure. Partially because of these terms, and more so than geographically in the reason picture executives declare that South Carolina has been practically abandoned by showmen. Today it is the poorest state from the entertainment angle in the nation.

The North Carolina tax is especially hard on the small houses as the one cent arrangement is such that while the big theatres pay out 10%, those theatres charging five cents have to turn over 20% of the gross as tax.

North Carolina is the only one of 31 states which at the beginning of their legislative sessions had admission taxes up for consideration. The remaining 30 rejected the idea of taxing the film houses.

Paramount-Publix has the strongest representation in North Carolina with 24 theatres.

Milwaukee, May 5.

With but three votes in its favor and those cast by farmer assemblymen, the proposed 4% tax on gross receipts of Wisconsin theatres went to quick oblivion to the tune of 72 to 3 last Friday (1).

Newspapers throughout the state went after it hammer and tongs, and theatre operators are again sleeping nights.

"SAINT JOHNSON" AGAIN

Hollywood, May 5.

Walter Huston will be starred in "Saint Johnson" at Universal ahead of "Boulevard."

Both pictures have been on-and-offers at that studio.

Borrowing Louise

Hollywood, May 5.

Anita Louise borrowed by Radio for "Are These Our Children?" Is Wesley Ruggles next meg effort.

REAL WORRY FOR FILM INDUSTRY

Manufacturers Planning Regular Feature Releases with Subtle Ad Plugs—Figure Indie Houses Will Welcome Revenue to Play Them — Using "Names" with First One Ready

HALF OF DUAL BILLS

Hollywood, May 5.

Commercially financed motion pictures are offering the first challenge to the film industry on its own ground.

Several series of shorts have already been made on capital supplied by national advertisers, but the idea is now extending to features. Makers figure these will be particularly acceptable as the second half of double feature programs.

These films differ from the so-called commercial and industrial pictures which are used purely for direct sales exploitation and sales instruction. The new type is made particularly for theatre use, the advertising plug being indirect, being confined to a quick mention of a certain product or subtly displaying labels in a picture that otherwise is a regular program feature.

Several independent organizations here have plans that producers feel threaten the present system of picture production and release.

5 Cents Per Seat

Already some of these shorts are being accepted by second and third run theatres throughout the country, the exhibitor being paid five cents a seat per night for the showings. The same distribution plan is figured for the features.

First feature to reach here for editing was made in Alaska, the indirect plug being for a fur company. Second is now being cast with a budget, cash for which is supplied by a tire company, large enough to permit a location trip to India.

Story and "Names"

In the case of this feature, everything possible is being done to make it acceptable for general showing. Story is by a recognized author and the cast will contain actual picture names. Entire production will be handled by men schooled in the picture business. The company putting up the dough will be satisfied for its part to have a few signs in exterior scenes advertising its tires.

The Double Feature Angle

With the double-feature an extensive policy the promoters feel that at no time in the history of the picture business was such an excellent opportunity being offered to break into the theatres in this guise with paid advertising.

German Star in Person In Small N. Y. House

Franz Bauman, star of "Student Sein, Wen die Weilchen Bluchen" (To be a student when the violets bloom), German picture, which opened at the Little Carnegie, New York, Friday (1), is making a personal appearance twice daily with the film. He sings some of the songs in the film, also other songs.

It's the first time the Little Carnegie has played live talent. If successful, prologs may go in, despite restrictions of a very small stage.

Gardner's First At U.

Hollywood, May 5.

Cyril Gardner, at Universal as a director for three months, will do "Up And Up" as his first.

He was slated to do "Impatient Virgin," but since this was postponed he has been on the waiting list.

RKO Nibbling at All N. Y. Fox Deluxers for $7,500,000; Does Not Include Roxy, Fox, or Academy

RKO aims to extend its neighborhood vaude policy and may take over all Fox deluxers in Greater New York on a straight buy. Purpose is to clear a local lane for noncompetitive vaude spots in its own behalf. Proposed deal does not include the Roxy. Fox Brooklyn, and probably the Academy will also be excluded.

Proposals are only in the talking stage, nothing definitely being formulated except RKO's willingness to buy and Fox's desire to sell. The straight buy proposition by RKO is the most likely. Around eight or nine houses in Manhattan, Brooklyn and the Bronx are involved for a total that may exceed $7,500,000.

Among the houses included is the Audubon, uptown spot. This theatre is direct competition with the RKO Coliseum, and both playing combo programs of vaude and films. If acquiring the Audubon, RKO is apt to shift the policy at one or the other houses to leave only one vaude spot. Similar policies may be aimed for other competitive spots acquired by RKO.

House Staff's Bonus

Netting more for the United Artists' New York exchange than any other Chaplin, UA has handed bonuses on the 12-week engagement of "City Lights" to the house staff at the Cohan.

REVIVED DEAL FOR PAR-WB REPORTED

Renewal of the get-together deal between Paramount and Warners, broken when on the verge of consummation last fall following Par-Warner conferences, is reported warm. Status of stock in both cases and increasing manpower to maximum extent in Paramount are indicators not only to insiders but outside officials.

It is revealed that while the Warner-Par deal was near realization a year ago, Par increased its personnel much in the same way as it is now doing. The significance of this is that when the deal was called off Par eliminated many of the men it had added while the conferences were on. That the same personnel build-up is in progress at present, despite rigid economies being enforced in both theatre operation and production, is causing Paramount men to place credence in reports of another get-together.

Low Stocks

High parts of the industry see in the new low points reached by the stock of both companies the possibility of a trade arrangement. But this condition during the past week also had another interpretation.

J. J. Raskob's pull-out from the Warners is credited most widely with having contributed chiefly to the placement of the Warner pointage. The financier is reported to have sold practically all of his Warner holdings.

Warner officials remain non-committal on the stock status.

LOEW BOYS BUY IN ON BROKERAGE FIRM

Dave and Arthur Loew are reported having purchased an interest, as of March 31, in the stock exchange firm of Mervin Ash & Co. The Loew boys become special partners. It is unknown if they contemplate being active in the brokerage house. Both are officers of the Loew company.

Besides Ash and the Loews, firm members are Charles King and H. A. Greenhall.

Kravetz Out of H-F

Hollywood, May 5.

Max Kravetz, realty acquisition head of Hughes-Franklin theatres, is out.

Radio Won't Roadshow

Hollywood, May 5.

Radio won't roadshow any of next year's product. Charles Rosenzweig so announced the last day of the convention here.

Chinese and Cathay Circle, local $1.50 houses, have been squawking at the scarcity of roadshow pictures.

UFA ON B'WAY IN OWN THEATRE

Ufa has taken over the Cosmopolitan theatre on Columbus Circle, New York, legit house dark for many months. Ufa German talkers will be shown as well as Ufa versions in other languages.

House may not open for about six weeks, the theatre meanwhile undergoing alterations.

KENNEDY REPORTED AS FINANCIAL ADVISOR

Joseph Kennedy may return to films under certain bankers' plans now being formulated to slant the former Pathe head in a new capacity as financial advisor in one of the major companies. This company is one with which Kennedy hitherto has not been connected.

Kennedy is repped as peculiarly fitted for the new post by reason of his past experience in films as reorganizer of the financial structure of FBO, Keith's, and later of Pathe. The company concerned is one in which financial interests downtown are heavily interested.

According to present plans, Kennedy will not be the actual driving head of the company. Instead he will act as a cost control executive with veto power and second in command.

U's New Talent Weak

Hollywood, May 5.

Universal's recent hunt for talent hasn't bagged any prizes yet. Most of the possibilities rounded up are already using the second half of their round trip tickets. The lot regards the search, conducted in western colleges and stock companies, as a waste of time and money.

Kent Morgan, student at Utah Agricultural College, is taking a second series of tests, however. He may yet rate a job.

Vacationing

Betty Roberts, Radio studio story editor, and Jane Murfin, author, will spend a month vacationing in New York.

They arrive from the Coast this week.

A. P. Clips Drop Producer Mention in Retaliation for Studio Access Restriction

Hollywood, May 5.

The advertising war between theatres and the dailies here and the pass-rule at the studios is having a kickback with curtailment of local publicity breaks and cutting off of the studios' names from stories.

The "Times,' local leader in the fight to maintain raised rates for drama page ads, is not putting out its annual "Preview" number this year.

Associated Press clippings coming into the studios also created consternation upon discovery that the AP's reaction to the studios' pass rule was elimination of company names, also anonymously referring to the producing firms as "employers."

The fall annual depended on studios and film names for advertising. Situation is that the "Times" cannot now call upon studio help when it is slashing the studio names from all publicity and news stories. The "Preview" is a Sunday feature of the "Times" and is still being issued despite announcement of abandoning the annual.

The "Herald," p. m. paper, is another leader in the ad fight. Still carrying studio names, however, probably because of its Hearst ownership which almost makes mandatory printing the name of Metro-Goldwyn-Mayer whenever it comes up. Using Metro, the paper could not leave out the others without showing its bias.

Grace Kingsley, who conducts the daily film chatter column in the "Times" is also twisting her stories so the studio name can be left out. She refers to a player's "employers" to get around it.

Studio announcements of next year's product, which have always received plenty of prominent space in the dailies and especially the "Times," were not in the latter paper, although the others carried them as usual. Only exception in the "Times" were the Warner Bros. and First National announcements which were run. Both local Warner theatres have not lined up with the other circuits in the ad war, and are taking the same amount of space in the "Times" as usual.

Situation is tight from a publicity standpoint and comes at the same time as the introduction of new pass systems at the various studios which tend to handicap newspaper people gathering news. Newspaper correspondents, both local and out of town, are beginning to squawk at the restrictions.

Publicity departments are also howling from their end because the goodwill with the papers they have spent years in building up is being destroyed. The reporters object to being classed with peddlers, bootleggers, etc., in having the usual studio liberties eliminated.

Louis B. Mayer has requested that local theatres halt their advertising war against Hearst's "Evening Herald" and Chandler's "Morning Times." Advertising rate battle is claimed to be insignificant.

The Hearst-Mayer connections are thought to have figured.

N. Y. to L. A.

Louis Calhern.
James Dunn.
Joe Lewis.
Vic Shapiro.
H. G. Delabar.

L. A. to N. Y.

Mrs. Harry Arthur.
Thomas G. Arthur.
Oscar Oldknow.
John Sullivan.
Ben Hecht.
Jane Murfin.
Betty Roberts.
Pat Casey.
E K. Nadel.
E. W. Hammons.
Mrs. Sammy Lee.
Leland Hayward.
Ebba Havez.

Blystone's Visit

J. G. Blystone, Fox director, is in New York for a couple of weeks to look over the current crop of plays.

Zimmerman's Industrials

Hollywood, May 5.

Fred Zimmerman, former governor of Wisconsin, is here buying sound equipment for industrial films.

Will have his headquarters in Milwaukee.

GOV'T DEMANDS HEARING ON "INGAGI"

Washington, May 5.

"Ingagi" is in bad with the government. Federal Trade Commission charges that Congo Pictures, Ltd., the firm putting out this picture, "have been and now are using unfair methods of competition in interstate commerce."

Charges against the firm are flat and unequivocable. These include that the feature was culled from film libraries and assembled into a complete continuous film. Also that the newspaper advertising pictures, copy and reading matter "make many false, deceptive and misleading statements.

The government further charges that "some of the scenes were made in or about the City of Los Angeles."

All respondents in the case have been notified that the hearing on the charges will take place May 15 in the offices of the Federal Trade Commission here. No commission attorneys have as yet been assigned, nor has response been heard from Congo Pictures, Ltd., or any of the individuals named. These men include N. H. Spitzer, president of Congo; Wm. Alexander, vice-president; W. S. Campbell, secretary, and H. D. Smith, an individual.

The picture is still being shown, it is stated at the commission.

A REPORTER'S CHANGE

From police reporter on the New York "Evening Journal" to third assistant to Herbert Brenon, Radio director. That's Sammy Fuller's route.

Fuller will be with Brenon on "The Next Corner."

1st Runs on Broadway

(Subject to Change)

Week May 8

Paramount — "Hell Bound" (Tiff).
Roxy — "Young Sinners" (Fox).
Capitol—"Secret Six" (M-G) (2nd week).
Globe—"Virtuous Husband" (U).
Rivoli—"Tarnished Lady" (Par) (2nd week).
Strand — "Public Enemy" (WB) (4th week).
Rialto—"Indiscreet" (UA) (6).
Mayfair—"Bachelor Apartment (Radio).
Warners — "Capt. Thunder" (WB).
Central Park—"Tabu" (Par) (7th week).

Week May 15

Paramount—"Kick In" (Par).
Roxy—"Six Cylinder Love" (Fox).
Capitol—"It's A Wise Child" (M-G).
Globe—(Not known Monday).
Rivoli —"Tarnished Lady" (Par) (3rd week).
Strand — "Misbehaving Ladies" (WB).
Winter Garden—"Gold Dust Gertie" (WB).
Rialto — "Indiscreet" (UA) (2nd week).
Mayfair—"Bachelor Apartment (Radio) (2nd week).
Warners—(Not known Monday.
Central Park—"Tabu" (Par) (8th week).

$2 Pictures

"Trader Horn" (M-G-M) (Astor) 14th week).
"Dirigible" (Col) (Central) (5th week).
"The Smiling Lieutenant" (Par) (Criterion) (May 14).

Foreign Films

"Swei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (31st week).
"Forsterkristl" (Transocean) (German) (Belmont) 3rd week).
"Studenten Sein" (German) (Little Carnegie) (2nd week).

Steamship Cycle

Hollywood, May 5.

Steamship locales are intriguing producers currently. One such picture is in production and two more are on the way. This is in addition to the many plots based on naval combat.

Fox has "Transatlantic" already shooting, Universal is preparing to make "Leviathan" and Warners has "S. S. Atlantic" on the horizon.

JULIAN ELTINGE

Who created a sensation at the recent Lambs' Gambol at the Metropolitan, his first New York appearance in three years. Eltinge is East arranging details for his next season's tour, doing a one-man show a la Ruth Draper—playing only matinees in the important cities. Beatrice Herford is writing his material.

William Morris is trying to persuade Eltinge to make a few appearances around New York before he departs for California, where he now resides and manages his highly successful mountain resort ranch at Alpine, near San Diego.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Marie Dressler—Star

Metro has "Emma" as Marie Dressler's next and first starring solo. Del Andrews is adapting this Frances Marian original.

Fox's Next Two

Dorothy Jordan, borrowed from Metro, goes into Fox's "The Brat," John Ford directing. Fox has also bought "Heart Break," 'Liberty" mag story by Llewellyn Hughes, Al Werker to meg.

Miss Jordan recently completed "Young Sinners" for Fox, and originally came out here for this company.

Roosevelt in Receivership

With a $1,200,000 bond issue outstanding, Hotel Roosevelt went into receivership. Minority stockholders are battling the Joseph M. Schenck-Lou Anger-C. E. Toberman administration.

Grad. Into Lead

Ruth Hall, college girl and extra for a year, gets the lead in Marx Brothers' "Monkey Business," Par.

Block-Fox Pfft

Ralph Block, Fox associate producer and writer, off the payroll following settlement of his contract.

Feature talker based on the life of David will be made by the Society of Religious Arts.

Boasberg Out of Radio

Radio is buying off the remainder of Al Boasberg's contract, good until October, because he sold eight yarns to outside studios. He wrote two originals and dialoged two for Radio.

Rice Back to B'way

Elmer Rice is returning to New York by the Panama Canal, having turned in his completed script on "Street Scene" to Sam Goldwyn. Will do a new play, "The Left Bank," in New York.

Al Cohn at Fox

Al Cohn is at Fox to adapt George O'Brien's "Wyoming Wonder."

Academy's Cameramen

M. P. Academy is organizing a photographic section of its technical branch. Art directors' section coming up.

Warners' High

With "Co-Respondent" and "Penrod and Sam" just started, Warner-FN has eight feature units and the Bobby Jones shorts active. A new high for the year.

Roach's 40

Roach studio reopened after six week's of being dark and starts a 40-short program. Marshall Neilan on the payroll as director.

Brodie-Discovered

"Misfit" is Don L. Brodie's chance as a shorts' comic at Universal.

Building Up Joel

Joel McCrea, borrowed by Pathe for "Common Law" and sought by Fox for "Merely Mary Ann," will get a stellar build-up when he returns to his home lot, Radio.

Costly "Blues"

Use of four bars of "Rhapsody in Blue" for a gag in the Marx Brothers' picture was okay with George Gershwin—for $50,000. Paramount voted for "Dixie.'

Pola's Tests

Pola Negri due at RKO-Pathe this week. Only thing set on story is it won't be about Mati Hari. Voice and camera tests come first.

Kurt Neuman—Domestic

Kurt Neuman, who directed Spanish shorts for U, will get a chance at domestic detective yarns. He's writing them.

On the Spot

"X Marks the Spot" is on the spot at Tiffany. Grant Cook thinks the story hasn't anything new. Phil Goldstone contends too much coin has been sunk in it to drop it.

60% Drop in Eats

Studio restaurant manager says that the ban on studio visitors has cut his gross 60%.

Ban on outsiders is being applied to business managers and secretaries installed by some studio execs and directors to handle side ventures, investments, etc.

Agency Merger

Agency pooling move by the Joyce-Selznick camp is still on the fire. Joyce-Selznick, Ltd., is one organization, Frank Joyce, Ltd., is another, and Myron Selznick, Inc., a third. All competitors.

Unfunny Shorts

To correct the retake situation on current RKO-Pathe shorts, Charles R. Rogers has ordered Lew Lipton to install a new stock of gag-men.

Clara Bow's Delay

Notoriety delayed another Clara Bow picture at Paramount. Star disappeared on the starting date for "The Secret Call" due to Girnau's arrest for stories published about Miss Bow.

Her last unnerving resulted in Sylvia Sidney's stepping into "City Streets." This time just a schedule delay.

Unoptioned

Dixie Lee checks out at Fox June 1. Option not exercised.

Par's Foreigns

Joseph Krumgold will take charge of Paramount's foreign production on the coast, as well as publicity.

Geoffrey Shurlock stays east as contact on foreigns, or else goes to the Par studios at Joinville, France.

Christie Up to Schedule

Christie comedies are cleaned up currently, the new product to start about June 1.

Hecht East

Ben Hecht completed his assignmen on "Unholy Garden" at United Artists and went east to await further calls from Samuel Goldwyn. Hecht's collaborator, Charles MacArthur, stays on for Metro.

Par Renews

Tickets issued at Paramount for Guthrie McClintic, who walked off the Fox lot a few weeks ago, and Ernest Pascal, writer. Par renewals for Norman Taurog, director, and William Slavens McNutt, Grover Jones, Joseph L. Mankiewicz and Henry Myers, writers.

Vic Shapiro Due May 25

Vic Shapiro due back in charge of Fox studio publicity May 25. Coming by way of Panama.

Radio Drops Many

Many former silent picture names are not on Radio's new contract list released at the convention. Players missing are Evelyn Brent, Sue Carol, Betty Compson and Jack Mulhall.

Directors off are Herbert Brenon, Fred Niblo and William J. Craft.

6 Mos. Leave

Charles Boyer, Metro foreign player, has six months' leave to appear in a new Paris play.

Morgan's Stars

Dickson Morgan will bring Edith Barrett here for "Mrs. Moonlight" to follow "Shanghai Gesture," which moves to the Curran, Frisco.

Blaming Tourists

Alibi for low grosses at the Chinese and Carthay Circle, F-WC's $1.50 houses, is scarcity of tourists in California this year.

Florence Reed Testing

Florence Reed is being tested by Paramount for "Daughter of the Dragon."

Niblo Shifts

Fred Niblo, recently with Radio, to RKO-Pathe to meg "Iron Chalice," remake on "Red Dice," and maybe others.

Youngest Megger

Babe Stafford, 23, of which six were spent on the Sennett lot, has his first film contract to direct.

WB Poloists

Warner writers and directors have organized a polo team with Darryl Zanuck captain. Try-out game with another Hollywood group of canterers was a dead loss for the studio crowd. Best Arthur Caesar could make on the WB team was a sub.

Contracts

Option on Lionel Barrymore was taken up this week by Metro. His ticket calls for directing and acting, but studio doesn't plan to use him with a meg.

Polly Moran was handed a new five-year contract by Metro.

Erwin Gelsey, scenario head at Columbia, gets a second brace on his contract and a boost in pay.

Ben Hecht, five-year optional contract to write originals for Sam Goldwyn.

Ernest Pascal, novelist and adaptor, will write for Par under a new ticket. Studio also extended stretches to Norman Taurog, director, and William Slavens McNutt, Grover Jones, Joseph L. Mankiewicz and Henry Myers, writers.

Radio Pictures Studio Changes Looked for When Execs Reach West

Hollywood, May 5.

That a change is anticipated in the Radio Pictures studio out here is now openly talked about. Reports say again the change will centre around William LeBaron, at present Radio's production head.

This story gained substantial impetus and belief following the RKO financial statement for its first 1931 quarter last week. With that statement showing decreased net earnings over the first quarter of 1931, approximating but 44c a share with the reduction traceable, it is claimed, to the Radio Pictures end, it is now stated that when Hiram Brown and David Saranoff reach here around May 15 action will follow. Roxy is to accompany the Radio heads on the inspection tour. It will be Saranoff's first Coast visit on behalf of his companies.

Despite having a gross rental on "Cimarron" of $2,400,000 amongst its first quarter rental returns, Radio Pictures is reported to have gone into the red for that period for over $200,000. The net as disclosed by the RKO statement last week, amounting to around $1,100,000, is said to have been earned solely by RKO's theatre department.

Board Discussions

Reports of the pending studio changes also followed the meeting last week of the RKO board of directors in New York. Radio Pictures, from the account, was right in the centre of the board's discussion. Its figures for the three months were analyzed by the directors who did not like the showing.

Wider Canadian Sales For English Talkers

Greater Canadian distribution for English made talkers has been arranged by S. W. Smith, managing director of British Lion Film Corp., who has been in America for the past two weeks. Smith sails for London again either tonight (6) on the Aquitania or Friday (8) on the Majestic.

Tieup arranged by Smith was with the Regal Film of Canada for distribution throughout Canada of Lion's own product as well as that of BIP and British and Dominion. He had authority to act for the other two leading British companies in the matter.

Smith has sold two Edgar Wallace stories to Columbia for filming here. Smith's company controls rights to all of Wallace's stories and plays.

Other things accomplished by Smith while here was the purchase of six Chadwick pictures for distribution in England and sale of "Should a Doctor Tell?" his own company's product, to Regal Productions, indie, for American distribution.

3,000 Miles for a Lesson

Hollywood, May 5.

Sam Morris, Charlie Einfeld, Grant Sears and Claude Exell, Warner execs, are here for studio conferences following the San Francisco convention and Del Monte.

They will remain at the studio a week before going east in order to look over product and to ask Jones what's the matter with them.

Tiff Off "Spot"

With E. W. Hammons returning Sunday (3), Grant Cook remains here for three months in complete charge of Tiffany's studios.

A frantic search for story material is on, almost all scripts, including "X Marks the Spot," being discarded. Reason for the "Spot" non-production is the thought of the gangster theme being outmoded.

PAR RELEASES SET BACK

Paramount has set back general release dates on three of its pictures going out this spring.

"Night Angel," with Nancy Carroll and Fredric March, originally set for May 23, has been postponed with no date scheduled. Picture is behind in its shooting at the Long Island studio.

"Dude Ranch" goes from May 9 to 16, and Clara Bow's "Kick In" is retarded from May 16 to 23.

800-950 FOOT REELS

Academy Technicians Request Standard Reel-Length

Hollywood, May 5.

Request has gone out to maintain a standard reel-length of between 800 and 950 feet. Producers-technicians' committee of the Academy does the asking.

Action determined after discussing complaints from projectionists regarding "short" reels, many of which are under 600 feet and some of even 400 feet.

Studios are reminded that the odd reels are particularly annoying in small houses, that they mean more changeovers and that they also cause more shipping expense and represent actual waste.

NEW N. Y. FILM LAWS IN JULY

By July New York City's laws governing the film business, originally adopted 20 years ago, are slated to be revised. Precedent of the new regulations is expected to have a national reaction to the extent that other cities will copy the ordinances.

Several thousands represented in drapes and silks in New York theatres, illegal under the present ordinance, will be permanently secured, while theatre projection booths, now legally restricted to having on hand at any one time only 5,000 feet of film, will be allowed 50,000. Film exchanges will be able to house 300,000 feet instead of 50,000, according to the report on the new law.

Film executives, headed by Chas. L. O'Reilly, of the Theatre Owners' Chamber of Commerce, have been working for the revisement for 10 months.

U May Be in Both Rialto-Rivoli in June

Universal has set another of its pictures for Publix for Broadway showing. It's the Rialto in "Mother's Millions," following "Indiscreet" (UA).

New picture was produced by Liberty (indie) on the coast, but taken for U for world distribution.

There's a chance that U may be in both the Rialto and Rivoli at the same time with "Seed" at the latter house. That's a record for U and the theatres regarding outside product in these theatres.

Joins Par's Legal Dept.

Jacob Karp, attorney, has gone to the Coast to join the legal department of the Paramount studio.

British Influence

Hollywood, May 5.

Karl Dane, Danish actor, who found it tough sledding with a limited English vocabulary in talkers, is back in Hollywood. Out a year in vaude with his team mate in pictures, George K. Arthur, who is an Englishman.

Dane now talks with an English accent and Paramount has signed the pair for four shorts at $3,500 a week, starting June 1, in the east.

NEWSPAPERS GO COLD ON CONTESTS

Daily newspapers around the country are slowly tightening up on contests of all types. It has reached the point where the picture companies are looking around for other mediums. Ban in some cities is such that papers have agreed among themselves to use no more contests with film or other companies. Two such cities are Pittsburgh and New Orleans.

In these towns the papers have even agreed to eliminate subscription contests conducted by the dailies themselves.

Complaint of the newspapers simmers down to the opinion that contests have not only become a gag of late years, but that the character of the newspapers have been lowered by the inferior character of the contests as suggested and conducted.

Editors are taking the attitude that space is too valuable to be given columns to exploitation. Besides which the recent tendency to cut down on the size of the papers is another excuse advanced to those still seeking newsprint hookups.

A national magazine was recently offered a small sum by a picture company to swing a contest. Its answer was that the magazine itself spends 10 times as much for its own contests, and that until the picture people conducted contests on a similar basis it wasn't interested.

For several years certain newspapers in key centers have refused to accept contests of any kind. But even the smallest of sheets are now joining this line.

The film companies are finding a way out in some cities through tying up with radio, a field which regards the daily newspaper as its closest opposition and vice versa.

U Regionals May 8

U has set ahead its first regional convention to May 8 for the home offices. Carl Laemmle, on from the Coast, and Sol Lesser, here several weeks, will remain to attend the sales get-together.

Regionals in Chicago and on the coast, probably at San Francisco, follow the New York convention.

RKO Div. Mgrs. East Must Remain at Theatres Unless Called to N. Y. Office

All RKO division and district managers in the east have been shooed away from the home office at 1560 Broadway. They have been instructed to remain away and in their own back yards unless specifically called to the home office.

Move, it is said, was prompted through the belief some of the division managers have been trying to play politics in the home office, and as usual in those circumstances gumming up the works for several.

To avoid any such stigma with RKO so far having kept away from any suggestion of under cover politics, the theatre department is reported to have issued the stay away ruling, taking in all of the eastern division theatre operating heads in order that the budding stools should be included.

Double Service

[illegible] division [illegible] managers have been welcomed at the home office where they called ostensibly for conference or advice. Some time ago it was found necessary in the main office to notify the visiting managers that they must remain away from the RKO bookers and booking floor. Each of the division managers who tried to make themselves ultra-important and wise under the eyes of their superiors sought to tell the booking office how it should operate.

With that source removed one or more of the managers, it is claimed, delved around to reach another listen-in contact where general information could be unloaded, the unloading manager hopeful that his load of dirt would eventually land him higher up. With a willing listener in at the home office, the under cover stuff is claimed to have commenced to kick back in the operating end, until the order for the managers to remain away from headquarters altogether, unless called there for some purpose.

Major Film Schedules Show First Increase in 3 Years at 398, But Usual 5% Will Not Be Viewed

Total U. S. feature production by the major companies for 1931-32 amounts to 398 features. This does not mean actual releases. It's the accumulative total of 11 of the principal companies. Past experience and custom, however, indicate that fully 5% of this number may never see the screen. All available product can thus be reduced to 380 features for the domestic market.

The 380 figure is below the total scheduled releases as of 1929-30, but represents an increase of seven films over the scheduled releases for the past season.

The list may be augmented by 14 small feature westerns planned by Universal, although these cannot be classed as single programers. Paramount leads with 70 as planned. Metro and Fox are next at 48 each.

The full number of features as scheduled by the individual companies for the coming season are:

Fox	48
Warners	35
First National	35
Paramount	70
M-G-M	48
United Artists	18
Radio	36
Universal	26
Pathe	21
Columbia	34
Tiffany	27
Total	398

This is the first season in years to show an increase in production, despite those who claim there's a shortage. The number has been declining year by year. A comparison of yearly releases by the companies are here tabulated:

	'28-'29	'29-'30	'30-'31
Fox	55	48	50
WB	36	41	35
FN	49	35	35
UA	15	14	20
Par	64	64	63
M-G	51	52	40
Radio	37	30	34
Universal	74	61	24
Pathe	28	15	15
Columbia	31	25	26
Tiffany	22	23	25
Totals	482	398	373

How production figures compare for the fiscal years of the same period is also analyzed as:

	'28-'29	'29-'30	'30-'31
Warners	20	45	37
First National	53	17	10
Radio	62	35	32
Universal	56	41	36
All Others	333	297	184
Paramount	14	68	64
M-G-M	52	52	47
Fox	49	53	49
Totals	710	614	503

Some Count 700 Features

On the other hand some officials of the industry estimate that the big producers will turn out an aggregate total of 550 features. Plus these another 100 are expected to come from independent ranks which may bring the total up into the neighborhood of 700 long lengths.

Following reports that Paramount may make 100 instead of 70 features, Universal officially revealed that it is prepared to add 14 features to its announced schedule of 26 if the trend is for over-production.

The build-up to a new high figure will be determined by the course double featuring takes. Certain production men fear that the two-for-one thing has gained such headway it cannot be stemmed except by feeding the public this policy until it sickens of the bargain entertainment.

Increase in production schedules to the extent required for serious entry into double featuring would be ruinous to show business, it is further warned by film men. The studios would be put on a half-and-half basis, with 50% of the features deliberately designed for fillers and turned out on old time quickie budgets.

Double featuring right now, it is observed by Hays attaches, is making itself felt in certain suburbs to the point where the first-run in such towns is losing its value. This, it is maintained, is another indication of what the industry will do to educate the public the wrong way if it takes two-for-one seriously.

SHAPIRO WAVES IT

Vic Shapiro returns to his p.a. post at the Fox Coast studios Saturday (9), re-exchanging jobs again with Glen Allvine. Latter was on [illegible] during Shapiro's sojourn [illegible] [illegible] the return trip [illegible]

"BIRTH" BARRED IN PA.

State Censors Upheld by Court in Injunction Application

Philadelphia, May 5.

President Judge Stern and Judge Gordon in Court of Common Pleas last week, after a hearing, refused the application of Culture Films for an injunction against the Pennsylvania State Board of Censors to restrain it from prohibiting the public exhibition of the picture produced by the plaintiff corporation entitled "Birth."

The board condemned the picture as indecent and offensive to public morals.

RKO-PATHE 1ST 5 BY LABOR DAY

RKO-Pathe will release its first own made talker July 10. Between that date and Labor day it will send four other starring features to the theatre market. Thereafter its release will be in order as scheduled.

The July 10 release will be "A Woman of Experience" with Helen Twelvetrees. On July 24 "Common Law" will be the second RKO-Pathe, having Constance Bennett as its star. Without order or dates the other three are to be "Rebound" with Ina Claire, an Ann Harding talker, and the fifth will be a picture starring Eddie Quinlan.

RKO-Pathe had not anticipated releasing over two of its first features under that brand before Sept. 1. First date had been tentatively set for between July 15 and Aug. 1.

Double Bills and Comm. Films of Little Help To Indies—Coin Scarce

Hollywood, May 5.

Threatened increased activity of the producing independents, to take advantage of the shortage in major studio features production for the coming season, has not materialized. It's due to the difficulty of getting finances.

While Consolidated Lab has been inclined to let down the bars of late and extend the indie producers credit the lab wants to see where the money will come from in the end. In former days, all labs taking a hand in picture financing were willing to take chances as long as the negative remained in their vaults.

Indie producers, quick to edge in on anything new in the production field, have been propositioning most of the large manufacturing and oil companies on the Coast for the making of commercial advertising pictures. To date they have been unable to land any, due to the sales resistance created by the major studios, who are also a bit interested in the commercial side of feature production themselves. Most of the indie producers are just sitting tight for the time being, hoping that something will break.

Burton King, one of the old line indies, closed shop last week at Tec-Art, where he has been on and off production for the past eight years. This is the first instance of an indie giving up the ghost in some time. Most of them feel that the indie's opportunity is near at hand.

Florey Back with U

Hollywood, May 5.

Robert Florey, three years ago a gagman on the Universal lot, is back from France with a fancy contract as director for the same company.

Since leaving he has been directing pictures for Paramount in New York and latterly for French companies in Europe.

His first under the term contract will be "Frankenstein."

London Is in Fair Shape, "Scandal Sheet" Beats $30,000; "Page" Looks Okay for Run

London, May 5.

Inclement weather, coupled with fair releases, has been helping West End picture grosses.

Estimates

Capitol—"Charlie Chan" (Fox) and "Mr. Lemon of Orange" (Fox). Opened to good business but dove; did $8,000, resulting in removal after one week; replaced by "Three Rogues" (Fox).

Carlton—"Morocco" (Par) terminated five weeks' stay, averaging $12,500 for run; now replaced by "Right to Love" (Par).

Leicester Square—"Beau Ideal" (Radio) and "Kept Husbands" (Radio). Fortnight's average, $12,000, and replaced by "Born to Love" (Pathe).

Pavilion—"Dreyfus." Now in third week, with first two week's average $17,000.

Marble Arch—"Song of the Alps." Terminated fortnight to $7,000 average; "Trader Horn" (M-T) replacing.

New Gallery—"More Than a Kiss." Around $9,000 and replaced by "The Ringer," a British-Lion product.

Phoenix—"Le Million." $7,500 and transfers to the Rialto May 10.

Plaza—"Scandal Sheet" (Par). Beat $30,000 and holding over second week; a third week also likely.

Empire—"Reducing" (M-G). Leads West End grosses at over $50,000 and held over.

Regal—"Criminal Code" (Col). Average gross for fortnight of around $14,000; "Skin Game" now current, with "Kiki" (UA) replacing May 16 instead of "Reaching for Moon" (UA), as originally contemplated.

Rialto—"Sous les Toits" and "Immortal Vagabond." After 10 weeks still grossing $5,500 with "Le Million" to replace.

Polytechnic—"Africa Speaks" (Col). A steady $3,500 here; now in ninth of 10 weeks' contract and likely to be extended.

Tivoli—"Sport of Kings." Had three weeks of steady income at $13,000, but "Front Page" (UA) now current; figures good for an extended run; reviews after trade show generally fulsome, although Atkinson, in the "Telegraph," declares that it grossly libels journalists, but maybe he never met a newspaperman.

Dominion—"City Lights" (UA) "Madonna of the Streets" (Col). In 10th week and now doing continuous performances at over $25,000; expects to continued for another 10 weeks, but doubtful.

B'klyn Eases, Tho Met Hints at Good $28,000

Brooklyn, May 5.

It takes a lot to bring the folks downtown these days, judging how the deluxers fall off when nothing sensational is offered. Plenty of evidence this week with all houses having but average fare.

George Jessel and a personal appearance at the Fox, yet receipts look very weak. Jessel has appeared around here frequently.

Estimates for This Week

Paramount—"Ladies' Man" (Par) (4,200; 25-50-85). Picture panned, and, although effort made to build up stage revue with Rudy Vallee and 24 line girls, business disappointing; $40,000 in the offing this week. Last week Bill Robinson and Cab Calloway, with colored show, lifted "Dude Ranch" (Par) to nice $48,000.

Fox—"Doctors' Wives" (Fox) (4,000; 25-50-75). George Jessel in person but nothing exciting so far; should do around $25,000 again; weak. Last week Harry Langdon in person, and "Quick Millions" (Fox) did around $25,300.

Albee—"Iron Man" (U) and Belle Bennett in person. Started off well and should get around $26,000. Last week, second of "Cimarron" (Radio), petered to $25,800.

Metropolitan—"Strangers May Kiss" (M-G) and eight acts of vaude (3,577; 35-40-50-75). Norma Shearer is local fav, so things should be looking up this week for $28,000. Last week "Parlor, Bedroom and Bath" (M-G) didn't mean much at $17,000.

Strand—"The Millionaire" (WB) (2,800; 35-40-50-75). Arliss always does well here, with beaucoup carriage trade to help; opened well and may get $18,000, which is good. Last week "50 Million Frenchmen" (WB) went the way of most comedies in this borough and ended near $13,000.

Futter's Shorts

Hollywood, May 5.

Walter Futter returned from the east Saturday (2) with contracts to produce 26 shorts for Columbia.

"1918" NO GO IN CINCY, "ORANGE"-PEG, $22,000

Cincinnati, May 5.

(Drawing Population, 700,000)

Cool weather is favoring the picture houses. Current week started brisky except at the Strand, where the German "Comrades of 1918" flopped and was replaced. First time a film has been yanked here. Midweek three-day showing of Hagenbeck-Wallace Circus expected to lessen cinema patronage.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Mr. Lemon of Orange" (Fox), and vaude. With Peggy Joyce topping on stage looks like fair $22,000. Last week "It's a Wise Child" (M-G), $21,500.

Palace (RKO) (2,700; 30-50)—"City Streets" (Par). Heading for $16,000, fair. Last week's "Cracked Nuts" (Radio) also $16,000.

Capitol (RKO) (2,000; 30-50)—"Tarnished Lady" (Par). Tallulah Bankhead drew rave notices; on way to good $15,000. Last week "Born to Love" (Pathe), $14,500.

Lyric (RKO) (1,400; 30-50)—"Trader Horn" (M-G). Holding over to a good $12,000; same film $16,000 last week.

Keith's (Libson) (1,600; 30-50)—"Painted Desert" (Pathe). Corralling an ordinary $5,000. Last week "Don't Bet on Women" (Fox), $6,000.

Strand (RKO) (1,350; 25-40)—"Comrades of 1918." German war film no go on the Cincy front; pulled out after three days in favor of "Born to Love" (Pathe), a repeat; may climb to $3,500. Last week "The Prodigal" (M-G) drew average $4,500.

Family (RKO) (1,140; 20-35)—"Woman Hungry" (FN), and "Big Fight" (WW) split. Averaging $4,000 pace. That's slightly under last week's "Drums of Jeopardy" (Tiff), and "Man of the World" (Par).

Erlanger, Grand (1,600; 30-50)—"Vienna, City of Song." Approaching $5,000, same as last week's "The Song Is Over."

'Enemy,' 'Heiress,' Jones Only $9,000, New Haven

New Haven, May 5.

(Drawing Population, 300,000)

Looks like the town is fed up on gang films with two current ones failing to draw heavily.

Opening of the "Third Little Show," legit revue, will cut in on some of the film business this week.

Estimates for This Week

Paramount (Publix) (2,353; 65), "Tarnished Lady" (Par) and Publix unit. May go around $13,000, fair. Last week "Ladies' Man" (Par), $16,600.

Fox-Poli (Fox) (3,040; 65), "Shipmates" (M-G) and F-M unit. Looks good for nice $15,500. Last week "Trader Horn" (M-G) modest at $14,300.

Roger Sherman (WB) (2,200; 60), "Public Enemy" (FN), "Hot Heiress" (FN) and Bobby Jones short. Moderate for about $9,000. Last week "The Millionaire" (WB) and "Other Men's Women" (WB) finished strong to nice $11,800.

College (Fox) (1,565; 50), "Quick Millions" (Fox). Looks low for poor $3,000. Last week "Iron Man" (U) did a good $5,300.

Bijou (Fox) (1,536; 50), "Ten Nights" and "Stepping Out." Fair to $4,000. Last week "Gun Smoke" (Par) and "W Plan" satisfying on $4,500.

B'WAY'S SPLIT $5,000

Tacoma Quiet—2d Week for "Front Page," $2,000—Orph., $6,000

Tacoma, May 5.

(Drawing Population, 125,000)

"Front Page" is now in its 2d week at the Blue Mouse. First week wasn't sensational, but there was enough punch to show it would carry over.

Estimates for This Week

Broadway (Fox) (1,500; 25-60), "Stepping Out" (M-G) and "Lemon of Orange" (Fox). Looks fair for $5,000.

Orpheum (RKO) (1,500; 25-60), "Beyond Victory" (Pathe) and "Born to Love" (Pathe), with eight acts of vaude first half of week. Headed for $6,000.

Blue Mouse (Hamrick) (650; 25-50), "Front Page" (UA). Second week and looks like $2,000. Last week same film fair for $2,500.

Rialto (Fox) (1,250; 25-40), "Secret Six" (M-G). Looks like a good $2,000.

CHARITY CARNIVAL OF 1931
New York City

TONIGHT

The CHARITY CARNIVAL of 1931 takes place tonight in New York City—outstanding socially and an entertainment of highest importance for the elite of the world's greatest metropolis.

The dance music, as in many years past, is a MEYER DAVIS ORCHESTRA. This year an ensemble of 50 musicians.

$20,000 in 8 Days For 'Born,' Detroit, Spring Sun Socks

Detroit, May 5.

Warm weather is hurting business. "Born to Love" opened a day early and will wind up with a nice profit. Ruth Etting, at the Fox in person, is helping there while "Trader Horn" was brought into the State for a ninth week.

Estimates for This Week

Michigan—"Tarnished Lady" (Par) (4,045; 35-50-75). Name in this one not boxoffice yet, and heat no help; will wind up around $30,000. Last week "Shipmates" (M-G) did good $39,000.

Fox—"Quick Millions" (Fox) (5,100; 15-25-50). Ruth Etting in person the real pull here this week; but not strong for around $25,000. Last week "Three Girls Lost" (Fox) got fair $28,000.

Fisher—"Stepping Out" (M-G) (2,300; 35-50-75). Names in this an aid and will get about $17,000 and make a little dough. Last week "Tailor Made Man," $28,000.

Downtown—"Born to Love" (Pathe) (2,750; 15-25-50). Boxoffice title and Constance Bennett draw will get this one $20,000 in eight days. Last week, "Behind Office Doors" (Radio) poor in six days on $7,000.

United Artists—"Front Page" (UA) (2,018; 35-50-75-90). Holding fairly and will wind up near $17,000 on second week. Last week fair at $19,100.

Paramount—"Secret Six" (M-G) (3,300; 35-50-75). After big first week slumped and will be around $26,000 this week; last week big at $37,300.

State—"Trader Horn" (M-G) (3,000; 15-25-50). Ninth week for this one and still doing fair; will get about $8,000. Last week "Strangers May Kiss" (M-G) did only fairly at $8,000.

'KISS' JERKED IN 2ND PTLD. WK.-'SIS' $16,000

Portland, Ore., May 5.

(Drawing Population, 400,000)

The burg is burning, mostly with sun spots before the eyes, and that's bad for b. o. serenading. Hottest early spring since the last burlesque closed, say the old timers. Two day dust storm hurt biz some last week, but most houses are plugging extra hard this week.

Orpheum headlines its vaude and the 3,500-seat Paramount's comeback is to plug the F-M stage shows, stage band and concerts, but keeping the picture in top place.

"Strangers May Kiss" completely failed to hold up in its second week at the Fox Broadway and was pulled after five days. Hot weather also bumped Dufwin's stock some but not enough to hurt. House is due to close for the season around June 1.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"Shipmates" (M-G) and F-M unit. Did seven shows opening day and looks good for $17,000. Last week "Finger Points" (FN) $13,500, fair.

Broadway (Parker-Fox) (2,000; 25-60)—"Skippy" (Par). Well exploited and clicking for about $13,000. Last week second of "Strangers May Kiss" (M-G) pulled after five days and very bad $5,000.

Orpheum (RKO) (2,000; 25-60)—"Bad Sister" (U) and vaude. Strong near $12,000. Last week "Bachelor Apartments" (Radio) and $9,000.

United Artists (Parker-Fox) (1,200; 25-60)—"Trader Horn" (M-G). Held for third week; will do about $6,500. Last week same film $7,500.

Rialto (FWC) (2,000; 25-50)—"Woman Hungry" (FN). Doing fairly for this house, $3,000. Last week "It's a Wise Child" (M-G) $3,300.

Alder (Hamrick) (1,200; 25-50)—"50 Million Frenchmen" (WB). Around $3,000. Last week "Hell Bound" (Tiff) $3,500.

TOPEKA'S ACTIVE WEEK

"Honor" Over "Tailor" on $3,300—Baseball, Barrymore, Passion Play

Topeka, May 5.

(Drawing Population, 85,000)

Everything went big last week except the Freiburg Passion Players and the rep shows. Ethel Barrymore's one night at the Novelty drew capacity, or $2,600, with "The Love Duel."

The business done by Miss Barrymore thought remarkable because, in addition to Passion Play as opposition, it was the opening night of the local ball season. Two rep shows in town, the McOwen stock, under canvas at the fair ground, and the Rainbow Revue at the Isis, did starvation business. McOwens, instead of a summer engagement here, closes to take the road.

Passion Play went three nights and two matinees, averaging less than $1,000 a performance.

Estimates for Last Week

Grand (1,400; 50) (Fox), "Trader Horn" (M-G). Opened light, but enthusiastic comment built to just under $6,000, biggest week this year.

Jayhawk (1,500; 50) (Fox), "Honor Among Lovers" (Par). Did fair business first three days of the week, March's acting and dialog attracting attention. "Tailor-Made Man" (M-G) didn't do well despite favorable comment by critics. Week's total fair, $3,300.

Novelty (1,200; 35) (Fox), "Free Love," three days, failed to attract much attention, and only $325. "Painted Desert" (Pathe) brought total for week to $900, fair.

Seattle Loads 'Em Up on Long Shows, But Biz Good and Liberty's 2 at $7,000

Seattle, May 5.

(Drawing Population, 450,000)

Summer weather, with some rain at the opening of the week, is affecting attendance, but business has been holding up well at that.

Showmen are trying to choke quantity down the throats of the public. They seem to want to make 'em so weary that one show is all they can stand in a day—maybe a week. At some first runs if they get there at 8:30 p. m. it's nearly midnite when they get out—if they stick.

This week the Liberty is trying out double features for 15 and 30 cents. The Orpheum's eight acts are still liked, but they must be speeded.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Finger Points" (FN) and unit. Barthelmess having tough sledding; looks bad at $11,500. Last week "Doctors' Wives" (Fox) good at $14,200.

Fifth Ave. (Fox) (2,400; 25-35-50), "Strangers May Kiss" (M-G). Doing well and seems headed for big $18,000, which will keep it second week. "Skippy" (Par) went slow last week and pulled after one week; liked but no punch, around $9,500.

Fox (2,300; 25-50), "Hot Heiress" (FN). Not good and looks like $5,000. Last week "Woman Hungry," six nights, around $5,000.

Blue Mouse (Hamrick) (950; 25-35-50), "50 Million Frenchmen" (WB). Biz up and headed for $5,200. Last week "Hell Bound" just fair, $3,500.

Music Box (Hamrick) (900; 25-35-50), "The Millionaire" (WB). Arliss has his following and $7,400 indicated. Last week "Front Page" (UA), in second week, $4,250; fair.

Liberty (Jensen-von Herberg) (2,000; 15-30), "Sisters" (Col) and "Caught Cheating" (Tiff). Well balanced double bill; Sally O'Neil and Molly O'Day in one; Sidney and Murray in the other; seems headed for big $7,000; folks seem to like bargain and not particular about their time. Last week "Wings of Adventure," $5,500.

Orpheum (RKO) (2,700; 25-60), "Born to Love" (Pathe) and vaude. Ballyhoo big for Constance Bennett and film rather than vaude; about $12,000 this week. Last week with "Cracked Nuts" (Radio), $14,000; grosses here over-quoted lately, house averaging around $13,000, or slightly better, the past three weeks; this is under the eight-of overhead.

PENN SKIDS ON 'MATES' $23,500, 'IRON' $24,500

Pittsburgh, May 5.

(Drawing Population, 1,000,000)

After a severe letdown last week things started off promising this week. Ought to be a fairly decent showing, with possibly one or two exceptions.

Roadshow engagement of "Dirigible" is under way at the Pitt, but lasting powers of the air picture doubtful. "Iron Man" and return of Dick Powell, m. c., on stage should send Stanley up a bit to $24,000, while "Shipmates," at the Penn, hardly expected to better $23,500. "Gentleman's Fate," with John Gilbert, means nothing at the Aldine.

Estimates for This Week

Aldine (Loew) (1,900; 10-15-25-35-50)—"Gentleman's Fate" (M-G). John Gilbert a minus quantity locally; picture pretty drab and unlikely to hit $2,750; pretty bad. Last week "Stepping Out" (M-G) fair at $3,200.

Davis (WB) (1,850; 10-15-25-35-50)—"Kiss Me Again" (WB). Screen operettas n. g., and this one yanked after three days in which time didn't get $400; "Misbehaving Ladies" in today (Tuesday). Last week "God's Gift to Women" (WB) also off at $2,100.

Enright (WB) (3,700; 15-25-35-40-60)—"The Millionaire" (WB) and stage show. Arliss picture brought to East Liberty concurrent with second week of downtown run at Warner; off to flying start and should send this big neighb site up to $11,500 or better. Last week "God's Gift to Women" (WB) down to $7,500.

Fulton (Shea-Hehman) (1,750; 10-15-25-35-50)—"Born to Love" (Pathe). Bennett picture panned by cricks, but expected to pull the femmes and neat figure of $7,200. Last week "Gun Smoke" (Par) down to $3,500.

Harris (WB) (1,800; 10-15-25)—"City Lights" (UA). Second downtown run for Chaplin film not so hot; believed to have been squeezed dry in three previous weeks at Aldine; there may be $1,750 for it here, but doubtful. Last week "Connecticut Yankee" (Fox) about the same.

Penn (Loew) (3,300; 25-35-60-75)—"Shipmates" (M-G) and stage show. Robert Montgomery's initial starring picture causing no stir, and doubtful of beating $23,500, far below expectations. Last week "Front Page" (UA) near $27,000, good.

Pitt (Shuberts) (1,700; 50-75-$1-$1.50)—"Dirigible" (Col). Roadshow picture unlikely to stick more than three weeks at the outside; around $10,000 indicated for first week on strength of fairly good notices and strong exploitation campaign.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Born to Love" (Pathe). Femme trade particularly fortuitous at this neighb site; may reach above $4,500. Last week "Gun Smoke" (Par) down to $2,200.

Stanley (WB) (3,600; 25-35-60)—"Iron Man" (U) and stage show. Lew Ayres getting to be something of a draw locally and, backed by return to stage of Dick Powell, m. c., should climb in neighborhood of $24,500. Last week "Finger Points" (FN) not more than $22,000.

Warner (WB) (2,000; 25-35-50)—"The Millionaire" (WB). Second week of Arliss picture will suffer a hit by being shown in East Liberty at same time, but even so will acquit itself nobly at $8,500 for six-day period. Last week, the first, swell at around $15,500.

'10 Nites' Near $13,000 at Met., Wash., on 2 Weeks

Washington, May 5.

(Drawing Population, 450,000)

Outstanding is what "Ten Nights in a Barroom" is doing for the headache Metropolitan. Picture is being held over and will be close to $13,000 on its fortnight.

Estimates for This Week

Earle (Warner) (2,244; 25-30-40-60-70) "The Millionaire" (WB) and Vaude. Ought to boost to about $17,000. Last week "It Pays to Advertise" (Par), did about $15,000.

Fox (Fox) (3,434; 15-25-35-60) "Three Girls Lost" (Fox). Phil Cook of radio, added attraction, indicates not more than $23,000, fair. Last week "Doctors' Wives" (Fox) and unit about $25,000, okay.

Palace (Loew) (2,363; 25-35-40-60-70) "Secret Six" (M-G). Should do about $24,000. Last week "Tailor Made Man" (M-G) got $21,000, not up to previous highs of Haines.

Rialto (U) (1,978; 25-30-50-60) "Iron Man" (U). Will go to $7,000; oke. Last week "Virtuous Husbands" (U), $6,000.

RKO Keith's (1,875; 35-50) "Born to Love" (Pathe). Seems to be headed for $14,000. Last week "Bachelor Apartment" (Radio), $10,000; light.

L. A. Spotty, but "Page" Stays 5th Week and Jones Shorts H. O.; "Millionaire" $30,000 at 2 WB Houses

Los Angeles, May 5.

Spotty trade all over town. Two strong entries, however, are current in "Secret Six" and "The Millionaire" (WB), the latter forcing both Warner houses to break its day and date one-week policy and holdover. This sets "Public Enemy" (WB) back. Holdover decision was deferred until Monday afternoon, when early matinee trade forced additional week.

Criterion with "Secret Six" will do a big $20,000 for its opening week, including a new single day record of $4,800.

Outside of these, "Front Page" looks like it will be extended a fifth week and "Skippy's" lusty $7,000 at the Wilshire, neighb, the rest of the town is sluggish. With Arliss' second week, the first of the Bobby Jones shorts which ran at both Warners last week will be repeated by demand. Last week Jones' shorts were credited for considerable at the trade Downtown and Hollywood.

Fourth and final week of "Dirigible" (Col) bowed out with an anemic $7,600, leaving the Chinese dark until the end of the month when "American Tragedy" most likely comes in. House has three other pictures in view awaiting previewing as possible $1.50 attractions.

Estimates for This Week

Carthay Circle (Fox) "Seed" (U) (1,500; 50-$1.50) (3rd week). Under $11,000 to indicate that John Boles in person, with songalog not much help.

Chinese (Fox) "Dirigible" (Col) (2,028; 50-$1.50) (4th-final week). Blow-off bad; house now dark awaiting next attraction; $7,600 means echoes here.

Criterion (Fox) "Secret Six" (M-G) (1,600; 35-65) (1st week). Smash click $20,000; broke Sunday record; swell campaign landed. Final six days of "Connecticut Yankee" (Fox) $8,300.

Egyptian (UA-Fox) "The Prodigal" (M-G) (1,800; 40-65). Poor at $2,300. Last week "Man of the World" (Par) over $3,000.

Orpheum "Iron Man" (U) (2,270; 25-50). Will just make theatre's break at $9,500. Last week "Last Parade" (Col) $5,700, poor.

Pantages (Fox) "Dracula" (U) (2,700; 20-40-65-90). With feminine antipathy to weird stuff evidenced by many walkouts, $7,500 bad. Last week "Dance, Fools, Dance" (M-G) $13,000, strong.

Paramount (Publix) "Ladies Man" (Par) (3,595; 35-$1). Opening day smashing but eased off sharply to management's surprise; under $19,000. Last week "City Streets" (Par) $23,000 okay.

RKO "Meet the Wife" (Col) (2,950; 30-65). At $12,000 pace about same as last week's "Laugh and Get Rich" (Radio) $12,600.

State (Loew-Fox) "Daybreak" (M-G) (2,024; 35-$1). Fair at $22,000. Last week "Gentlemen's Fate" (M-G) over $21,000.

United Artists (Pub-UA) "Front Page" (UA) (2,100; 35-$1) (3rd week). At $14,000 probably means a fifth week; matinees building. Last week over $17,000; "Dishonored" (Par) next here.

Wilshire (Fox) "Skippy" (Par) (2,296; 35-60). Got more first four days than "Prodigal" (M-G) with $4,800 entire week last week. Will hit over $7,000 this week.

Downtown (WB) "The Millionaire" (WB) (1,800; 30-75). Over $12,000 and nice. Last week "Misbehaving Ladies" (WB) over $7,000 and bad with Bobby Jones' draw evidenced by walkouts thereafter; Jones shorts holds over.

Hollywood (WB) "The Millionaire" (WB) (2,756; 35-75). Nifty $18,000 forces holdover; last week "God's Gift to Women" (WB) $9,000, poor with Jones' shorts also figuring as at the Downtown. Jones h. o. here, too.

CAN'T SPOT CARMEN

Hollywood, May 5.

While "Strangers and Lovers" wiped off the slate, Par has also crossed the second story for Carmen Barnes. First to disappear into thin air was "Debutante."

Par has had the actress-authoress five months now and still doesn't know what to do with her. While Miss Barnes has started her [illegible] publicity "still."

WB STORY BUYS

Warners has bought the novel, "Manhattan Nights," by W. Almon Wolff.

Other recent purchases include "Top of the Hill," which Barbara Stanwyck will do, and "Mouthpiece," authored by a lawyer.

'Page' Looks Like $25,000 In Buff.—'Doors' $15,000

Buffalo, May 5.

Takings are climbing again this week. Good grosses are indicated all around.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Front Page" (UA). Started well and building on excellent publicity; may be $25,000. Last week "City Streets" (Par), $23,500.

Hipp (Publix) (2,400; 25-35-50) "The Prodigal" (M-G). Appears low geared to around $10,000. Last week "Cracked Nuts" (Radio) did $13,000.

Century (Publix) (3,400; 25-35) "Ten Nights in a Barroom." Mat business off but nights strong; may reach good $10,000. Last week "Father's Son" (FN), $7,100.

Great Lakes (Fox) (25-35-50) "Shipmates" (M-G). Nothing to brag about at $18,000 pace. Last week "Trader Horn" (M-G) held nicely for $22,000.

Lafayette (Ind) (3,400; 25-35) "Behind Office Doors" (Radio). Natural here and with great show should do nearly $15,000. Last week "Aloha" did well at $12,000.

Denver Likes 'Nuts' for $4,500—'House' $16,000

Denver, May 5.

(Drawing Population, 400,000)

Business shows an improvement in most spots this week.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"God's Gift to Women" (WB). An exception to this week's rule at $4,500 rate, poor. Last week "It's a Wise Child" (M-G) finished last week to a poor $5,000.

Denver (Publix) (2,300; 25-35-65)—"Finger Points" (FN). Will do a fair $16,000. Last week "Shipmates" (M-G) and Duke Ellington on stage boosted to $20,000.

Paramount (Publix) (2,000; 25-35-50)—"Trader Horn" (M-G). Second run after road show, and may edge over $10,000, fine. Last week "Front Page" (UA) fair with $8,600.

Rialto (Publix) (1,040; 25-35-50)—"Cracked Nuts" (Radio). Moving at fast pace and should hit $4,500. Last week "Right of Way" (WB) only $2,000.

Huffman's Tabor (1,900; 25-35-50)—"Widow From Chicago" (FN). Will show a weak $8,500. Last week "My Past" (WB) poor at similar figure.

Makin' Snitchin' Pay

Pittsburgh, May 5.

If curiosity upset a cat it also slipped Pittsburgh's youngest known racketeer $5.70. The street urchin stood near the Stanley's ticket window offering to tip off the "Take-A-Chance" program inside for a dime a tell.

That $5.70 was his first day's gross, but how much did the kid cost the Stanley? Stunt was not a success for the house.

MINN. ORHPH IS SNAPPY—$17,000

Minneapolis, May 5.

(Drawing Population, 500,000)

Olsen and Johnson, local favorites, in person at the Orpheum, are the only outstanding magnets this week.

New reduced prices have gone into effect at the State, Lyric, and Aster, without any appreciable stimulus of patronage thus far. However, it's too early yet to tell whether the revision is going to boost over the long pull. Publix closed one of the oldest loop theatres, the Unique, permanently Sunday (3).

Seventh Street closed for the summer Friday. The Century went dark several weeks ago. Pantages has been idle practically all season.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "City Streets" (Par) and Publix unit. No particular names to attract and public pretty much fed up on gangster stuff; may not top $23,000, only fair. Last week "Skippy" (Par) around $28,000, big.

State (Publix) (2,200; 50), "Trader Horn" (M-G). Prices down 10c starting with this attraction, back in loop after $1.50 roadshow presentation at Century; about $11,000 indicated, good. Last week "Mr. Lemon of Orange" (Fox) around $8,000, pretty good.

Orpheum (RKO) (2,890; 50), "Bad Sister" (U) and vaude. Olsen and Johnson pack 'em in here; picture also pleased and ought to reach close to $17,000, big. Last week "Bachelor Apartment" (Radio) got around $12,500, fair.

Lyric (Publix) (1,300; 35), "Charlie Chan" (Fox). Mystery thriller may do about $3,000, light. Last week "Conquering Horde" (Par); $3,500.

Aster (Publix) (900; 25), "Three Girls Lost" (Fox). Looks about $2,000, fair. Last week "Ten Nights in a Barroom" around $3,200, one of best weeks of season.

Grand (Publix) (1,100; 35), "Connecticut Yankee" (Fox). Second loop runs. Will remain entire week and ought to be good for close to $3,000, good. Last week, first half, "Honor Among Lovers" (Par); last half, "The Southerner" (M-G); about $2,600, good.

Philly Sees Action—1st in Months; 'Svengali' May Hit $20,000, Earle $23,000

Philadelphia, May 5.

Some real activity is forecast in the downtown picture houses for the first time in a month or more. General jump in grosses is confidently expected. "Svengali," "Indiscreet," "Dirigible" and "Trader Horn" are among the films figured to get a good play.

The Mastbaum with "Shipmates" should get around $42,000. This is all right, but not what house can do when the crush is on. "Svengali" got corking reviews and ought to hit around $20,000 for its first week at the Stanley, but judging by recent Barrymore pictures, and the type of film this one is, it's likely to drop heavily thereafter. "Indiscreet" also won good notices and seems headed for about $21,500 for its first week at the Boyd. It should make the grade for a second week.

"Dirigible" is at the Chestnut as a road show and doing pretty well. "Doctors' Wives" will have an average week at the Fox of, perhaps, a little over $25,000. "Skippy," held for a third week at Keith's, the first picture to do so, likely to get $12,500 or better. Chaplin's "City Lights," in its second week at the Karlton, figures for $5,500 or $6,000.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Shipmates" (M-G). Popularity of Robert Montgomery with femmes figured to draw; probably $42,000, neat but not gaudy. Last week "Iron Man" (U) and Horace Heidt's band, about $43,000.

Stanley (3,700; 35-50-75), "Svengali" (WB). Barrymore picture should have strong first week with chances thereafter more doubtful; $20,000 indicated. "Finger Points" (FN) didn't recover after bad start and never in running last week at under $14,000.

Fox (3,000; 35-50-75), "Doctors' Wives" (Fox). Average week indicated at about $25,500. Last week "Not Exactly Gentlemen" (Fox) weak on $24,000.

Keith's (1,800; 35-50-75), "Skippy" (Par). Should get $12,500 or better in third week; beat $16,000 last week.

Chestnut (1,800; $1.50), "Dirigible" (Col) (1st week). Road show picture opened Monday (4) and doing fairly.

Boyd (2,400; 35-50-75), "Indiscreet" (UA). Gloria Swanson got good notices and was off to a strong start; $21,500 or little better indicated. Last week "Born to Love" (Pathe), in second week, claimed $11,000.

Stanton (1,700; 35-65), "Trader Horn" (M-G). Second downtown showing started well and may do $12,000. "Drums of Jeopardy" (Tiff) got $10,000 last week.

Karlton (1,000; 50), "City Lights" (UA). Chaplin picture should gross around $5,500 in second week; near $8,000 last week.

Earle (2,000; 25-65), "Sin Ship" (Radio) and vaude. Near $23,000; eight-act vaude policy very successful. Last week over $23,000 on "Subway Express" (Col).

Arcadia (600; 50), "Royal Family" (Par). Looks like about $3,500; "Unfaithful" (Par) got about same figure last week.

Few Sparkle on B'way Despite Bulbs—Par Plucks "Dude Ranch" On 6-Day $35,500; "Svengali" $35,000

It's been cool with some rain but that spring fever is still around. Although maybe the boys can split the blame between love's young dream and the calibre of product that's been rushing through the projectors. Anyway, with few exceptions, business in the film theatres is very good for baseball and wrestling.

One current topic is the Paramount's approximate new low of $35,500 for "Dude Ranch." That happened last week, but the picture was plucked after six days to let "Ladies' Man" come in, which does not look so forte either, so the figure can't officially class as bottom. Meanwhile, the Strand, Capitol and Hollywood are doing all right.

The Strand is into a second week of what is expected to be a month for "Public Enemy," and should get around $40,000 this week. The Capitol is counting on $80,000, meaning a holdover, for "Secret Six" and the Hollywood is lighted up after an Arctic winter for "Svengali." House seems on its way to $35,000, maybe a bit better. In the cases of the Strand and Hollywood the Bobby Jones shorts are a factor but to what extent has not been determined as yet.

The Winter Garden is getting ready to bid Arliss adieu in favor of "Gold Dust Gertie." Winnie Lightner, and is also playing the Jones reel, while "Gun Smoke" has not had a happy stay at the Rialto and will be glad to make way for "Indiscreet" tonight (Wednesday).

The Roxy won't go much beyond $60,000 this week on "Three Girls Lost" and "Born To Love" will have to battle to shake $25,000 by the hand on this, it's second week at the Mayfair. Tallulah Bankhead had a swank opening at the Rivoli for "Tarnished Lady" but the follow through is faulty and it looks like sand trap trouble will keep it from beating $30,000. That's not a good opening stanza at this spot.

Estimates for This Week

Astor (1,120; $1-$2) "Trader Horn" (M-G) (14th week). Staying on but can blow anytime if there's anything to come in.

Capitol (5,400; 25-35-$1.50) "Secret Six" (M-G) (1st week). Gangster film opened well and expects $80,000; will hold over. Last week "Tailor Made Man" (M-G) poor at $55,500.

Hollywood (1,300; 65-85) "Svengali" (WB) (1st week). Picture has started all right but drew mixed reviews. Looks around $35,000 this week, with Bobby Jones short no hindrance.

Central (916; $1-$2) "Dirigible" (Col) (5th week). Going along around $9,000 and waiting for the fleet to come in; will linger a couple of more weeks.

Globe (1,065; 50-75) "Subway Express" (Col). Doing fairly at $15,000 rate. Last week, second of "Iron Man" (U), only $10,000.

Mayfair (2,200; 40-$1), "Born to Love" (Pathe) (2d week). Big femme draw helped this one to hold second week; bows out currently after expected $30,000. Last week $40,000 in eight days.

Paramount (3,664; 65-85-$1), "Ladies' Man" (Par). Not proving very healthy and may not reach above $52,000. Last week "Dude Ranch" (Par) jerked after six days; established new low of $35,500.

Rialto (2,000; 40-65-85-$1), "Gun Smoke" (Par) (2d week). Exits today (Wednesday) for "Indiscreet" (UA); about $12,500 on exit, which is poor. Last week, $27,500, also weak.

Rivoli (2,200; 40-65-85-$1), "Tarnished Lady" (Par). Tallulah Bankhead's film debut lucky to reach $30,000. Last week, final and sixth of "Front Page" (UA), $19,800, okay.

Roxy (6,200; 50-75-$1.50), "Three Girls Lost" (Fox). Looks weak and lucky to reach $60,000 currently. Last week "Doctors' Wives" (Fox), aided by new style stage show, $81,000, not bad.

Strand (2,900; 35-50-75), "Public Enemy" (WB) (2d week). Smash film drawing heavily; counting on four weeks; currently looks around $40,000; big male draw and last week $58,400 on full week; Bobby Jones short here, too.

Warners (1,400; 50-75), "Too Young to Marry" (WB). Weak and looks hardly to reach $14,000. Last week "The Flood" (Col), $8,000. House may go dark [illegible].

Winter Garden (1,493; 35-75-$1), "The Millionaire" (WB) (4th week). Arliss feature going easily; "Gold Dust Gertie" (WB) slated around May 15; maybe $15,000 this week with the Jones golf special in its third Broadway spot here, around $22,000 last week.

Stages Aiding 2 Spots, Indianapolis Up, $21,000

Indianapolis, May 5.

(Drawing Population, 450,000)

The Indiana is staging a comeback this week and may see its best figure in recent months.

Cool weather is also helping, but there are gang pictures at the Indiana, Apollo, and Palace.

Estimates for This Week

Indiana (Publix) 3,300; 35-50-65), "City Streets" (Par). Another gang film but with a stage show. Picking up for $21,000.

Circle (Publix) (2,600; 25-40-60), "Iron Man" (U) and "Beyond Victory" (Radio). Double feature wears them out; fair at $8,000.

Loew's Palace (Loew's) (2,800; 25-35-50), "Secret Six" (M-G). Ought to get $10,000, fair.

Apollo (4th Ave.) (1,100; 25-35-50), "Hell Bound" (Tiff). Fair at $5,000 pace.

Lyric (4th Ave.) (2,000; 25-35-50), "Meet the Wife" (Col). Stock favorites held second week on stage; fair at $10,000.

Ohio (Publix) (1,400; 25-50), "Skippy" (Par). On second run, $2,500.

New Dual Film Spot in Birmingham About $3,700

Birmingham, May 5.

Show business is on the upgrade a little locally, but it won't take an additional set of adding machines to keep track of it. Plenty of rumors around as to whether the Alabama will continue with double features much longer. Looks like vaude will replace. Looks at the Trianor may be used next week, as it's scheduled to go dark May 14.

East Lake Park opened Saturday and failed to hurt the film spots. Takes some nerve to open an amusement park this year in these parts.

Estimates for This Week

Alabama (Publix) (2,800; 25-50)—"Reaching for Moon" (UA) and "City Streets" (Par). Former tickled the fans, but second feature being a gang film won't help matters any; the usual $9,000. Last week Tallulah Bankhead's "Tarnished Lady" (Par) and "The Southerner" (M-G) slightly above average; hometown angle helped for Lula; $9,100.

Ritz (RKO) (1,600; 25-40)—"Born to Love" (Pathe). Femmes in line and occasionally a man; for $4,500. Last week "Connecticut Yankee" (Fox) clicked to nice $6,300.

Strand (Publix) (800; 25-40)—"The Millionaire" (WB). Should get good $3,100. Last week "Kiki" (UA) to new low of $2,100.

Empire (Wise) (1,100; 25-35-50)—"Royal Family" (Par) and "Extravagance" (Tiff). House suddenly went double feature and should do $3,700. Last week "Finger Points" (FN) turned in a good $3,200.

Trianon (RKO) (600; 20-25)—"Behind Office Doors" (Radio). Okay for $600 on three days; "Beyond Victory" (Pathe) around $400. Last week, "Laugh and Get Rich" (Radio) and "The Flood" (Col) took it on the chin; not over $800.

Galax (Publix) (500; 25)—"It's a Wise Child" (M-G). Marion Davies getting billing and likely to draw $900.

Midland May See New Low of $8,000—Gang Film

Kansas City, May 5.

Loew's Midland looks as if it will hit a new low this week with a gang film. They're off the thug stuff around here unless it's very exceptional.

Loew's Midland (4,000; 25-50)—"Quick Millions" (Fox). Well fed up with gang pictures, so this one will hit a new low around $8,000. Last week "Trader Horn" (M-G) $21,100.

Mainstreet (3,200; 25-35-50-60)—"Born to Love" (Pathe) and vaude. Constance Bennett is building here; should do $22,000. Last week "Finger Points" (FN) $19,200.

Newman (1,890; 25-35-50-60)—"Body and Soul" (Fox). Duke Ellington will help for around $18,000. Last week "City Streets" (Par) eight days $15,000, not so good.

Royal (840; 25-50)—"Gun Smoke" (Par). "Names" in this one will do close to $4,000. Last week "Doctor's Wives" (Fox) got 4,200.

Chi Meets Bankhead Coolly; "Millionaire" at $21,000, Raves; "Kick In" and Bow $28,000—OK

Chicago, May 5.

Seating capacity rather than attractions will be the factor which varies the amount of coin registered this week. The Chicago will lead by reason of its 4,000 seats to a fair week at $39,000. This, with "Tarnished Lady," which introduced Tallulah Bankhead to the town's picturegoers. Picture started with no special haste and indicates a lazy lope for the entire stay.

Oriental, next in size, will manage $28,000 with Clara Bow's "Kick In." Picture drew good notices. "Iron Man," being sold as a love drama at the State-Lake, then scrambles in the follow-up position.

"Millionaire" is satisfying at the small Roosevelt, and should make it very profitable at $21,000. "Little Caesar" continues into its fourth week at the tiny Orpheum and is prepared to stay five. "Jungle Hazards," having Dr. Davenport as lecturer, had such a three weeks' success at the arty Cinema that it comes into loop Garrick next week for a two-a-day try.

Estimates for This Week

Apollo (1,200; 75-$1-$1.50)—"Dirigible" (Col). First week on road show made good, though this town never did go for the fancy prices. Indicates $7,000 for second and current week; follows a fair start last week at $8,000.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Tarnished Lady" (Par). Stage show. House dropping somewhat as film's star unknown; picture not rated strong by reviewers or public; points to fair $39,000. "Shipmates" (M-G) last week v.g. at $44,700.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Trader Horn" (M-G). Going nicely at grind for $28,000. "Strangers May Kiss," staying 15 days, finished last eight to fine $29,900.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Kick In" (Par). Stage show. House drops only slightly, but appears to be satisfying the home office at probably $28,000. "Ladies' Man" (Par) last week made good at $30,700.

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (WB). Going into fourth week and showing first signs of folding; should hold up to $3,500, excellent for house and run; when the Woods dropped the picture last week, this house jumped surprisingly to $5,900.

Palace (RKO) (2,300; 50-75-85)—"Gun Smoke" (Par). Excellent bill this week and maybe $25,000. Olsen and Johnson on stage last week boosted to fine $27,100 with "Laugh and Get Rich" (Radio).

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Millionaire" (WB). First week indicates good money at $21,000; reviews were Arliss raves; "Svengali" (WB) to replace shortly. Last week "The Prodigal" (M-G) had a bad one-week stay at $13,200.

State-Lake (RKO) (2,700; 50-75-85)—"Iron Man" (U). Opening fairly strong and should clip $26,000 for first week. "Born to Love" (Pathe) finished second week to $16,400.

United Artists (Publix-UA) (1,700; 50-75-85)—"Indiscreet" (UA). Last seven days of a fortnight stay for Swanson; second week oke at $16,000 after opener at $23,500. "Front Page" (UA) appears to have finally cleared the censors and is ready to start.

Woods (Jones) (1,200; 50-75-85)—"Mr. Lemon of Orange" (Fox). Sticking seven more days and will satisfy if getting the expected $5,000. Last week better than hoped for at $9,200. "Leibelind" (Indie) ready to go close of this week.

Cohen's Spec Dog-Kid Short Brings U Order

Hollywood, May 5.

First of a dog-kid shorts series made on spec by Max Cohen for Universal has been released by the studio, and Cohen has an agreement for 11 more.

Cohen is head of U's trick effects department and made the first short during the studio's recent layoff.

"Lane" as Par Release

Hollywood, May 5.

William Vogel, with Eddie Dowling, has organized a separate corporation to make "Honeymoon Lane" as a picture starring Dowling. It's for Paramount release, now officially set.

Dowling and Vogel are also producing a musical for Sonoart, with George W. Weeks only interested in Sonoart.

William J. Craft will direct and production on "Lane" starts May 16. Picture will have three songs.

PROVIDENCE CALM

"Tarnished" Pointed for $9,000 — Albee Up A Little At $8,000

Providence, May 5.

(Drawing Population, 315,000)

With virtually no feature of any big appeal in town this week, there is nothing to hint that main stem theatres will do anything to brag about. "Tarnished Lady," at the Paramount, is doing fairly, but looks like it will slide because it has more appeal for class trade.

Estimates for This Week

Loew's State (3,500; 20-50-75) "Shipmates" (M-G). Great town for Montgomery; biz moving okay and should reach excellent $18,000. "Front Page" (UA) last week, good at $15,600, but figured to do better.

Paramount (2,000; 15-50) "Tarnished Lady" (Par). Heaps of praise for Bankhead, but appeal to only class trade as house also has opera star on stage in short musical act; has chance to get close to $9,000, doubtful of more. "Ladies' Man" (Par) last week $8,200.

Albee (RKO) (2,500; 15-50) "Born to Love" (Pathe). While feature not expected to do anything big should take house out of bad slump; will safely get $8,000. "Iron Man" (U) last week slid badly to $6,000.

Majestic (Fay) (2,200; 15-50) "Viennese Nights" (FN). Not rated highly and may reach $10,000; house has been garnering $13,000 weekly average on twin features for quite some time, but doomed this week. "My Past" (WB) and "Fifty Million Frenchmen" (WB) last week grabbed fine $13,200.

Victory (RKO) (1,600; 15-50) "Lonely Wives" (Pathe). Fair entertainment and will probably reach $5,500. "Subway Express" (Col) last week under average at $4,800.

Fay's (1,600; 15-50) "Quick Millions" (Fox) and vaude. House plugging Spencer Tracy as former Providence stock favorite, but fans have forgotten; close to $7,000, largely because of big stage show. "The Spy," last week; okay at $6,500.

200 ADDITIONAL SHORTS LISTED

Any threat of double bills is not worrying the shorts producers. No fear is reflected in the show lineups for the 1931-'32 season.

While Paramount has shaved its one and two-reel output for the coming year, almost all other companies have increased. These include Metro, RKO Pathe, Radio, and U. Fox remains out of the field.

It is now estimated that there will be at least 200 more talking shorts made for the market the coming year than last.

In merchandising the shorts, the distributors will stress on the advisability of using shorts along with vaude, if necessary, as a substitute for double-features. Meanwhile, the distribs will maintain the same rentals on their features, leaving the double-billing account in the position of having to dig around for a second feature at cut rates if insisting on the dual policy.

To Diversify

For those exhibs who have consistently played double features and continue to do so, the distribs will use the selling point of adding shorts to the two features to diversify. Due to opposition, through too much double-billing, there has been a recent increase in the tendency of adding shorts to shows having two full lengths.

There has also been a marked upward trend in the booking of shorts for deluxe programs not previously finding room for the briefs. It has come about in an effort to give more of a show and make it as diversified as possible. This embraces not only deluxe houses with stage shows but the better grade vaude theatres as well.

That the producer-distribs will not go through with the entire schedule of shorts as planned is denied on many sides. It is insisted that the shorts schedules, as okayed at spring conventions, will be sold as is and delivered.

30c Worth

Beverly Hills, May 5.

For 30 cents last week the Marquis, neighborhood house, offered:

"Many a Slip" (feature).
"Kiss Me Again" (feature).
Two-reel comedy.
One-reel comedy.
Cartoon short.
Universal newsreel.

And was knee-deep in squawks.

Bankhead $23,000 And 'Page' $19,000 In Balto—Biz Is Up

Baltimore, May 5.

(Drawing Population, 850,000)

Current craze for mind reading and clairvoyance is keeping two houses open that would otherwise be dark. The Palace has a double-header, coupling the psycho show with a sex lecture and living models. The Maryland turned on the juice yesterday (Monday) with an East Indian mind-reader and troupe.

Biz is running well ahead of seasonal average. Cool weather and outstanding attractions the reasons. Two big Loew houses, Stanley and Century, have been running high for some weeks. "Tarnished Lady," at the Century, looks like good money and "Front Page" should draw satisfactorily at the Stanley.

Estimates for This Week

Century (Loew)—"Tarnish Lady" (Par) (3,200; 25-60). Local debut of Tallulah Bankhead as screen artist being watched with interest; she played stock here in her pre-London days; title makes it a mat attraction for this house; should cross $23,000. "Shipmates" (M-G) last week was big, touching $25,000.

Stanley (Loew-Stanley-Crandall)—"Front Page" (UA) (3,600; 25-60). Should do well but hardly big, as newspaper plots don't fetch the femme; $19,000 unless it leaps. "Trader Horn" (M-G) last week drew about $24,500, fine.

Rivoli (Wilson Amus. Co.)—"Hell Bound" (Tiff) (2,000; 35-60). Should do a pretty good $7,000. "Subway Express" (Col) last week satisfactory at $7,200.

Keith's (Schanbergers)—"Bachelor Apartments" (Radio) (2,500; 25-50). Maybe a pretty good $11,000. "Behind Office Doors" (Radio) last week just a fair $8,000.

Valencia (Loew-UA) — "Stepping Out" (1,500; 25-35). Looks pretty good for $3,200. "Men Call It Love" last week, $3,600.

Parkway (Loew-UA) — "Dishonored" (Par) (1,000; 25-35). A good week and should beat $5,000. Last week "City Lights" (UA) not up to b. o. expectations, $4,400.

Metropolitan (Warner-Equity) — "It Pays to Advertise" (Par) (1,300; 25-50). About $5,500. "Iron Man" (U) last week got a good $5,100.

New (M. Mechanic)—"Lady Who Dared" (1,400; 25-50). Title should draw, say a good $8,500. "Charlie Chan" (Fox) last week only $7,000.

Louisville Strong for 'Skip,' $7,500; Nat'l Reopens

Louisville, May 5.

(Drawing Population, 500,000)

"Skippy," at the Strand, looks strong enough for a holdover. This should be a particularly bright week with several good pictures showing. The National reopened, its prospects for better pictures strengthened through the Mory Anderson going stock there indefinitely.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40) "Quick Millions" (Fox). About $4,500 indicated; fair. Last week "Iron Man" (U) just topped $5,000.

Brown (Brown) (1,509; 15-25-40) "Subway Express" (Col). Going well and should do $4,800. Last week "Bachelor Apartment" (Radio) $5,100, good.

National (Brown Enterprises) (2,300; 15-25-30-40-50) "Cohens and Kellys in Africa" (U). Reopening attracting interest and may be good for $6,000.

Rialto (4th Ave.) (2,940; 30-40-50-60) "Ladies' Man" (Par) and vaude. Doing well and should reach around $10,500. Last week, "Three Girls Lost" (Fox), $11,500.

State (Loew) (3,252; 25-35-50-60) "Secret Six" (M-G). Should carry for $11,000. Last week "Trader Horn" (M-G) clicked for nearly $11,700.

Strand (4th Ave.) (1,867; 25-35-50-60) "Skippy" (Par). Running like a thoroughbred for about $7,500. Last week "Fifty Million Frenchmen" (WB) just passed $6,100.

COLUMBUS SLOW

"Wise Child" Light, $15,500—"Born to Love" $11,000

Columbus, May 5.

"Trader Horn" at the Broad has the call this week. Little competition from other houses is helping, too.

The Ohio is getting only light play with Marion Davies and no names on stage unit. Last week went into a major decline. Good weather and race tracks the best explanation.

Estimates for This Week

Palace (RKO), "Born to Love" (Pathe) (3,000; 25-50). Will be glad to close with $11,000. Last week "Iron Man" (U) fell off at close to gross only $11,400.

Ohio (Loew-UA), "It's a Wise Child" (M-G) and unit (3,074; 25-50). Looks no better than fair $15,500. Last week "Doctors' Wives" (Fox), with Ted Lewis on stage, $18,400.

Broad (Loew-UA), "Trader Horn" (M-G) (2,500; 25-50). Class draw and should hit around $15,500. Last week "Strangers May Kiss" (M-G) fell to $14,600.

Grand (Neth), "The Millionaire" (WB) (1,100; 25-50). Not better than average for house; $4,100. Last week "Skippy" (Par) also dropped in last days to $5,700.

Majestic (RKO), "Only Saps Work" (Par) and "The Sin Ship" (Radio). Looks good for $4,200, first film getting off to fine start. Last week "Virtuous Husband" (U) and "Comrades of 1918" (German) slumped to $3,450.

MONTREAL STRUGGLING, $13,000 FOR CAP'S DUO

Montreal, May 5.

(Drawing Population, 600,000)

Good pictures this week ought to see some nice grosses, but the pressure of outside amusements is heavy. Big salary cuts starting all over town will probably slash attendances.

The Palace with "Strangers May Kiss" and its local girl lead should ace the street. May go around $15,000. The Capitol has been climbing of late and has a Powell and Oakie double, both well liked here, that will hold up. The nabes held up better than hoped last week but are fast approaching summer decline.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$2) "Cherries Are Ripe" (legit). Banky and LaRocque may bolster, but $9,000 is the outside. Last week "Strictly Dishonorable" (legit) did better than expected at $13,500.

Palace (FP) (2,700; 75)—"Strangers May Kiss" (M-G). Norma Shearer, home-town girl and will get best gross in town, maybe $15,000. "Dance, Fools, Dance" (M-G) faded in mid-week and finished to $13,000 last week.

Capitol (FP) (2,700; 60)—"Man of the World" (Par) and "June Moon" (Par). Popular leads and improving grosses here means up to $13,000, good, this week. Last week "Connecticut Yankee" (Fox) and "Don't Bet On Women" (Fox) put house out in front with $14,500.

Loew's (FP) (3,200; 35-60)—"Mr. Lemon of Orange" (Fox) and vaude. No standout but $11,500 will be fair. Last week "Lady's Morals" (M-G) did usual at around $12,000.

Princess (CT) (1,600; 35-60)—"Lonely Wives" (Pathe). Cannot hope for more than $10,000. Last week "Dirigible" (Col). At $9,000 was below hopes.

Imperial (FP) (1,900; 25-40)—"Misbehaving Ladies" (FN) and "Conquering Horde" (Par). Looks like a good deuce and should do $5,000. Last week "Soldiers Plaything" (WB) and "Swanee River" (Ed) around $4,200.

Cinema de Paris (Ind) (600; 25-50)—"Echec au Roi" (French). Maybe $1,500 this week. Second week of "David Golder" (French), last week, was down to about same figure.

'Iron Man' Leads Newark's Quiet Parade at $18,000

Newark, May 5.

(Drawing Population, 850,000)

"Iron Man," at the Branford, looks as if it would lead this week with nothing else very strong. The Mosque, on its second run and double feature policy, doesn't seem to be going anywhere yet, while cut rates at the Terminal are bringing steadily better business.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65), "Iron Man" (U) and stage show. Opening strong and should reach $18,000. Last week "Millionaire" (WB) disappointed a bit, but fine at nearly $20,000.

Little (Newark M.P. Guild) (299; 30-60), "China Express" (Russian). Pretty sure of $1,500. Last week "Bockbierfest" (Central) failed to hold up, $1,000.

Loew's State (2,800; 30-50). "Parlor, Bedroom and Bath" (M-G) and vaude. Keaton in bad grace locally and only about $13,000. Last week "Skippy" (Par) cleaned up over $23,000.

Mosque (WB) (3,281; 25-40), "The Spy" (Fox) and "Capt. Applejack" (WB). First runs this time, but no publicity prevents selling them; $3,500. Last week "Cimarron" (Radio) only $3,300.

Terminal (Fox) (1,200; 25-50), "Three Rogues" (Fox). Maybe $5,600. Last week "Connecticut Yankee" (Fox) good enough for second week at about $6,000.

FRISCO DIVES; 'DAYBREAK' AT FOX, $35,000

San Francisco, May 5.

Business generally below normal this week. The Fox, after two excellent terms, is falling off materially and other houses also complaining.

Estimates for This Week

Fox (5,000; 50-65-75-$1) "Daybreak"—(M-G). Opened light and fails to show prospects of building; looks like around $35,000, hardly fair. Last week "Shipmates" (M-G) finished with $47,000.

Warfield (Fox) (2,672; 50-65-90)—"Quick Millions" (Fox). Only fair and probably $19,000. Last week "Tailor Made Man" (M-G) finished to $22,000.

Paramount (Fox) "Finger Points"—(FN). Disappointing and indicates around $18,000, fair for house. "City Streets" (Par) $17,000.

California (Fox) (2,200; 35-50-65-$1)—"Woman Hungry" (WB). Off to poor start; will be around $9,000. Last week "Ladies' Man" (Par) approached $10,000.

Orpheum (RKO) (2,270; 35-50-65)—"Born to Love" (Pathe). Hitting average and probably $10,000, okay at reduced prices. Last week "Last Parade" (Col) did $9,000, slightly below normal.

Golden Gate (RKO) (2,485; 30-40-50-65) — "Beyond Victory" (Pathe). Probably $15,500, aided by clicking vaude. Last week "Bad Sister" (U) got $15,000.

Warners (WB) (1,365; 30-50-60)—"The Millionaire" (WB). On second week holding up and will close to $12,000. Last week same film $14,000, very good here.

Boston Ordinary This Wk. But 'Lady' May Reach $40,000

Boston, May 5.

(Drawing Population, 850,000)

Looks like an ordinary week for the picture houses. Business is likely to be affected by splendid weather.

The Majestic swings again into the picture list with "Dirigible" and the Metropolitan is making a bid for business with "Tarnished Lady." Keith house looks for a good response to "Born to Love." The circus is eating into film attendance somewhat, especially at matinees.

Estimates for This Week

Met. (Publix) (4,380; 50-75)—"Tarnished Lady" (Par). Will be lucky to get $40,000, class. Last week "The Millionaire" (WB) brought many strangers also a fine gross of $44,900.

Loew's State (4,000; 30-40-50)—"Secret Six" (M-G). All right for about $26,000. Business only fair last week with "Front Page" (UA) at $19,000.

Keith's (4,000; 35-50-60)—"Born to Love" (Pathe). Should do close to $24,000, as Constance Bennett has personal following here. Did $15,100 with "Cracked Nuts" (Radio) last week.

Keith-Boston (RKO) (3,000; 50-60)—"Laugh and Get Rich" (Radio). Will not run much above $15,000; supporting vaude not so hot. Did $16,000 last week with "Road to Paradise."

Fenway (1,360; 30-50). Should clean with "The Millionaire" (WB). Looks better than $10,000; picture does not suffer from second run at house in apartment house belt. Just about made the grade with $6,500 last week for "Ladies' Man" (Par).

Uptown (1,700; 30-60). Will be about $8,000 on "Hell Bound." Same amount last week with "Ladies' Man" (Par).

Scollay (2,562; 35-50-60)—Fortunate if seeing $15,000 this week with "City Streets" (Par). Did $13,000 last week with "Finger Points" (FN).

Sheehan Back Next Week

Another week in New York will be about all for Winnie Sheehan on his current trip.

The Fox producer came to New York early last week to attend the Fox convention.

'ENTENTE CORDIALE' CLOSED

GERMAN UNION THREATENS FRANCE

Geneva, May 5.

In a meeting here this week, Switzerland's Association of picture house owners decided to join with the German Managers Union.

Feeling locally is that the move will go toward strengthening European talker field.

A week ago in Munich representatives of all Austrian exhibs joined the German exhibitors group. With the present move by Switzerland, the Balkan states are almost sure to line up with the group making an almost impregnable middle-European chain.

It means that France, who has already been doing considerable worrying about Germany's actions in Europe's war for talker control, is given a serious setback and will have to line up allies in Italy, Sweden and other spots outside of the middle-European clique, to guard its own talker market.

3 Versions of 'Angel' at One Price in one Paris Theatre Concurrently

Paris, May 5.

Three different versions of "The Blue Angel" (Ufa) are now at the Ursulines concurrently. One is the original German, another the English, and the third a synched silent.

Hours of the three different showings are advertised. One price for all.

DUTCH PASS UP FRENCH FILM "CAIN"; NO LIKE

The Hague, April 24.

At the City theatre the premiere for Holland was given of the French film "Cain," produced by Leon Poirier. A small audience attended.

Majority of natives do not understand these French talkers nor care for French film production.

"Cain" was produced here as a talker in the German version, so it could not fail by reason stated above, still it was a wash-out.

Ufa and New York

Berlin, April 25.

When the balance sheets of the Ufa appeared, it was intimated again dividends would be paid for 1930-31. Although the returns from the theatres were not quite satisfactory, distribution exceeded the prediction by several millions.

At the present time the Ufa has about 1½ million dollars in cash.

New York reports according to which the Ufa is contemplating securing a Broadway theatre is not quite correct. Ufa has negotiated with several Broadway theatres regarding the showing of Ufa pictures. At the same time Tobis intends to open a distributing office in New York, through Milton Diamond.

Mexican Film Storage Fire Paralyzes Shows

Mexico City, May 5.

[illegible] 3,000 reels of film, comprising the week's program for picture theatres in Chihuahua City and four nearby towns, were destroyed by fire, forcing curtailment of shows.

A short circuit in the warehouse of Calderon and Salas Porras, distributors, caused the blaze.

Dispatches estimate damages at [illegible].

GAINSBOROUGH 1ST

G-B Concentrating Production in London—Balcon Over All

London, May 5.

Understood that William Gell, general manager of Gaumont British and director of Gainsborough Pictures, Gaumont producing subsid., will leave board of Gainsborough on his return from America, where he is now visiting. Move will be for Gell to concentrate on the renting angle.

Gaumont intends to make Gainsborough its central production unit in a combine with all its other studios. Michael Balcon, Gainsborough chief, will act as head of the new lineup.

Gaumont is likely to reduce the executive personnel of its own studios, to effect this move.

STOLL'S HIGH FIGURE TO SELL CIRCUIT

London, May 5.

Negotiations are on by a mysterious individual for the entire Stoll circuit of theatres, with special emphasis on the Alhambra here and the Empires in Woodgreen and Shepherds Bush.

Supposition is that the bidder is negotiating for RKO, but no way of confirming this.

Only hitch to the deal is that Sir Oswald does not seem to be at all eager to sell and has placed a fabulous figure on his houses.

Pittaluga's Continental Staff Is Reorganizing

Paris, May 5.

Pittaluga is entirely rearranging its Continental distributing staff. Pete Mander, formerly Pittaluga's assistant, is currently in Paris, where he expects Tom Delehanty.

At the moment Delehanty is in London arranging for continuation of the Italian firm's British agency.

Leisenmeir, Berlin agent of the firm, has left to join a German organization, which leaves still another hole.

Fox's 10 with Tobis

Berlin, May 5.

As a result of Clayton Sheehan's visit to Berlin recently Fox will produce 10 pictures in association with Tobis here.

Beginning of production on the first film is set for June 15.

Connolly in Paris

Paris, May 5.

Jack Connolly of Pathe News is here looking over the situation. London and Berlin will get him.

In about a week Connolly expects to be back in Paris and will then sail for New York.

GERMAN FILM'S DATES

"Foersterchristl" ("Forrester's Daughter"), German film now showing at the Belmont, New York, has been booked into four deluxe houses in the middle and far west for runs.

Houses booked for the film are Biltmore, Los Angeles, May 16; Erlanger, Cincinnati, May 16; Pap's, Milwaukee, May 24, and Punch and Judy, Chicago, current.

A Tucker in Dublin

London, April 21.

Sophie Tucker in Dublin, May 4. Debating whether to sing "Yiddisher Mamma."

"Carnival" Starts

London, May 5.

Joseph Schildkraut reported on the B. & D. lot yesterday (4) and started immediately on "Carnival."

FRENCH-GERMAN CO-PRODUCTION

Charles Delac and Dr. Plugge Reach Agreement —New Kontingent Understanding, 35 for France If Necessary

U. S. VERSIONS OUT

Berlin, May 5.

Charles Delac, head of an organization representing the French film industry, is here and has closed the so-called "entente cordiale" with Dr. Plugge, heading the German film industry group.

Agreement calls for co-production between the two countries and a clearer understanding on the Kontinent situation.

For the time being 12 to 15 Kontingents will be placed at the disposal of the French, which Delac can distribute in Paris at his own discretion. If these are not sufficient, 35 Kontingents from the special fund of the German government can be resorted to.

Surprising feature is that German versions of American talkers made in Paris are excluded in this deal, despite that it includes ordinary German talkers made in France.

The Paris Angle

Paris, May 5.

Germany does not want to benefit such French studios as Paramount's Joinville plant, alleging that it is really American camouflage despite locally organized under French laws.

Delac, himself a film producer desiring German sale of his product, is inclined to agree with the German view, but Maurice Petsch, French Minister of Fine Arts, is against it. Better informed as to the real French interests, Petsch knows that such a move might mean Americans leaving Paris for production in Berlin.

Conference of Minister Petsch with the Paris Hays representative brought a series of cables to and from New York, with the New York Hays office answering that the American industry agrees in his opposition of the German move. Intention of this move, New York feels, is to compel the French government to disown French corporations organized with American help or money. America has had a non-aggressive viewpoint as far as Germany is concerned. That is the essence of the answer from New York to the Hays representative in Paris as given to the French government.

German Cost Higher

Minister Petsch delayed negotiations in the conviction the Germans' aim was to bluff Americans into becoming disgusted and desist from production in France. Recording royalties in France are below $5,000 per feature. If moving into Germany this figure would go to four times that for an alien producer.

Minister Petsch felt that the French as well as the world industry would eventually benefit greatly if, despite the personal interest of a few French producers with German hookups, France did refuse to play the German scapegoat by forming an anti-American block in Germany, since the same proposal has already been more or less turned down in England and Italy.

Police Guard Tenor

Dresden, April 25.

At the Dresden Residenz theatre where previously the public had demonstrated against the operetta tenor, Tennis, because he had at one time been expelled from Dresden due to his anti-German feeling, on Saturday evening the audience again demonstrated violently against him.

Police were called and escorted Tennis to his home after the show.

Favored Film Men Not So Happy Over English Sunday Opening

London, April 24.

While the wise ones were running around saying Sunday opening in England hadn't a chance, Parliament, before a crowded house and to a record Monday evening attendance of Members, debated the Sunday Performances (Regulation) Bill, which legalizes the Sunday opening of cinemas subject to local option. It voted in favor of the Bill by 258 to 210.

While the Parliamentarians were arguing the toss, Sabbitarians and greybeards generally were parading adjacent streets praying the Bill be rejected, while the announcement of the victory brought last house cinema audiences to their feet.

Bill now goes into committee stage, where it is drafted and revised, with likelihood parliamentarians will receive deputations from various people interested in it. After the final drafting it comes up again for debate, when a final vote is cast on it.

At present the stage industry is as a whole opposed to it, reckoning it favors the screen and leaves out theatres and music halls, arguing people encouraged legally to go to pictures on Sunday will do so the rest of the week.

Film Peeves

Film trade itself is sore about the local option clause which puts them in the hands of the local greybeards, sore at the fact their books will be officially audited to see they give all their Sunday profit for charity, and sore that they are likely to be much more restricted under the Bill than they were when the trouble first started.

All the same, film trade men spent the day in the House, lobbying for the result, and half Wardour Street was to be found around Westminster. Film trade theory is apparently that half a cake is better than no bread, and that there's a sporting chance of getting things improved in the committee stage.

Parliamentary correspondents to the leading papers are unanimous in agreeing the Bill was passed solely through the hysterical campaign started by the greybeards, whose efforts to rule the country from the fireside made the Members sore.

Helbling Gets $25 and Lead for Title Idea

Hollywood, May 5.

Radio has raised the ante on titles selected for versions. Jeanne Helbling suggested "Nuit d'Espagne" ("Spanish Night") for the French version of "The Next Corner." She got $25 cash and the lead in the picture.

Henri de la Falaise started production last week. Geymond Vital has the male lead.

U PAYS $20,000 FOR PIRANDELLO'S 'BEFORE'

Paris, May 5.

Universal has bought Pirandello's "As Before, but Better," paying $20,000 for the talker rights.

The Italian playwright is also negotiating for sale of another of his properties, which involves $80,000 plus a trip to Hollywood.

Paris Newsreel House

Paris, April 24.

First newsreel theatre in France will open next month, opposite the Palace Music Hall. It will be equipped by Western Electric. All newsreels, except Fox, will be played.

Fox will provide entirely the program for the next house of the chain which is promoted by Reginal Ford.

Another French newsreel is likely to spring up, promoted by important provincial dailies.

Trade Off in London

London, May 5.

Picture houses way off last week. Majority playing foreign talkers, mostly failing to click.

"Front Page" got $3,300 in its first day at the Tivoli, Monday (4), a very pleasant figure. Created considerable comment and got a warm reception.

Looks like about eight good weeks for this film. If the British catch on to the psychology back of it, which is doubtful, it will lengthen to eight months.

Gallo with Pathe Natan

Paris, April 21.

Charles Gallo, part owner of Comoedia local show daily and a director of Star Film, has resigned from the latter to join Pathe Natan.

Though his official title there is assistant to the management, he will be valuable as contact man with the government, since he holds an official position in the picture control commission and with the press.

ABC After Theatres

London, May 5.

Associated British Cinemas is arranging underwriting for a [illegible] debenture issue.

Object is to buy new theatres.

'Woodley Okayed in S.A.

Capetown, May 5.

"Young Woodley," play by John Van Druten, has been passed by Cape censors and will be shown here soon.

Play was banned in Australia.

$28,000 WKLY. AVERAGE IN PAR'S PARIS DELUXE

Paris, April 24.

For the year ending April, Paris Paramount theatre grossed about $1,400,000; Olympia about $1,000,000.

Despite its comparatively small size and remote location, Les Miracles, picture house built by Leon Bailby in the offices of his newspaper, "L'Intransigeant," is now fifth in importance in the Paris picture house grosses, due to smart publicity and selection of films.

Couple of Busts

London, April 24.

Horace Shepherd tried to run a film cartoon concern and took the bankruptcy route with $10,289 debts and assets of $7,060.

International Cine. Corp. bust for $53,090 and assets $4,090. Company was formed in August, 1912. It later became part of Filmophone Company when this was floated on public in the stock market boom.

Fox's Spanish

Hollywood, May 5.

A Spanish talker is being readied at Fox with a Spanish director, star and writer. To be called "Mafia."

Catalina Barcena, most important performer in Spain, will star, and Benito Perojo is the director. Yarn was written from a Spanish play by Martinez Sierra.

Amusements Picked Up Somewhat, With Rest of Market Following Severe Break Early Last Week

Amusement shares disclosed but minor changes at the close Monday (4) of the Stock Exchange. They had mainly followed the trend of the entire list that received a severe wallop Thursday, following the report of U. S. Steel.

In a slow market yesterday (Tuesday) the quotations were mostly fractional under Monday. In the show stocks a difference of one-half of a point seemed to predominate.

When Steel dipped 9 points Thursday and the others along, amusements kept step, but not to such a marked extent, since there is no strictly amusement stock at present above 50. Nearest is Loew's. Possible exception if figured show business is Eastman's. Loew's closed Monday at 45¾, a couple of points gain on the week. Eastman slipped under 149 on Thursday, but Monday had picked up to 156½.

Friday (1) about a 50% recovery was made over the Thursday's losses. RKO, which had gone under 16, its low of the year, struck 18 Friday and was 17½ when the gong sounded Monday.

Paramount and Warners ended Monday about the same as the week before, with but a fractional difference in either. These two stocks have been held so consistently at their lows for both that the stock influence is among the reports of a possible all-around deal between WB and Par, the same as reported about a year ago and then abandoned.

No other reason is advanced for either stock remaining down. There is nothing official to date over Paramount's future dividends with Par apt to follow the sterling business example of U. S. Steel in declaring the full division, despite earnings, from its ample surplus. Comparatively, Par has an equally ample surplus.

Buying Own Bonds

Meanwhile, stories say Paramount and Warners are buying up their own bonds at present quotations. Warners is said to have made liberal purchases of WB bonds at $45 or under. It is also reported WB is willing to borrow for that purpose. The WB bond issue is of $40,000,000, not maturing before 1940. At present quotations or at $45 the entire issue amounts to $18,000,000. Paramount's bonds are said to have immediately jumped up five or six points after Par started to buy them at under $90 and as low as $86.

Pathe bonds got down to $80 Monday, slight drop on the week. Shubert $13.50 the same day, after having gone to $15 after hitting $12.50 last week.

Columbia's Slide

Columbia Pictures on the Curb took a slide down to 15, with 11 bid. Reports of Columbia dickering for a sale with RKO is denied; also the same with Universal and RKO.

Fox gained a bit, ending at 19⅛ Monday. The Fox situation seems still a bit muddled with its annual meeting postponed until May 15. Numerous rumors come out steadily on Fox. Harley L. Clarke, its president, is said to have extensive personal resources beyond his New York banking interests, sufficient to handle any situation. Fox Theatres got as low as 3⅛, with many looking upon the stock at that figure or thereabouts as a speculative buy on the chance of a possible merger in any direction in the future.

Others of the amusement string ended Monday in a blend with the rest.

Pooling

The theatre condition between the large circuits is claimed to be in line for a betterment shortly, with the various pooling deals under way between them for houses in overseated towns. Trade-termed pooling, the theatre deals are more of an outright rental proposition to conform with the Government's wishes in that matter.

A report that Paramount had secured, or would secure, the stock control of Loew's through purchase of its stock held by the Film Securities Company, lately formed, has been denied in all directions.

Yesterday's Priecs

STOCK EXCHANGE

Sales.		High.	Low.	Last.	Net chg.
100	Consol F.	6½	6½	6½	
700	Con. F. pf.	14⅞	14⅞	14⅞	
400	East. K.	157	154	154⅛	−2⅞
800	Fox, Cl. A	20⅛	18¾	19	−1
1,000	Gen. Elec.	44⅜	43	43⅛	−1⅜
1,000	Gen. T. Eq.	4⅞	4⅜	4½	− ⅜
200	Loew	46¼	44¾	44¾	−1½
100	M-G-M pf.	25½	25½	25½	
6,600	Par	31⅛	29⅝	29⅝	− ¼
100	Pathe Ex.	1⅝	1½	1⅝	+ ⅛
100	Pathe, Cl. A	4½	4½	4½	
25,900	Radio Corp	17¾	16¾	16⅞	− ⅞
5,000	RKO	18¼	17⅞	17½	−1
100	Shubert	5	5	5	
8,700	Warner	8½	8	8	− ½
25,400	West'house	63	59¾	60½	−1½
	CURB				
100	Col. Pic.	14	14	14	
1,100	De Forest	5	4¾	5	+ ¼
200	Fox Thrs.	3⅝	3½	3½	− ⅛
2,000	Gen. T.	8⅝	8½	8½	− ¼
200	Technl.	7⅞	7⅞	7⅞	
800	Trans Lux	8	7⅞	8	− ⅛
	BONDS				
$3,000	Gen. The.	47½	46¾	47	− ½
10,000	Loew 6s.	94⅞	94⅝	94⅝	− ⅛
2,000	Pathe 7s.	80	80	80	
10,000	Par-P 5½s	89	88	88	−1
3,000	Shub 6s.	14½	14	14	− ½
18,000	War B 6s.	45⅞	45	45	− ⅞

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.

	Bid.	Asked.
Roxy, pf.	9	11

RCA'S 1st Quarter

Radio Corp. of America and subsids for the quarter ended March 31, 1931, earned a net of $1,566,519, after taxes, etc. This is equivalent to 2 cents a share on 13,160,750 no-par shares of common, after dividends on the Class A and B preferred dividends. Surplus as of March 31, 1931, is $30,274,186. Surplus reported Dec. 31, 1930, was $30,010,538.

Consolidated income for the quarter ended March 31 shows a total of $24,843,683. Costs and expenses, $20,821,011; interest, $353,874; depreciation, $1,875,968.

Incorporations

DELAWARE

Warner Bros. Pictures of Chile, Inc., $10,000. H. E. Latter, J. T. Van Pelt, Wilmington; E. D. Moore, Dover, Del.

Paramount Films of Philippines, Inc., $5,000.

Palace of Wonders, side shows, circuses, etc.

Tower Town Topics, Inc., publishing, $30,000. C. S. Peabbles, L. E. Gray, H. H. Snow, Wilmington.

International Voice Recording Corp., phonographs, radios, $250,000. Robert A. Van Voorhos, Belleville, N. J.; R. H. Toothe, Brooklyn; A. M. Docken, Hoboken.

National Vishola Distribution Corp., picture machines. 100 shares, no par.

Hudson Theatres Corp., 1,000 shares, no par. C. S. Peabbles, L. E. Gray, H. H. Shaw.

Programs Publishing Co., $10,000.

Associated Broadcasters of America. No capital. C. S. Peabbles, L. E. Gray, H. H. Snow.

California

Players Guild of Long Beach. No capital stock. Phil M. Swaffield, Mrs. G. G. Verbryck, Mrs. Warrington E. Kellam, Jane T. H. Burns, Mrs. Walter Case.

Al Rossberg Service. Capital stock 100 shares, $30 subscribed. Al Rossberg, Charles K. Feldman, Grace Dobish.

California Outdoor Life Exposition Corporation. No capital stock. Roy E. H. Shaver, R. A. Perk, Charles F. Tervin, Philip D. Carey.

Certified copy of J. Charles Davis Productions, Reno, Nev.

MASSACHUSETTS

Ideal Amusement Co., Boston. Capital, 1,000 shares common no par. A. E. Kilpatrick, Quincy; Benjamin J. Rosenthan and Anne R. Morrison, both of Boston.

De Dutch Amusement, Inc., Saugus. Capital, 5000 shares common no par. Raymond J. Cook, Needham; Phyllis A. McLean and Mary A. Tobin, both of Boston.

Judgments

Irwin Abrams; H. von Tilzer; $216.

Pathe Exch., Inc.; M. Bray et al.; costs, $149.

B. R. Sherwood; N. Y. Eve. Journal, Inc.; $1,204.

Gus Van; Baltimore Mort. Corp.; $9,020.

Wirth & Hamid, Inc.; A. N. Reed; $5,214.

David Verschleiser; Theatre Estates, Inc.; $2,535.

Recording Laboratories of Am., Inc.; P. M. Plant, $56,340.

Halperin West for UA

United Artists' home office contact at the Coast studio has been filled, Morris Halperin leaving in a couple of weeks. He will work under direct orders from New York.

NICK LUCAS

Denver Theatre, Denver, May 7

New York "Graphic" said: "Nick Lucas crooned to hitdom with half dozen numbers, accompanying himself on guitar. Lucas sings without effort, and the result is so pleasant one wishes there could be more crooners like him."

Direction, Leo Fitzgerald, 226 W. 47th street, New York.

SAVE A MILLION IN MAY—KATZ

"We must save a million dollars in operating during May," said Sam Katz to the divisional directors of Publix last week.

The economy must be placed into effect throughout the several divisions of Publix theatres, he added.

No argument as to how the saving could be effected, following other Publix economy drives. Katz told the men it must be done and that's where the conference ended.

"SPOT" COLD FOR D. W.

Plan of D. W. Griffith to produce the Edgar Wallace play, "On the Spot," as his single for United Artists during '31-'32 is off.

In its place Griffith will do a melodrama, as yet unpicked.

Lucille Brown at U

Hollywood, May 5.

Lucille Brown, just through with Fox after being idle an entire year, goes with Universal.

Option term starts with the lead opposite Kenneth Harlan in "Danger Island," serial.

Bebe's Plea for Stars

(Continued from page 1)

soon . . . they thi . . he is falling," Miss Daniels said.

"An experienced picture performer is never through as the producers see it nor are they marvels who spring up over night. It is just luck at the moment, a good or bad role, good or bad material. But the picture people will never take the time nor the thought to find out anything or to try for anything. They just want something to come along already made and hit them in the eye. And this is the cruelest and most unfair attitude in the world."

"Established film stars may have used poor judgment in material, let us say, but with good stuff and the right stuff; they would be back right where they were at first.

Went Through It

"I know because I had the same experience. I was 'out,' and how," mentioned Miss Daniels. "No one can understand how the picture people act when you are that way. They feel sorry for you, look at you and shake their heads and simply won't give you a chance to show them anything. I couldn't even get a chance to try a talking picture. Certainly not—not even a chance, because, according to their ideas, I was 'through.'

"Yet when I couldn't get a chance I was the same person as in 'Rio Rita' and the sought-after prize of the moment.

"It is simply foolish and something ought to be done about it," is Miss Daniels' belief. "No one can understand how the film people's attitude kills a performer, destroys self-confidence and ruins them so that they can't do a thing. They feel as though they are simply rotten and they become so. It happened to me for awhile and I never suffered so in my life."

Originals

In the rush of production no time can be taken for anybody, or anything, either, Miss Daniels feels. She doesn't care about the role in a picture but a good story is necessary. And hard to get.

Only a tried and true play adapted for pictures shows any indication of what the picture will turn out to be. Original stories are always difficult because the picture people will not take time to rehearse or try to figure out beforehand how the story will shape up. No time can be allotted for this at all.

The picture must start immediately and the actors come on the lot not knowing what it is all about, not feeling their characters at all. No one knows what it is all about. Good results from originals might be obtained if time and care could be spent upon them.

Miss Daniels believes that sometimes talkers can show too much; that they can show little intimate details a play must openly suggest. This often destroys all subletly and artistic value. Pictures overdo what they can do, she thinks.

Bebe hopes to be able to drop all the heavy sex stuff that is the craze of the moment and do light comedy in good stories. Comedy is a problem now, because one can't turn somersaults in the midst of a heartbroken woman story, Miss Daniels states; but she would like to get away from the heartbroken women who are being overdone at the moment.

Chi Fade Out Orders Must Be Okayed, No More Passing of Buck to Exhibs

Chicago, May 5.

One of the most important censorship decisions affecting the entire motion picture field was handed down by the corporation counsel's office on the direct request of the censor board and the chief of police. It concerns the placing of responsibility of elimating censored talker scenes and dialog.

In this argument the distributor claimed it was merely his duty to inform the exhibitor that certain portions had been censored out and then leave it to the individual theatre operator to cut or fade out the censored dialog.

According to the new official opinion, the censor board has the right to insist that the exchange show the board the completely censored print before a final permit is issued. Problem was brought to attention by a letter sent to the commissioner of police by the censor board.

Effect of this opinion will mean that distributors will no longer be able to just promise that dialog will be cut. They will be held responsible if an operator fails to paint out the pencilled words. And if that system doesn't work, the censor board will have two showings for each flicker; one to recommend certain eliminations and the second to check up on whether the cuts have been made according to instructions.

Film exchanges are now looking for a legal loop-hole to crawl through in order to avoid the tremendous clipping and additional labor entailed. Film row is now facing its toughest censor problem in the history of the board. And this follows the general belief on the row that the new mayor, Anton Cermak, would be more favorable to the pictures business than William Hale Thompson.

C-F-L Cut Again

Consolidated Film Laboratories has made a second reduction in price, cutting to .0185c a foot for double sound and picture printing and to .0160c for silent work.

Previous cut was from 2¼c a foot to 2c.

NEW 10 PUSHES PUBLIX CLOSE TO 1,600 TOTAL

The 10 theatres now under construction by Publix, several of which will open by the end of June, gives this circuit a house total very near the 1,6000 mark.

Paramounts in Ashland, Ky., and Kankakee, Ill., will debut by May 15. Houses in Steubenville, O., and Aurora, Ill., are to be ready between June 1 and 15.

In Oakland, Cal., and at 63rd and Wallace, Chicago, steel work is under way, while in Freemont, Ill., the foundation has been started. Last house scheduled is for Brookline, Mass. Theatres in Newcastle and Leeds, England, will be respectively completed in September and November.

DELABAR-LOLLIER WEST

H. G. Delabar, treasurer of Fox West Coast, will meet W. H. Lollier, FWC tax specialist, in Kansas City and return with the latter to the Coast Saturday (9).

Lollier, for the past four months, has been stationed in Kansas City making a survey of the Midland, Midwest and St. Louis divisions. Delabar recently was in New York on a confab with Fox home office execs.

Watson's RKO-Pathe Shorts

Hollywood, May 5.

William Watson, Christie producer, goes to RKO-Pathe for shorts.

Series will feature Daphne Pollard.

Clawson Back With Metro

Hollywood, May 5.

Elliott Clawson, who wrote all the Lon Chaney adaptations, is back with Metro.

He has a short-term writing contract.

W. E.'s Partnership Plan for Indies Is Meeting With Chills

The move by Western Electric to reopen 5,000 dark theatres by supplying equipment and guaranteeing pictures, in co-operation with some of its producer licenses, is apparently not having much success, according to reports.

Indie exhibs claim that the terms described as a 50-50 understanding on the week's gross, are excessive.

W. E. refuses to disclose whether any exhibitor has signed such an agreement, although it admits theatre men have been solicited.

Fight Films Make July 4 The 6th for Maine Exhibs

Exhibitors on the Maine side of the Maine-New Brunswick international boundary are going to celebrate Independence Day on July 6 instead of two days earlier.

Reason is that for the past 20 years Maine exhibitors have been forced to watch their New Brunswick brethern gathering in the cream by presenting fight films. Maine devotees have motored as far as 150 miles just to watch the screen reproduction of an important fight.

This situation will end, however, July 5, as after that date the exhibition of fight films in Maine will be permitted by law. Repeal of the anti-fight film law was caused by a desire to debunk the statutes of the Pine Tree State on the part of Clinton T. Goudy, a member of the Maine legislature from South Portland.

For two years the New Brunswick towns have been offering the opportunity to buy liquor plus the fight pictures. Beginning July 6 one of the lures is out.

Col. Sales Realignment

Hollywood, May 5.

Complete realignment of Columbia's sales staff starts with Ben Metzger as general sales manager, succeeding Joe Goldberg. Latter becomes western sales chief.

L. E. Tillman, former western head, changes to San Francisco dis. mgr. in place of J. B. Reilly, resigned.

the PUBLIC ENEMY

JAMES CAGNEY

JEAN HARLOW

DONALD COOK

These Big Houses *Will Play It* DAY and DATE with BROADWAY

Strand	*Albany, N. Y.*
Fairfax	*Miami, Fla.*
Capitol	*Springfield, Mass.*
Palace	*Lawrence, Mass.*
Priscilla	*Lewiston, Me.*
Virginian	*Charlestown, W. Va.*
Lake	*Cleveland, Ohio*
Pantheon	*Toledo, Ohio*
Strand	*Akron, Ohio*
Royal	*Little Rock, Ark.*
Branford	*Newark, N. J.*
Stanley	*Jersey City, N. J.*
Fabian	*Paterson, N. J.*
Strand	*New Orleans, La.*
Stacy	*Trenton, N. J.*
Stanley	*Pittsburgh, Pa.*
Music Box	*Seattle, Wash.*
Blue Mouse	*Tacoma, Wash.*

And It's Dated for Every Key City in the Country

SET FOR 4th BIG WEEK at N. Y. STRAND

21

Consecutive Days of

Pack-em-in Business

—and it's still going strong at the New York Strand!

Continuing the record performance of

WARNER BROS.

Editorial Praise

for

SVENG

John Barrymore

as *"Svengali"* "Surpasses anything he has done for the screen" (*Times*) "Goes the limit in presenting the strange, dirty old artist" (*Graphic*) "His outstanding achievement on the screen" (*World-Telegram*)

with

Marian Marsh

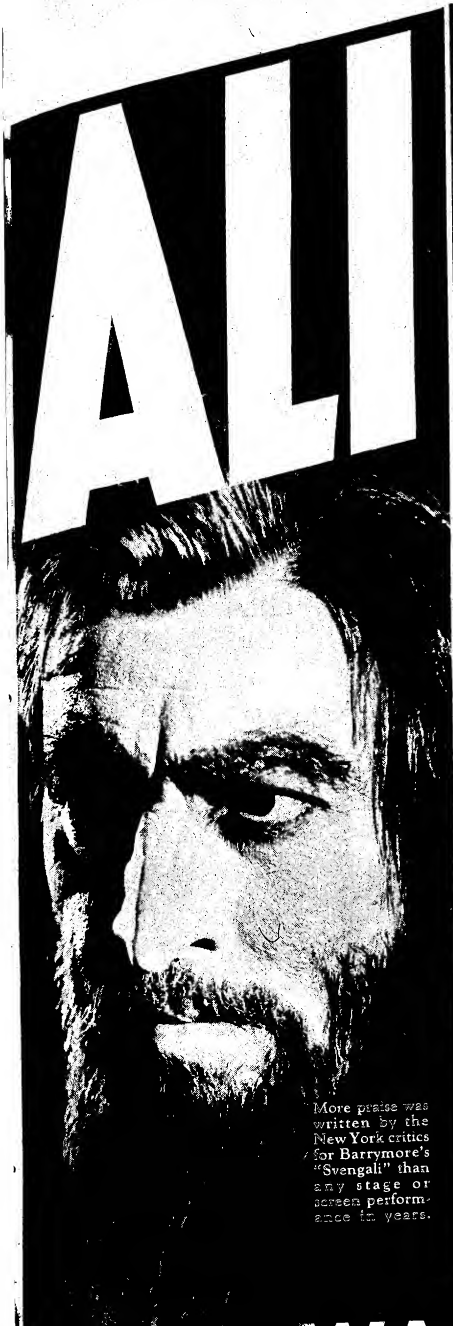
The Find Of The Year as "Trilby."
Carmel Myers, Donald Crisp, Bramwell Fletcher, Paul Porcasi, Louis Alberni.
Directed by Archie Mayo

Marian Marsh

"A joy" (*News*) "Beautiful and sympathetic" (*Herald-Trib.*) "An actress of promise" (*American*) "Remarkable talents" (*Post*) • • • • •

Another Reason Why

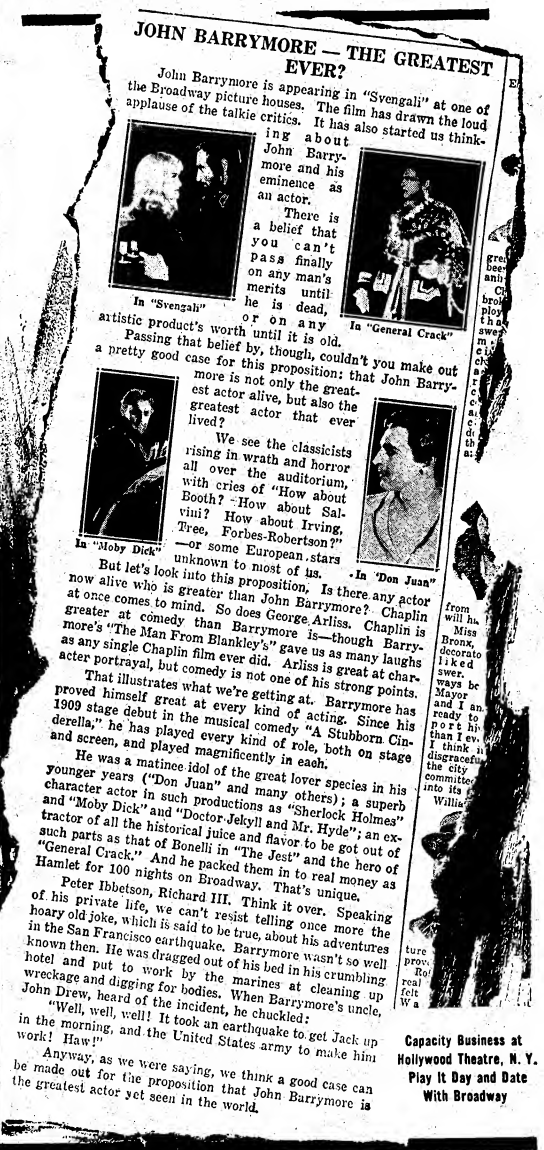
Thousands of Exhibitors



More praise was written by the New York critics for Barrymore's "Svengali" than any stage or screen performance in years.

EDITORIAL

in May 2nd issue of N. Y. Daily News, largest circulation in America



JOHN BARRYMORE — THE GREATEST EVER?

John Barrymore is appearing in "Svengali" at one of the Broadway picture houses. The film has drawn the loud applause of the talkie critics. It has also started us thinking about John Barrymore and his eminence as an actor.

In "Svengali"

In "General Crack"

There is a belief that you can't pass finally on any man's merits until he is dead, or on any artistic product's worth until it is old.

Passing that belief by, though, couldn't you make out a pretty good case for this proposition: that John Barrymore is not only the greatest actor alive, but also the greatest actor that ever lived?

In "Moby Dick"

In 'Don Juan"

We see the classicists rising in wrath and horror all over the auditorium, with cries of "How about Booth? How about Salvini? How about Irving, Tree, Forbes-Robertson?"—or some European stars unknown to most of us.

But let's look into this proposition. Is there any actor now alive who is greater than John Barrymore? Chaplin at once comes to mind. So does George Arliss. Chaplin is greater at comedy than Barrymore is—though Barrymore's "The Man From Blankley's" gave us as many laughs as any single Chaplin film ever did. Arliss is great at character portrayal, but comedy is not one of his strong points.

That illustrates what we're getting at. Barrymore has proved himself great at every kind of acting. Since his 1909 stage debut in the musical comedy "A Stubborn Cinderella," he has played every kind of role, both on stage and screen, and played magnificently in each.

He was a matinee idol of the great lover species in his younger years ("Don Juan" and many others); a superb character actor in such productions as "Sherlock Holmes" and "Moby Dick" and "Doctor Jekyll and Mr. Hyde"; an extractor of all the historical juice and flavor to be got out of such parts as that of Bonelli in "The Jest" and the hero of "General Crack." And he packed them in to real money as Hamlet for 100 nights on Broadway. That's unique.

Peter Ibbetson, Richard III. Think it over. Speaking of his private life, we can't resist telling once more the hoary old joke, which is said to be true, about his adventures in the San Francisco earthquake. Barrymore wasn't so well known then. He was dragged out of his bed in his crumbling hotel and put to work by the marines at cleaning up wreckage and digging for bodies. When Barrymore's uncle, John Drew, heard of the incident, he chuckled:

"Well, well, well! It took an earthquake to get Jack up in the morning, and the United States army to make him work! Haw!"

Anyway, as we were saying, we think a good case can be made out for the proposition that John Barrymore is the greatest actor yet seen in the world.

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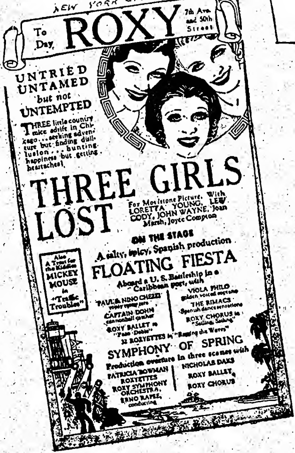
**Capacity Business at Hollywood Theatre, N. Y.
Play It Day and Date With Broadway**

Depend on WARNER BROS.

Theatre Advertising as Indicated From Various Cities On Week Days

NEW YORK CITY



To Day ROXY 7th Ave. and 50th Street

UNTRIED UNTAMED but not UNTEMPTED

THREE little country mice adrift in Chicago . . . seeking adventure but finding disillusion . . . hunting happiness but getting heartaches!

THREE GIRLS LOST

Fox Movietone Picture, With LORETTA YOUNG, LEW CODY, JOHN WAYNE, Joan Marsh, Joyce Compton

ON THE STAGE

A salty, spicy, Spanish production

FLOATING FIESTA

Aboard a U. S. Battleship in a Caribbean port, with

PAUL & NINO CHEZZI
CAPTAIN DOHN cannonball catcher
ROXY BALLET in "Paso Doble"
VIOLA PHILO golden voiced soprano
THE RIMACS Spanish dance sensations
ROXY CHORUS in "Sailing, Sailing"
32 ROXYETTES in "Rowing the Waves"

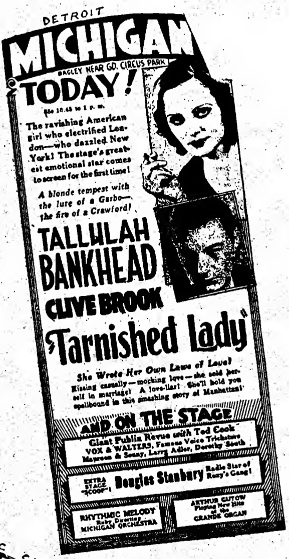
Also A Treat for the Kiddies MICKEY MOUSE in "Traffic Troubles"

SYMPHONY OF SPRING

Production overture in three scenes with

PATRICIA BOWMAN
ROXYETTES
ROXY SYMPHONY ORCHESTRA, ERNO RAPEE, conducting
NICHOLAS DAKS
ROXY BALLET
ROXY CHORUS

DETROIT



MICHIGAN BAGLEY NEAR GD. CIRCUS PARK

TODAY!

25c 10.45 to 1 p. m.

The ravishing American girl who electrified London—who dazzled New York! The stage's greatest emotional star comes to screen for the first time!

A blonde tempest with the lure of a Garbo—the fire of a Crawford!

TALLULAH BANKHEAD

CLIVE BROOK

"Tarnished Lady"

She Wrote Her Own Laws of Love!

Kissing casually—mocking love—she sold herself in marriage! A love-liar! She'll hold you spellbound in this smashing story of Manhattan!

AND ON THE STAGE

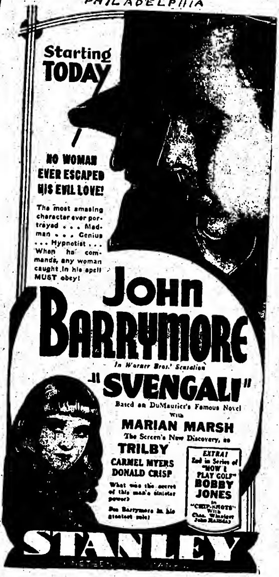
Giant Publix Revue with Ted Cook
VOX & WALTERS, Famous Voice Tricksters
Mayreen & Sonny, Larry Adler, Dorothy South

EXTRA STAGE "SCOOP"! Douglas Stanbury Radio Star of Roxy's Gang!

RHYTHMIC MELODY Ruby Directing MICHIGAN ORCHESTRA

ARTHUR GUTOW Playing New Hits of the GRANDE ORGAN

PHILADELPHIA



Starting TODAY

NO WOMAN EVER ESCAPED HIS EVIL LOVE!

The most amazing character ever portrayed . . . Madman . . . Genius . . . Hypnotist . . . When he commands, any woman caught in his spell MUST obey!

JOHN BARRYMORE

In Warner Bros.' Sensation

"SVENGALI"

Based on DuMaurier's Famous Novel

With

MARIAN MARSH

The Screen's New Discovery, as

TRILBY

CARMEL MYERS
DONALD CRISP

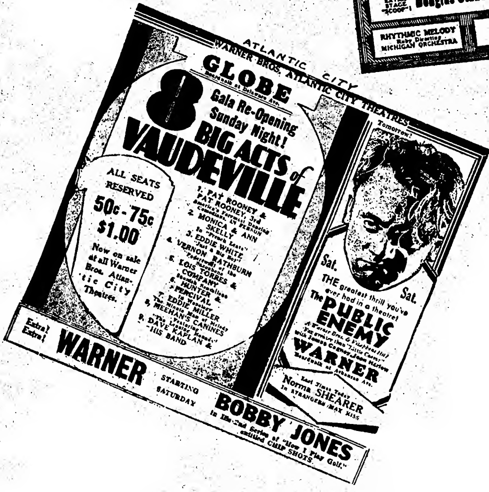
What was the secret of this man's sinister power?

See Barrymore in his greatest role!

EXTRA! 2nd in Series of "HOW I PLAY GOLF" BOBBY JONES in "CHIP-SHOTS" With Chas. Winninger John Halliday

STANLEY

ATLANTIC CITY



WARNER BROS. ATLANTIC CITY THEATRES

GLOBE Boardwalk at Delaware Ave.

8 Gala Re-Opening Sunday Night! BIG ACTS of VAUDEVILLE

ALL SEATS RESERVED

50c - 75c $1.00

Now on sale at all Warner Bros. Atlantic City Theatres.

1. PAT ROONEY & PAT ROONEY, 3rd America's Foremost Dancing Comedians, in PERSON
2. MONICA & ANN SKELLY In "French Leave"
3. EDDIE WHITE "Just a Big Boy"
4. VERNON RATHBURN "Paderewski of the Saxophone"
5. LOIS TORRES & COMPANY Spanish Novelties
6. HUNTER & PERCIVAL in Wonderland
7. EDDIE MILLER The Minute Man of Melody
8. MEEHAN'S CANINES "The Yesterday Hounds"
9. DAVE KAPLAN & HIS BAND

Tomorrow!

Sat. Sat.

THE greatest thrill you've ever had in a theatre!

The PUBLIC ENEMY

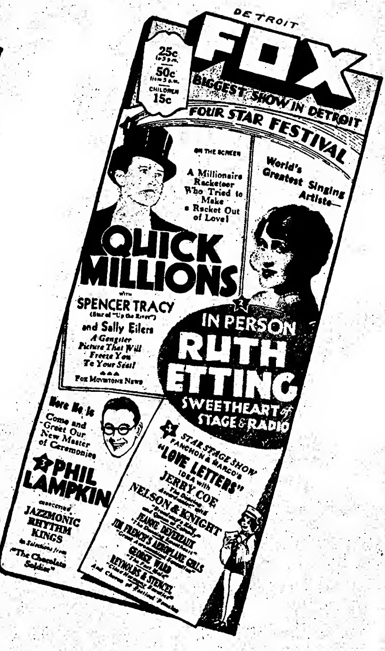
A Warner Bros. & Vitaphone Hit! Far greater than "Little Caesar" With James Cagney, Jean Harlow

WARNER Boardwalk at Arkansas Ave.

Last Times Today Norma SHEARER In STRANGERS MAY KISS

Extra! Extra! WARNER STARTING SATURDAY BOBBY JONES In His 2nd Series of "How I Play Golf," entitled CHIP SHOTS.

DETROIT



25c to 5 p.m. 50c from 5 p.m. CHILDREN 15c

FOX

BIGGEST SHOW IN DETROIT

FOUR STAR FESTIVAL

ON THE SCREEN

A Millionaire Racketeer Who Tried to Make a Racket Out of Love!

QUICK MILLIONS

with

SPENCER TRACY (Star of "Up the River")

and Sally Eilers

A Gangster Picture That Will Freeze You To Your Seat!

FOX MOVIETONE NEWS

World's Greatest Singing Artiste—

IN PERSON

RUTH ETTING

SWEETHEART of STAGE & RADIO

Here He Is

Come and Greet Our New Master of Ceremonies

PHIL LAMPKIN

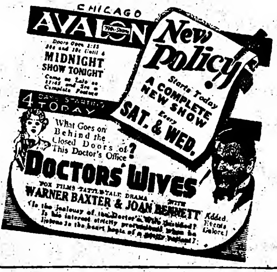
conducting JAZZMONIC RHYTHM KINGS in Selections from "The Chocolate Soldier"

STAR STAGE SHOW

FANCHON & MARCO'S "LOVE LETTERS" IDEA with

JERRY COE "The Dancing Accordionist" and
NELSON & KNIGHT "Broadway's Kings of Comedy"
JEANNE DEVEREAUX "The Dancing Sweetheart"
JIM FRENCH'S AEROPLANE GIRLS "Great Aeronautical Sensation"
GEORGE WARD "The Fast Male"
REYNOLDS & STENCEL "Close Harmony Boys"
And Chorus of Fanchon Femmes

CHICAGO



AVALON 79th-Stony

Doors Open 1:15 30c and 40c Until 6

MIDNIGHT SHOW TONIGHT

Come as Late as 11:45 and See a Complete Feature

4 DAYS STARTING TODAY

New Policy!

Starts Today A COMPLETE NEW SHOW Every SAT. & WED.

What Goes on Behind the Closed Doors of This Doctor's Office?

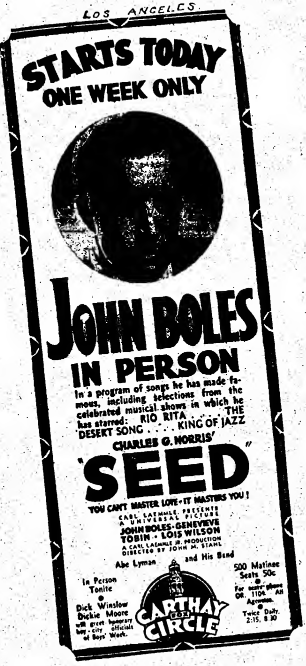
DOCTORS' WIVES

FOX FILMS TATTLETALE DRAMA WITH WARNER BAXTER & JOAN BENNETT

Is the jealousy of the Doctor's Wife justified? Is his interest strictly professional when he listens to the heart beats of a pretty patient?

Added Events Galore!

LOS ANGELES



STARTS TODAY
ONE WEEK ONLY

JOHN BOLES
IN PERSON

In a program of songs he has made famous, including selections from the celebrated musical shows in which he has starred: RIO RITA . . . . THE DESERT SONG . . . . KING OF JAZZ

CHARLES G. NORRIS'
"SEED"
YOU CAN'T MASTER LOVE—IT MASTERS YOU!
CARL LAEMMLE PRESENTS
A UNIVERSAL PICTURE
JOHN BOLES · GENEVIEVE TOBIN · LOIS WILSON
A CARL LAEMMLE JR. PRODUCTION
DIRECTED BY JOHN M. STAHL

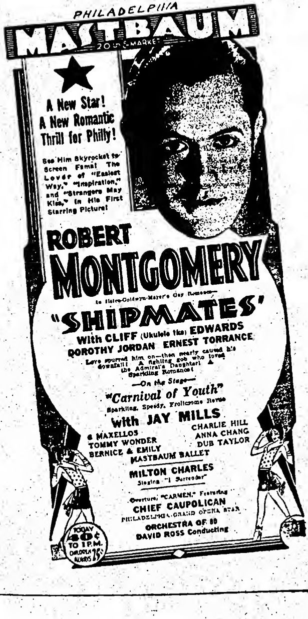
Abe Lyman and His Band

In Person Tonite
Dick Winslow
Dickie Moore
will greet honorary boy-city officials of Boys' Week.

CARTHAY CIRCLE

500 Matinee Seats 50c
For seats phone OR. 1104. All Agencies.
Twice Daily, 2:15, 8:30

PHILADELPHIA



MASTBAUM
20th & MARKET

A New Star!
A New Romantic Thrill for Philly!

See Him Skyrocket to Screen Fame! The Lover of "Easiest Way," "Inspiration," and "Strangers May Kiss," in His First Starring Picture!

ROBERT MONTGOMERY
in Metro-Goldwyn-Mayer's Gay Romance—
"SHIPMATES"
With CLIFF (Ukulele Ike) EDWARDS
DOROTHY JORDAN ERNEST TORRANCE
Love spurred him on—then nearly caused his downfall! A fighting gob who loved the Admiral's Daughter! A Sparkling Romance!

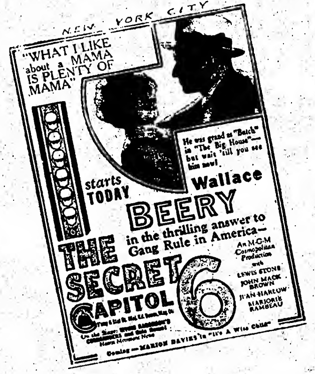
—On the Stage—
"Carnival of Youth"
Sparkling, Speedy, Frolicsome Revue
with JAY MILLS
6 MAXELLOS
TOMMY WONDER
BERNICE & EMILY
CHARLIE HILL
ANNA CHANG
DUB TAYLOR
MASTBAUM BALLET

MILTON CHARLES
Singing "I Surrender"

Overture, "CARMEN," Featuring
CHIEF CAUPOLICAN
PHILADELPHIA GRAND OPERA STAR
ORCHESTRA OF 80
DAVID ROSS Conducting

TODAY 40¢ TO 1 P.M. CHILDREN ALWAYS 25¢

NEW YORK CITY



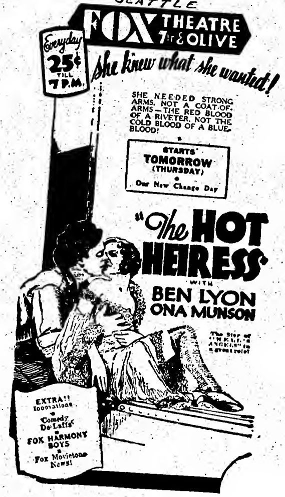
"WHAT I LIKE about a MAMA IS PLENTY OF MAMA"

He was grand as "Butch" in "The Big House"—but wait 'till you see him now!

starts TODAY
Wallace BEERY
in the thrilling answer to Gang Rule in America—
THE SECRET 6
An M-G-M Cosmopolitan Production
with
LEWIS STONE
JOHN MACK BROWN
JEAN HARLOW
MARJORIE RAMBEAU

CAPITOL
[illegible]
On the Stage: [illegible]
Hearst Metrotone News
Coming—MARION DAVIES in "It's A Wise Child"

SEATTLE



FOX THEATRE 7th & OLIVE

Everyday 25¢ TILL 7 P.M.

She knew what she wanted!

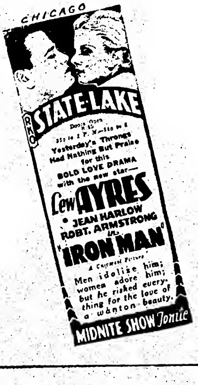
SHE NEEDED STRONG ARMS, NOT A COAT-OF-ARMS—THE RED BLOOD OF A RIVETER, NOT THE COLD BLOOD OF A BLUE-BLOOD!

STARTS TOMORROW (THURSDAY)
Our New Change Day

"The HOT HEIRESS"
WITH
BEN LYON
ONA MUNSON
The Star of "HELL'S ANGELS" in a great role!

EXTRA!! Innovations
Comedy De Laffs
FOX HARMONY BOYS
Fox Movietone News!

CHICAGO



RKO STATE-LAKE
Doors Open [illegible]
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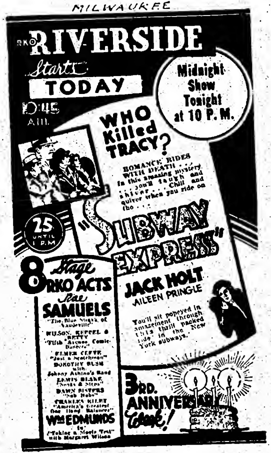
Yesterday's Throngs Had Nothing But Praise for this BOLD LOVE DRAMA with the new star—
Lew AYRES
JEAN HARLOW
ROBT. ARMSTRONG
in
"IRON MAN"
A Universal Picture
Men idolize him; women adore him; but he risked everything for the love of a wanton beauty.
MIDNITE SHOW Tonite

MILWAUKEE



RKO RIVERSIDE
Starts TODAY 10:45 A.M.

Midnight Show Tonight at 10 P. M.

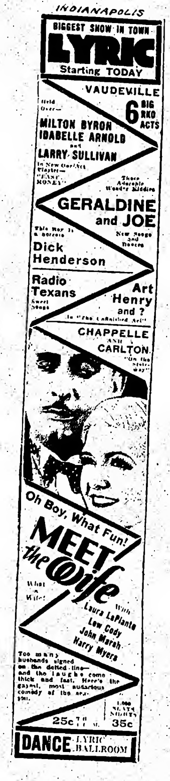
WHO Killed TRACY?
ROMANCE RIDES WITH DEATH . . . In this amazing mystery . . . you'll laugh and shiver . . . Chill and quiver when you ride on the . . .
"SUBWAY EXPRESS"
JACK HOLT
AILEEN PRINGLE
You'll sit popeyed in amazement through this thrill packed ride in the New York subways.

25 UNTIL 1 P.M.

8 Stage RKO ACTS
Rae SAMUELS
"The Blue Streak of Vaudeville"
WILSON, KEPPEL & BETTY
"Fifth Avenue Comic Dancers"
ELMER CLEVE
"Just a Scotchman"
DOROTHY RUSH
with Johnny Ashino's Band
LEWIS BLAKE
"Snaks & Nites"
DAWN SISTERS
"Sub Debs"
CHARLES KILBY
"America's Greatest One Hand Balancer"
Wm. EDMUNDS
in "Taking a Movie Test" with Margaret Wilson

3RD. ANNIVERSARY Week!

INDIANAPOLIS



BIGGEST SHOW IN TOWN
LYRIC
Starting TODAY

VAUDEVILLE
6 BIG RKO ACTS

Held Over—
MILTON BYRON
IDABELLE ARNOLD
and
LARRY SULLIVAN
In New One-Act Playlet—"EASY MONEY"

Those Adorable Wonder Kiddies
GERALDINE and JOE
New Songs and Dances

This Boy Is a Scream
Dick Henderson

Radio Texans
Sweet Songs

Art Henry and ?
In "The Unfinished Act"

CHAPPELLE AND CARLTON
"On the Stairway"

Oh Boy, What Fun!
MEET the Wife
What a Wife!
With
Laura LaPlante
Lew Cody
John Marsh
Harry Myers

Too many husbands signed on the dotted line—and the laughs come thick and fast. Here's the gayest, most audacious comedy of the season.

25c Till 6 P.M.
1,000 SEATS NIGHTS 35c

DANCE LYRIC BALLROOM

EXPLOITATION

This department is almost entirely made up of matter from "Varisty's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not includsd in this department. Repetition in several citiss also excluded, after first mention, unless new angle is later developed.

In Armor on Horseback

Canton, O.

A draft horse with a ride in heavy armor and wearing a derby hat, lumbered through downtown traffic to remind the natives "A Connecticut Yankee" was to open at Warner's Palace. The stunt, by Manager George Reister, kept the Saturday crowds rubbernecking at the unusual spectacle.

Egyptian Comedy Contest

Cairo.

Anticipating the success of an Arabic talkie representing a comedy entitled "His Excellency Kish Kish Bey," Josy Palace has conducted a contest for essays on an Egyptian comedy of a light non-political character, allotting money prizes. Theme must characterize country life.

Contest runs until Sept. 1.

Picking Whiskers

Akron, O.

Loew's tied up with the Times Press, to run a series of photos of 10 citizens. A staff artist touched them up with whiskers. Cash prizes went to three who made the nearest correct guess to their identity, as well as several pairs of tickets to the theatre. Judges' decision on the best submitted was final. Twenty names of prominent Akronites were listed in the paper, from which the 10 were selected.

Stunt new, and brought out hundreds of contestants.

Telegrams for "Page"

Providence.

Effective stunt by Loew's State in connection with "Front Page." Namely, the sending of telegrams to leading manufacturing and business establishments in the city.

Telegrams were addressed to employes and were sent by special messengers. Much talk favorable to the house was the result. A tie-up was also made with the "News-Tribune" in which the locals were asked to turn reporters and write stories of true happenings. Cash prizes and duckets as the bait.

Subscription Hunch

Galveston, Tex.

Newspaper subscriptions for theatre tickets. Homer Le Tempt, manager of the Queen (Publix), worked in co-operation with the Galveston "News" to boost "Front Page."

Every new subscriber to the paper for six weeks got a pass to the show. Paper double columned the idea several days preceding opening of film.

Boys and Dogs

Portland, Ore.

Contest to find the "most American" boy and dog staged by Marc Bowman, Fox Broadway p. a., to plug "Skippy."

Local judges selected from lineup of boys and dogs outside the house every day from four to five p. m. Six daily. Six daily winners went inside to be picked by patr[illegible] on last day.

Proved okay on a tie-up with a daily to exploit.

The Home Team

Milwaukee.

Wisconsin theatre invited the home ball team to the house before the first game of the season. Entire squad was brought out on the stage, speeches were made and pictures were shown of the boys in

House tied up with the Milwaukee "Sentinel," and the result was a capacity evening. Stunt cost very little and drew a lot of attention.

Foyer Boat Show

Seattle.

Full fledged motor boat show reigned the past week at the Fifth Avenue. This was a foyer attraction and it really attracted.

A dozen craft were shown, together with parts and stripped engines.

College Rally

Seattle.

Plugging to send the U. of Washington crew to Poughkeepsie, the drive opened on the campus and wound up at the Paramount with 25% of that day's gross going to the fund.

On the stage was the 60 piece college band, and other collegiate talent.

Police Effort to Halt—Helps

Cleveland.

Police made a good flop of Loew's State idea to exploit "City Streets." Gag created more excitement than it would have aroused if it had been unmolested.

Two ushers were given a bucket of paint and stencil reading "City Lights," and told to paint next to every city "Don't spit on sidewalk" sign.

But the boys got ambitious and decided to also stencil downtown sidewalks and even the city's ancient cannon in the Public Square. Police radio squad finally caught up with them, with the result that both ushers spent the night in the hoosegow for violating a city ordinance. Theatre manager finally got them released, but the cops made the boys go all over town washing out their signs during the rush hour. The cannon got its first bath in 75 years, and the crowds thought it was a double gag for the picture and a local clean-up week besides.

Denver's "Downtown Day"

Denver.

One of the most successful exploitations ever put over here is credited to Bert Henson, p. a. and Holden Swiger, manager of the Denver theatre.

Stunt was called "Downtown Day" and was put on in cooperation with all merchants in the downtown area. It took three months to work it up but the Retail Merchants' Bureau wants to make it an annual event, with a similar stunt in the fall under a different name.

Theatre remained in the background and allowed the merchants to do the ad plugging for the day. Stores arranged with the tramway company to carry all passengers free between nine and 11 in the morning, the merchants paying this bill. Dailies carried at least 50% more display on Tuesday p. m. and Wednesday a. m. than usual. By 11 a. m. downtown theatres had longer lines than any Wednesday for months.

No particular effort by the stores to cut prices for the event, but they were crowded.

Air Contest as Check

Minneapolis.

Publix has inaugurated a four-weeks radio contest over WCCO. Cash prizes awarded to those sending in the best review on a picture witnessed at any local Publix house.

Purpose is to determine how completely the Minnesota broadcast covers the northwest division, to obtain public reaction on pictures, and to learn changes in public taste. Also plug Publix, of course.

Believed the first instance of a radio tieup offering actual inducements for theatre attendance around this area.

Sweden Makes It Tough

Stockholm.

An effective newspaper tieup has been carried out a few times over here, but exploitation of this type is not easy in Stockholm.

Metro had a full page article recently in a morning daily, in which the author, the well known swimming champion, Arne Borg, described his meeting with Trader Horn on one of the Honolulu-San Francisco liners. The article was published, of course, in connection with the picture of that name.

Same paper, "Tidningen," also had a full page in a Sunday edition pertaining to spies; with photographs from Warners' "Three Faces East."

Newspaper tieups of this kind are difficult to secure as the article must be prepared in such a way that the publicity for the picture is not too obvious.

Quincy's Trade Jubilee

Quincy, Ill.

Quincy is contemplating a trade jubilee week of May 11. Publix has mailed out 15,000 tickets.

Stubs are good as admish any time during May for the Washington, Orpheum or Belasco, Publix houses. Mailing list was of representative people in neighboring cities.

Gruesome Bally

Wilmington, Del.

The Arcadia rigged an electric chair on the main signboard over the sidewalk for "The Gangster's Last Parade." Buzzer attachment gave the effect of juice being turned on.

Frequent remarks about the gruesomeness of the thing.

$5 Gold Pieces for $4.50

Columbus, O.

Metro's gag of sending out lads disguised as "Trader Horn" who sell $5 gold pieces for $4.50 went along all right here until the cops stepped in. That was the finish.

In Baltimore the same stunt received no official hindrance.

No Portland, Me., Buy

Report from Portland, Me., that Paramount is to purchase the Empire theatre in that city in settlement of a federal suit by the latter restraint-of-trade is n.g.

The action claiming $1,000,000 damages was brought on alleged grounds of restraint of trade but has been discontinued by consent of the parties. No settlement of any kind, according to information in New York, has been effected.

The suit was filed a year ago by Portland attorneys on the ground Par prevented the Empire Amusement Co., owners of the theatre in question, from obtaining product.

This action is not a suit pending against Par in Boston and brought under the legal maneuvering of the Boston Berensons.

PA. SOCKS SUN. BILL AGAIN

Harrisburg, Pa., May 5.

House of Representatives last night (Monday) defeated the Schwartz Bill, which would amend the ancient law to permit Sunday baseball from two to 5.30 p. m. Vote was 102 to 98. Constitutional majority of the House is 105.

Governor Pinchot has declared himself opposed to any amendment of the act of 1794.

Illinois Town's Sundays

Quincy, Ill., May 5.

Plymouth, Ill., has voted Sunday pictures and minnie golf.

Town is 40 miles east of here.

BEHIND THE KEYS

East Liverpool, O.

Columbia has signed an agreement with Local No. 123, terminating a 10-week strike. During it theatre owners refused to recognize the union.

Canton, O.

Orpheum, owned by Frank Nolan of Cleveland, will be razed for a department store building.

Los Angeles.

Walter Kofeldt, manager of the Fox Riverside, Riverside, Cal., assumes management of the new Fox Arlington, Santa Barbara, when that house opens May 15.

Floyd Rice, formerly in charge of Fox houses at Anaheim and Fullerton, advanced to Kofeldt's old post.

Minneapolis.

George Hinton, in Paramount's local exchange for two years, has been transferred to Par's Omaha branch. Frank Eisenberg, sent there several months ago, comes back here.

Bronx.

A. Burt, formerly manager of the Lafayette theatre, is managing the Star for the new owners, Greenberg and Vinograd.

Bert Korbel out as manager of the Renaissance. No successor as yet.

Dave Bell and Herbert Moskowitz new treasurers at the Apollo theatre.

Los Angeles.

New owners of Calif. picture houses include O. T. Taylor with the Norwalk in Norwalk; Lee & Tracy, Colonial, in Orange. Houses closed are the Victory, Burbank; Riverside, L. A., and McFarland, McFarland.

Los Angeles.

Kenneth L. Eagon is assisting George Brown on RKO theatre exploitation.

Milwaukee.

Lawrence Shedd is the new manager of the RKO Palace-Orpheum. He succeeds Earl Payne, who took the managerial berth at the Warner Capitol, Chicago. Shedd comes from the RKO house in Fort Wayne, Ind.

Madison, Wis.

Chas. Loewenberg, formerly manager of the Fox houses here, promoted as assistant to state division manager Segelbaum.

Birmingham.

E. Sarphlo is to open a theatre at Brookhaven, Miss., June 1.

Birmingham.

The Rex Theatre at Starkville, Miss., destroyed by fire. Operated by Raymond and Arthur Goodman. Damage estimated at $40,000 with about $12,000 insurance.

Los Angeles.

Arthur Esberg is here as assistant to Henry Goldenburg of RKO. He's being groomed for a theatre berth.

Oklahoma City.

D. L. Walsh has opened the Orpheum, Lawton, Okla.

Elks theatre, Olney, Ill., has been leased by Phil H. Heyde. House will be remodeled.

D. A. Bisagno has purchased the Isis theatre, Augusta, Kans.

Orville Smith has taken over the Delharco theatre, Jamestown, Kans.

Livingston theatre is being constructed in the Masonic Temple at Chillicothe, Mo.

Ozark theatre, Noel, Mo., has reopened.

Baltimore.

A shift in Loew's personnel brings Charles McCleary from Providence to replace A. H. Buhrig, Jr., as house manager of the Century. Buhrig goes to Canton, O.

Arnolt Stoltz succeeds Junior McGeehan as Loew publicity manager here.

Newark, N. J.

Warner changes include promotion of R. A. Riley, of the Regent, Elizabeth, to manager of the local Mosque. Robert Pashkow goes from the Mosque to become chief Jersey booker, while Frank Damis moves over to become the buyer.

Reno.

Bob Ray, manager of the three Fox theatres here for five years, and Jerry McKinley, organist, transferred to San Francisco. C. V. Taylor, sent from Frisco, temporarily in charge.

Charleston, W. Va.

The Greenbrier has opened. House is owned by Thomas Popp and has cut prices to half that charged by Warners' two houses and two independent theatres here.

Los Angeles.

With the Chinese darkening for a month for lack of $1.50 product, Don McElwaine and Jack Dailey return to the Fox-WC home publicity offices. Gabe Yorke also recalled E. A. Patterson from the Criterion, placing Ken McGaffney in that downtown spot. McGaffney was formerly press man for Belasco & Curran legit. Eddie Eckles and Tom Wood have resigned from the Fox-WC publicity staff.

Nashua, Ia.

Dr. E. S. Taylor has purchased the Grand theatre building from Andrew Nelson of Charles City. No announcement on future use.

Akron, O.

Norka theatre went dark May 5 and will be rebuilt. New equipment will be installed and capacity increased from 663 to 800. Reopens in September.

Canton, O.

Windsor, neighborhood, reopens after renovation and installation of new equipment.

Feld's Air Tour

Milton H. Feld, Publix divisional director, will tour of his deluxe operations within a month.

Feld will go south and probably to the coast, using a plane most of the time.

BURT KELLY JOINS ED.

Burt Kelly, assistant to Arthur Mayer on mid-west theatre operation for Paramount-Publix, is leaving that circuit to go with Educational as assistant to Earl Hammonds.

Kelly closes at P-P next Saturday (9) and opens at Educational the following Monday.

April Production Survey

Hollywood, May 5.

After the nicely rounded feature production curve in March, the two months low came April 6 with only 23 feature units active. Gradual build to 32 was reached April 22, and levelled out there. For a two-day peak in the closing week 33 features were active.

April averaged five features less than March, caused mainly by Radio's drop from a six unit to a two unit production schedule, Paramount dropped from six to four, and both Warners and Metro had one unit less than in March.

The Fox lot offered some compensation by a spurting from four to seven. Universal came back into the picture the last two weeks with two features and some shorts. Several comedy units averaged under four, a drop of one.

As against 28 features completed during the month, 33 went into production during April.

Features Completed on the Coast in April, 1931

(Including Three Foreign Versions)

	Shooting Days
WARNER-FN	
"Upper Underworld"	28
"Smart Money"	28
"We Three"	26
"Expensive Women"	24
"Mad Genius"	22
RADIO	
"Young Donovan's Kid"	28
"White Shoulders"	27
"High Stakes"	19
"Everything's Rosie"	18
METRO	
"A Free Soul"	37
"Dancing Partners"	25
"Girls Together"	24
"Parlor, Bedroom, Bath" (German)	12

	Shooting Days
FOX	
"Young Sinners"	30
"Black Camel"	28
"Always Goodbye"	27
"Cuerpo y Alma" (Spanish)	11
PARAMOUNT	
"An American Tragedy"	34
"Lawyer's Secret"	25
"Vice Squad"	24
COLUMBIA	
"Miracle Woman"	29
"Good, Bad Girl"	18
MISCELLANEOUS	
"Rebound" (RKO-Pathe)	33
"Two-Gun Man" (Tiffany)	13
"Comedian" (Spanish) (Amer-Anglo)	12
"In Old Cheyenne" (Webb-Mitchell)	8
"God's Country & t'Man" (Carr)	6
"Inside Story (Chesterfield)	6

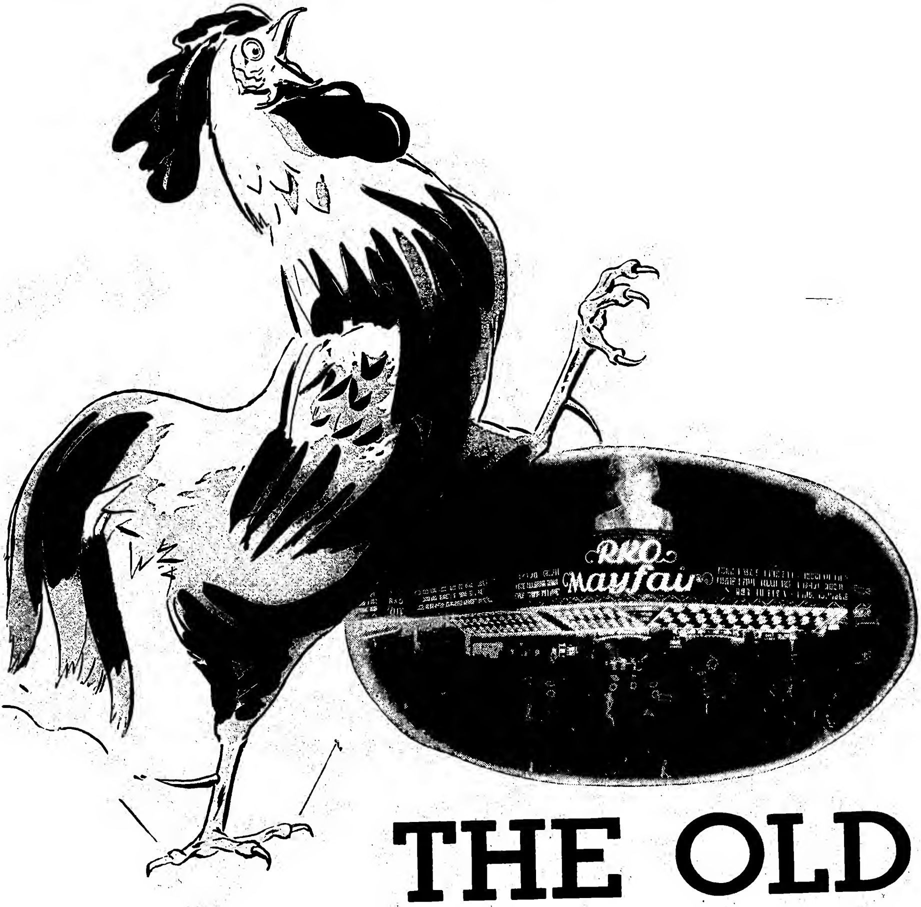
APRIL PRODUCTION AVERAGES

In 14 Active Coast Studios

(Chaplin, United Artists, Darmour, Educational, Roach Dark)

	April 1931 Units Active			Year Averages		
Feature Studios	Feature	Short	Total	1930	1929	1928
Fox	7.1	..	7.1	5.8	6.1	6.8
Warner-FN	4.7	.7	5.4	6.8	8.1	13.1
Paramount	4.2		4.2	4.5	4.0	7.4
Metro	4.1		4.1	5.4	5.1	5.3
RKO-Pathe	2.2	1.5	3.7	2.2	1.4	2.1
Radio	2.5	.4	2.9	2.9	2.0	2.3
Columbia	1.7	.2	1.9	2.1	1.5	2.3
Universal	.7	.3	1.0	3.8	5.7	4.2
Tiffany	.3	..	.3	1.7	1.5	2.5
Leasing Studios						
Metropolitan	.3	.5	.8	1.9	2.9	2.6
National	.5	..	.5	.4	.7	.8
Cinephone	.2	..	.2	..	..	..
Tec-Art	..	.1	.1	1.3	1.9	2.3
Comedy Studios						
Sennett	..	.2	.2	.7	1.0	1.0
Working Daily	28.5	3.9	32.4	39.5	41.9	52.7

(Average of total units daily, 1931: January, 35; February, 33.5; March, 38.5; April, 32.4)

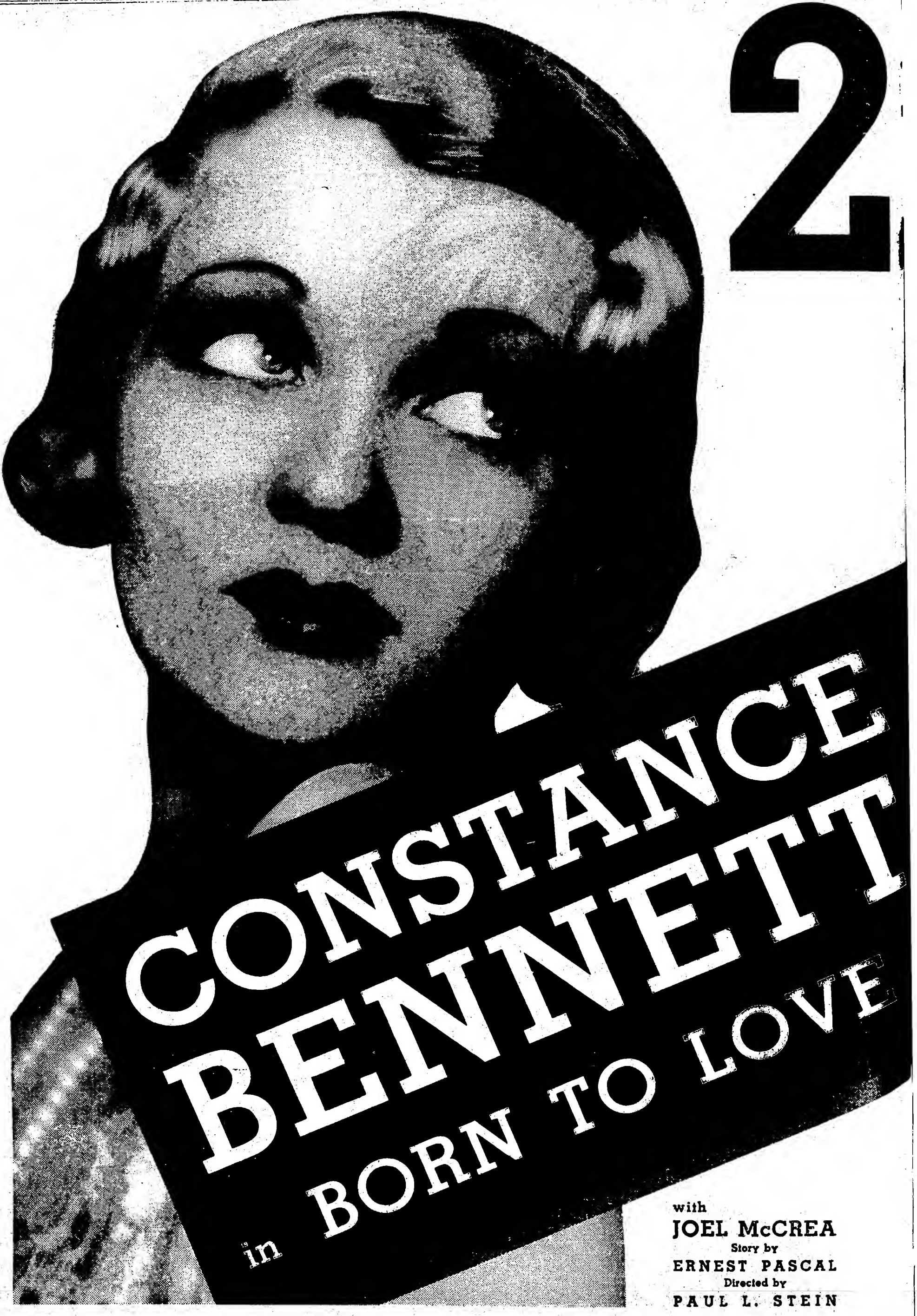


THE OLD FIGHTIN' COCK

Calls out the Box-office crowds

TO THE YEAR'S
BIGGEST SENSATION →

RKO PATHÉ


2
CONSTANCE
BENNETT
in BORN TO LOVE

with
JOEL McCREA
Story by
ERNEST PASCAL
Directed by
PAUL L. STEIN

nd RECORD CRASHING WEEK ! !

MAYFAIR, New York
STATE LAKE, Chicago
BOYD, Philadelphia

Book it—and
***Bank book it* NOW!**

THE OLD
FIGHTIN' COCK
is going stronger than ever!

RKO PATHE Pictures are pre-sold direct to the whole family every Friday night
10:30 Eastern Daylight Saving Time
RKO THEATRE OF THE AIR
42 stations, coast to coast N.B.C.

RKO PATHÉ

TALKING SHORTS

BOBBY JONES
"HOW I PLAY GOLF
"THE PUTT-R"
14 Mins.
Hollywood, New York
WB—No. 1

A pleasure. And smart enough to reach outside of golf circles to entertain. That means comedy and at least two names besides Bobby Jones'. Richard Barthelmess and Joe Brown are included. Frank Craven is present, but picture audiences aren't so familiar with the latter, who is prominent enough in legit. Many a small house will play this golf series as a program leader. If they're all as good as the first one these shorts can stand the top billing for intermediate capacities.

That this one spills over a full reel is a help for featuring purposes. It's likely that the remainder will do the same. Yet there is no tendency to overemphasize or prolong the instructing phase. Jones gives his advice concisely and clearly to the extent that probably not four minutes of the 14 are devoted to actual instruction. The remaining footage is taken up in a links duel between Brown and Craven, with Jones coaching the latter into ultimate victory on the green.

It opens as O. B. Keeler chatters off screen while the Emperor is seen warming up with a wood club and long iron. Not 10% of the golf contingent will ever understand what Keeler is talking about in lieu of watching the Atlanta lad hitting them out there. A dark mountain background, permitting the flight of the ball to be followed, completely kills off what little chance Keeler has in the first place.

Barthelmess' introduction is casual in that he walks over to the champ, calling attention to Brown and Craven duelling their way up the 18th fairway. Brown finally holes out from a trap and Craven blows a two-foot putt. Thence Craven's introduction to Jones which leads to the outdoor schoolroom.

Jones covers grip, stance and stroking, as he does it, very briefly. The camera goes to closeups on the grip and slow motion for the backswing. The wizard figuratively only putts three times, from 20 or 25 feet, but two of 'em lay up there within a foot and the second drops in.

Following the brief lesson the now cocky Craven challenges Brown to putt it out, double or nothing, and he drops his first one as Jones watches.

G. E. Marshall is directing the Jones series and Frank Kesson is cameraman. Both have done splendid inaugural jobs. Recording is good, and that southern drawl of Jones' is distinctly pleasant. His personality is refreshing and his demeanor always modest. It's noticeable that Jones never makes demands or says "Play it this way." It's either a suggestion from him or "I'll try to show you."

A corking short from all angles and of general interest. The Warner intention is to include different picture personalities in each episode as the series progresses through all the clubs to the driver, and the tee shot will be the finale.

Extreme finish here has Jones pitching balls over the camera, indicating the nature of the next release and which is so announced by Keeler—with O. B. still a poor second any time Jones starts to swing.

Sid.

"NESTING HABITS"
Educational
12 Mins.
8th St. Playhouse, N. Y.
Ufa

Synchronized short with titles. Evidently intended as a subject for school room, even having a number of questions stuck in at the end, as well as suggested further study on the subject. For picture houses this last ought to be cut. Probably won't find much booking, because it's inclined to be dull.

Shows the manner in which different birds build their nests, and is quite thorough along that line. Includes eagles and vultures. Trouble largely is that after half of the running time subject gets monotonous. If cut down to half its present it would find spotting.

Ufa has managed to place a considerable number of their educational shorts in American schools and institutions and are evidently now attempting to find them picture house booking. Photography okay.

"UNDER PAR"
Johnny Farrell
10 Mins.
Globe, New York
Pathe

Maybe the best of the Johnny Farrell reels so far. This one is fair.

Of particular interest to golfers, with Farrell's instructive talking on form, etc., are shots of various tournaments in which Farrell played. Lifted from newsreels but they serve their purpose here.

Farrell makes no comedy attempt in his dialog. That's possibly a mistake.

Char.

MARY WIGMAN
Dancing
12 Mins.
Little Carnegie, N. Y.
R. D. V.

Mary Wigman is Germany's finest dancer of the modern school. She has enjoyed considerable success on a number of American concert tours. Whether she means anything to the average picture audience is doubtful.

Miss Wigman does four of her regular numbers in this short. Those who go for aesthetic dancing will probably enthuse. But even at the Little Carnegie, with its arty atmosphere and despite the fact that a foreword explains she is the greatest German living dancer, there were a number of snickers.

Hard to figure where an audience can be found that would care for this sort of thing over here. Bad photography doesn't help.

"SIAM"
Travelog
8 Mins.
Embassy, New York
Fox

Most of this one reeler on Siam is confined to King Pradjihipok; in contrast to the better travelog formula of accentuating unusual native and geographical views. It's the second of Fox's "Magic Carpet" releases to date.

When the royal vacation route loses its interest—the White Plains jump-breaker looks like the blow-off.

The brief glimpses of Siamese life as it's lived by the non-royal Siamesians, or Siamesers, concern mainly a canal city. Camera is on a boat and always on the move.

Royal governmental and military maneuvers are much like the average uniform parade. The King is shown on his annual departure from the palace, with the music and marching making it seem like a funeral. King also in the most interesting chapter, that on the royal troupe of femme angle hoofers. The girls make 75 degree gestures with their arms and feet to tin music, and over there it's dancing. This is spotted during the native rite of royally confirming the princesses of the Siamese ruling family upon their coming of age.

Bige.

"TWISTED TALE"
Comedy
18 Mins.
Globe, New York
Pathe

Slender on laughs although a situation of mistaken identity has considerable slapstick novelty. Henpecking wife mistakes a real lion for the runout husband who wanted to go to a costumed party dressed as the king of beasts. Fair for most spots.

Best laughs are by a drunk who also mistakes the lion, both doing a slapping act and the mugg taking it on the chin heavy. Scene is cleverly shot and cut.

Cast includes Arthur Housman, Marion Douglas, Gertrude Astor and Lorin Raker.

Char.

"TRAFFIC TROUBLES"
Cartoon
7 Mins.
Roxy, New York
Columbia

Not so much talk and music in this one but plenty of action around a taxi. Neither above or below others in this series.

Mickey Mouse has a cab which behaves in a human manner, jumping out of the way of other cars, etc. Some novelty derived from that and the way the car runs away in a fit after trying a tonic.

Drawing well defined, photog clear and recording passable.

Char.

"ROUMANIA"
Travelog
11 Mins.
8th St. Playhouse, N. Y.
Ufa

Another of Ufa's educational shorts for schoolroom purposes, this one having a lecture dubbed. Shows various industries of Roumania and gives a pretty good idea of the country's various occupations. Too long and badly put together for theatres.

Photography is bad and not enough voice texture, which makes the lecture increasingly monotonous.

FOWL BALL
Cartoon
6 Mins.
Little Carnegie, N. Y.
Universal

Starts out exceptionally well but weakens. Total is just fair. Four of the six minutes are used up singing "Johnny Smoker."

Draws are clever and not particularly reminiscent of other cartoons.

FILM REVIEWS

Miniature Reviews

"Svengali" (WB). A slow and old fashioned melodrama. May draw fair grosses but doesn't promise more than that. Costume film with a tragic ending. The Barrymore name should help but despite his excellent performance there's still box-office doubt.

"The Secret Six" (M-G). Gang talker with nothing new or worth while in it other than Wallace Beery. Beery's role is against him. Ordinary picture in flood of mob films.

"Tarnished Lady" (Par). Tallulah Bankhead's first film. A poor picture that fits the straight grinds best. Heavy production but too ponderous to mean anything.

"Three Girls Lost" (Fox). Not quite up to average and will need strong salesmanship. Title probably more of a draw than names of Loretta King and John Wayne.

"Subway Express" (Col). Questionable as an average money-getter. Will need unusually strong support anywhere and mostly a class B leader.

"Ladies Man" (Par). William Powell starred but a poor picture. Gigolo story's main b. o. chance is its star's draw, and the film's future looks decidedly unsettled.

"Too Young to Marry" (FN). Small grind fare. No action and dialog uninteresting.

"The Texas Ranger" (Col). Good fodder for the 10-15 theatres going for westerns.

"Student Sein" (Ines). Mediocre German musical film of student life. Laid in Wurzburg University.

"Rider of the Plains" (Syndicate). Oke western for lesser theatre use. Could stand in these houses as single feature.

"Liebeswalzer" (Ufa). German musical which ought to please Germans. Inane story but well played and produced.

"Kid from Arizona" (Cosmos). Weak western. Double feature bills only.

MARTINELLI
"The Troubadour"
Vocal and Dancing
7 Mins.
Hollywood, N. Y.
Vitaphone No. 1226

The well-known operatic tenor again, but in a somewhat lighter and better vein for screen consumption. There is also the addition of a standard team of ballroom dancers, Fowler and Tamara. If this pair's name was on the lead title it was muffed. Otherwise, they're unbilled. Better geared to audience reaction than the Martinelli shorts in the past.

It's a Spanish patio setting into which strolls the singing Martinelli, who opens and closes the reel with different numbers. Both tunes are livelier than the usual heavy operatic passages. The corresponding background action also is more gay than usual for this artist.

In the middle of the running Fowler and Tamara trot out a fast tempoed tango fringed with adagio work to good effect.

Sid.

"THE KING'S ARMADA"
Novelty
8 Mins.
Embassy, N. Y.
Fox

Aside from the departure and landings from and on an airplane carrier at sea, this talker on the British navy holds slight value for any but Britishers.

Little action, with practically none outside the aviation sequence. The panorama views of the fleet at anchor are pretty, but quiet. Big gun discharges, usually the climax and best part of American navy clips in the newsreels, are absent here.

Short is the third of Fox Movietone's "Magic Carpet" single reel travelogs and played on the regular newsreel bill at the Embassy. As presented it seemed to include the least interesting affairs of Britain's great flotilla.

Bige.

"SUNNY SOUTH"
Cartoon
5 Mins.
Globe, New York
Universal

Considerably below par for cartoons and plenty repetitious. Majority of the action centers around the animal character, Oswald the Rabbit, as the engineer of a train. But little happens. Last shots built around his welcome on coming back to mammy-land.

Photography under average in spots and drawing not as clear as in most cartoons.

Char.

SVENGALI

Warner Bros. production and release. Stars John Barrymore and features Marian Marsh. Based on the novel by George L. Du Maurier; adaptation and dialog by J. G. Alexander; cameraman, Barney McGill. Directed by Archie Mayo. At Hollywood, New York, on grind run, starting May 1. Running time, 70 mins.

Svengali	John Barrymore
Trilby	Marian Marsh
Billee	Bramwell Fletcher
The Laird	Donald Crisp
Taffy	Lumsden Hare
Honori	Carmel Myers
Gecko	Luis Alberni
Manager	Paul Porcasi

"Svengali" doesn't unwind as an important money entry for a couple of reasons. In performance John Barrymore takes care of everything. So much so they won't go away remembering much of anybody or anything else. Which isn't the particular reaction desired as regards Marian Marsh whom Warners would like to build up, with the studio picking this picture as a choice launching point.

Formerly well known as "Trilby," via famed novel and stage interpretations, the studio has renamed it to designate the villainous hypnotist as the leading character. And just how far the modern picture patron will go for mesmerism is the question. Besides which "Svengali" classes as a costume picture and both principal characters die at the finish. Its b. o. prospects are but fair.

Mental telepathy as a means of inducing a girl to call at early hours lays itself wide open to skepticism during a film era which has the boys clipping their girl friends on the chin if they don't behave or pushing grapefruit in their face to signify that only the melody lingers on.

Barrymore's hypnotic powers are interesting until getting a look at Miss Marsh as Trilby under an unbecoming wig. After which a lot of people will figure it's a waste of expert concentration. If Archie Mayo, the director, hadn't slipped in the half-masked shot of Trilby posing in the nude before an artists' class, it was a cinch Svengali could have done better right on the Warner lot. But that one scene, hinting at much more than it shows, also infers that Trill was the Miss France of her day and Svengali isn't the chump that wig makes him out to be.

Productionally the picture is heavy and atmospherically well cameraed to conform with the unkempt music teacher of unnatural powers whom they have to throw in a tub to make him take a bath. Story, of course, is well known, but Svengali here makes it clear that Trilby, the model, has been the house guest of several artists so that her desire to become legally attached to the pursuing young Englishman is not going to be without family difficulties. He hynotizes her into running away with him and also into a career as a concert star. But she can only sing when Svengali's head lights are picking out the road, and Barney McGill's photography has taken special pains to create the illusion of the power in Sven's orbs.

Barrymore's playing is interesting, sterling and in broad strokes. It is not necessarily his fault the character seems especially fictional at this date. Besides which the tempo of the film is slow from start to finish. Svengali's bearded and soiled appearance will not particularly intrigue the American adolescents, but most will agree that Barrymore gives a fine performance and let it go at that—which is not enough for the screen. A quality performance might hold up a show by itself. But not for pictures. The audiences are different.

Miss Marsh takes a change for the better on looks in the late footage, but flashes nothing unusual histrionically. Her simulating of the vocal sequences is good, although an unfortunate bit of mistiming during the final vocal effort tipped off to the extent of causing a house murmur here.

Donald Crisp and Lumsden Hare are hiding behind whiskers and are merely accessories, while Bramwell Fletcher is rather colorless as the British boy who fails in his quest for Trilby. Carmel Myers, however, helps the picture on its way in the first reel through establishing as a wayward wife, the fascination of Svengali for women. No doubling for Miss Myers during this singing lesson sequence for she has a voice, but Mayo has given her a prolonged moaning exit which is not only awkward to her, but the picture as well. It draws giggles.

Back in '15 "Trilby" was turned out in five reels as a silent by Equitable with Clara Kimball Young in the title role and Wilton Lackaye as Svengali, which he had also stage-starred. It's now in something over seven reels and could have stood trimming as an aid to pace.

The press sheet on "Svengali" reproduces a poster to be used by exhibs to announce its second week, implying that those Svengali eyes are peeking through rose colored glasses.

Sid.

THE SECRET SIX

Metro-Goldwyn-Mayer production and release. Wallace Beery starred. Lewis Stone, John Mack Brown, Jean Harlow and Marjorie Rambeau featured. Directed by George Hill. Scenario and dialog by Frances Marion. Cameraman, Harold Wenstrom. At the Capitol, N. Y., week of May 1. Running time, 80 minutes.

Scorpio	Wallace Beery
Newton	Lewis Stone
Hank	John Mack Brown
Anne	Jean Harlow
Peaches	Marjorie Rambeau
Mizoski	Paul Hurst
Carl	Clark Gable
Johnny Franks	Ralph Bellamy
Colimo	John Miljan
Dohlin	DeWitt Jennings
Metz	Murray Kinnel
Delano	Fletcher Norton
Eddie	Louis Natheaux
Judge	Frank McGlynn

A gangster talker too rough, crude and familiar for even a gangster story. It's full of familiarities, going back to first principles of the gangster stuff on the screen and has liberally borrowed from all other similar stories in film. Besides making its star, Wallace Beery, the snake kind of gangster who always shoots his victims in the back. Finish has Beery about to be executed for murder and the finale otherwise is very badly done. Leaving only Beery for the draw, and hurting Beery's attraction power through casting him in this sort of repulsive role.

In big cities this picture may pull the roughneck trade which all gangster films do and it will do that at the Capitol for a week, but the vocalized expression for "The Secret Six" will be adverse and light. It's a bad gangster film in every way excepting for the bit of natural humor Beery cannot help but inject into it.

For women or children this film hasn't a chance excepting perhaps to turn any women or children who like Beery away from him. This is but one of the many studio faults the talker seems to contain. In its rush for speed, anything and everything was thrown in, bits and shootings, mostly shootings, so many they become too heavy a load for logical acceptance. Beery is always chewing tobacco, spitting and shooting a pal in the back or shooting other gangsters or trying to make his pals' molls. At one moment he has the leader of the other mob calling upon him in friendliness only to be shot in the back as he departs. But this time Beery has a henchman do it. A reporter is shot in a crowded subway train, and with "Subway Express" at the Strand concurrently.

Newspaper reporters who can't be bribed with gold cigaret cases filled with $1,000 bills, a chief of police who organizes the Secret Six to clean out the gangsters after the chief had been removed by the new gangster-mayor, and the small town near a big city again, with Cicero and Chicago plainly indicated, while the Joe Colimo of the story will be easily linked with a notorious joint operator of Chicago of several years ago shot by gangland, but not in the back.

The Secret Six is barely seen. It's another title for a vigilante committee. How Metro could forego calling "The Secret Six" "The Secret Sex" is more remarkable than anything in the picture.

Beery opens as a $35 a week mechanic in the Chicago stockyards. He goes to gang leadership in double time then to wealth and a luxurious home, to wind up in a murder trial as the defendant. Other than a laugh gotten by Beery in the court room, that sequence is particularly vapid.

Beery gives the expected performance, if you can overlook the role itself. Lewis Stone does the crafty lawyer-director of Slaughter House's mob. Slaughter House is Beery's gang title. Paul Hurst is playing straight. John Mack Brown and Clark Gable are the juv reporters. Brown is better here than in some time. Gable is likeable.

Jean Harlow is another dame and plays it that way, with her best bit in the court room. Marjorie Rambeau has but a little bit, making that tell toward the finish, as another of the dame hangers-on of the hoodlums.

Rather old fashioned nowadays on the screen for opposition mobs to be shooting at one another from closed cars. That was the style in the first gangster pictures. There isn't much newer than that in this one, excepting perhaps an adaptation from a recent newspaper story or two of new events in gangland.

This picture ordinarily would call for stage support in its week stands. It's questionable if a stage show would aid it. It's one of those that must stand or fall by itself with the chances on its falling.

Sime.

TARNISHED LADY

Paramount production and release. Co-stars Tallulah Bankhead and Clive Brook. Directed by George Cukor. Story and adaptation by Donald Ogden Stewart. Photographer, Larry Williams. At the Rialto, New York, for grind run beginning April 29. Running time, 80 mins.

Nancy Courtney	Tallulah Bankhead
Norman Cravath	Clive Brook
Germaine Prentiss	Phoebe Foster
DeWitt Taylor	Alexander Kirkland
Ben Sterner	Osgood Perkins
Mrs. Courtney	Elizabeth Patterson

London's appreciation of Tallulah Bankhead as an actress is corroborated in the Alabama girl's first film. The picture, however, only grades to average grind muster. Bad story treatment and poor production plus inferior photography ruins the b. o. chances of the film. Much inaction besides. Plot is laboriously complex and unbelievably incoherent. In basic essence it's about two society women, their lovers and how all cross each other's paths.

This weepy and rugged melo has little outside its cast to be recommended. And Miss Bankhead tops that cast. Returning to America and in pictures instead of the stage, Miss Bankhead unquestionably possesses b. o. possibilities. She has personality, charm and a voice loaded with s. a.

No doubt that the makers of the film attempted to do right by Miss Bankhead and her London rep. That's where the fault lies, in the obvious attempt to outglorify the glorified. Everything is overdone. If checked it might be found that this picture can count more costly settings than any talker yet made.

In the story after she has left her husband and is on the downgrade, upon finding her former lover is having an affair with her rival girl friend, the many speaks Miss Bankhead visits would even surprise prohibition officers. One rub on the story end is that Donald Ogden Stewart, its author, is widely repped. Treatment of the script bears a striking resemblance to native British productions. It is conjecture that the producers may have tried to impress a British attitude on the picture for consumption abroad. If so, it's to the detriment of the film's bigger field in the States.

Miss Bankhead doesn't get the best of it on makeup or lighting and there are numerous incongruous story passages. One glaring piece is where the heroine (Bankhead) is told by her platonic business friend that she is to have a baby. That a woman must be told such a thing by a boy friend, and in the matter-of-fact way that Osgood Perkins breaks the news, brings a reverse laugh. Also a broad attempt to dramatize Miss Bankhead is when she leaves her husband (Clive Brook) on the day he goes broke in the market. Nothing spoken about or shown in the prior action makes this sequence even plausible.

Cast, as a whole, deports in a manner suggesting they were under orders to give way before Miss Bankhead's. Clive Brook suffers the most. Ordinarily a fine actor he slumps here in trying to get over some of the silly dialog. Phoebe Foster, who plays the femme nemesis, and in a totally unsympathetic role, gives an even performance. Alexander Kirkland, from legit, is best in the latter half of the picture, or where he doesn't speak, but mostly grimaces.

Miss Bankhead sings once or twice during the film with an appealing voice. With careful handling and proper treatment she has a screen future. But this release will not impress other than unfavorably as a whole. *Shan.*

THREE GIRLS LOST

Fox production and release. A. L. Rockett, associate producer. Directed by Sidney Lanfield. Based on story by R. D. Andrews. Adaptation and dialog by Bradley King. Photographer, L. W. O'Connell. Sound, Alfred Bruzlin. At the Roxy, N. Y., week of May 1. Running time, 72 mins.

Noreen McMann	Loretta Young
Gordon Wales	John Wayne
William Marriott	Lew Cody
Edna Best	Joyce Compton
Marcia Tallant	Joan Marsh
Mrs. McGree	Kathrin Clare Ward
Tony	Paul Fix

Proper exploitation and selling may put this one across to moderate figures, but it's going to need adroit handling. On merit, the picture is a shade thinner than the average on both story and punch. Thoughtful direction and some dialog that registers help make up for the thin foundation.

More can be expected from the tease in the title than from the cast names. Loretta Young is the best known. John Wayne looks as if he'll come along if getting the right stories. Wayne has a fine speaking voice and a pleasing manner.

Yarn concerns the adventures of three young girls from small towns who go to Chicago to make good. Two seem to do all right, but the third goes bad. Going gold-digger, Joan Marsh makes good in that direction without much trouble until dumbly involving a second string boy friend in a gang murder, to whose rescue eventually comes one of the other girls, secretly in love with him from the start. Not much of a plot, but it manages to move around sufficiently to keep away from slowness and maintains a fair interest through suspense.

Lew Cody is the heavy and does nicely with it, but there's a poor performance by Paul Fix, backwoods swain, who gets unintentional laughs. *Char.*

Tapped for $600

Oklahoma City, May 5.

[illegible] C. Boughman, manager for Warner's Liberty theatre, was [illegible], bound by a yeggman last week. Bandit made his escape with over $600 in currency.

SUBWAY EXPRESS

Columbia production and release. Based on play by Eva Kay Flint and Martha Madison. Adaptation and dialog by Earl Snell. Directed by Fred Newmeyer. Assistant director, David Selman. Photography, Joseph Walker. Sound, E. L. Bernds. Editor, Arthur Huffsmith. At the Globe, N. Y., week of April 30. Running time, 67 mins.

Killian	Jack Holt
Dale Tracy	Aileen Pringle
Kearney	Fred Kelsey
Tracy	Alan Roscoe
Borden	Jason Robards
Stevens	Sidney Bracy
Mason	Selmer Jackson
Mr. Cotton	William Humphrey
Mrs. Cotton	Ethel Wales
Mrs. Mullins	Julianne Leighton
Mulvaney	James Goss
Prizefighter	Mason Williams

Wordy, slow and often tiring to point of restlessness, "Subway Express" immediately reflects as the type of material that isn't for pictures. If so, it hasn't been adapted to the screen for full measure. It is away from the money and in need of strong support, exploitation and otherwise, in a majority of houses.

Picture looks like the splashiest commercial yet. Plenty of shots giving full benefit to a score of national advertisers. This occurs through photographing the entire action in a subway train and from some of the stations. In its attempt to reproduce a subway train, the studio has gone for every detail, that taking in the signs.

Fact that the action takes place entirely in one car, with only one or two shots on stations or along the tracks, makes "Subway Express" something of an anomaly to the picturegoer. It seems like a one set film. This, if nothing else, gives the reaction of slowness and monotony.

Story revolves around a murder committed in the subway through ingeniously arranged wiring causing a shock sufficient to kill. In order to involve the murderer the victim is also shot.

Long drawn-out questioning of nearly every passenger on the train and re-questioning until it hurts. For comedy there is considerable from a cop (Fred Kelsey), an old lady (Julianne Leighton) and a palooka (Mason Williams), with the dumb flatfoot drawing most of the laughs.

Jack Holt has a tough assignment here as the inspector called to investigate. After third-degreeing nearly every one in the car he finds his man.

Dialog is no more than average, if that, and the direction by Fred Newmeyer far from inspired.

Questionable whether outside of New York the novelty of having a picture shot entirely in the subway will mean a great deal, as the basic material doesn't seem to be there. *Char.*

LADIES' MAN

Paramount production and release. Stars William Powell. Directed by Lothar Mendes. Adapted by Herman J. Mankiewicz from Rupert Hughes' story. At the Paramount, N. Y., week of April 30. Running time, 76 mins.

James Darricott	William Powell
Norma Page	Kay Francis
Rachel Fendley	Carole Lombard
Horace Fendley	Gilbert Emery
Mrs. Fendley	Olive Tell
Anthony Fendley	Martin Burton
Peyton Weldon	John Holland
Valet	Frank Atkinson
Therese Blanton	Maude Turner Gordon

First rate production of a second rate story. But that's not enough and the b. o. result will be light. Yarn is morbid, depressing and slow. Acting is good, but the plot nullifies the acting.

This theme about a Park Avenue gigolo may interest women more than the men, but isn't likely to attract either in large numbers. The margin above low grosses will come strictly through the star, William Powell, which gives "Ladies Man" a chance at moderate figures.

Story gets little help from the dialog. This is stilted and trite, written and delivered as hibrow stuff as a lowbrow might imagine it—short sentences, with hesitations and uncompleted utterances meant to convey deep thought but conveying nothing.

It's rather silly the way Powell has so many women chasing him. Rupert Hughes' giggle is first shown working his wiles on the matronly Mrs. Fendley, mother of a grown son and daughter. It's James Darricott's bad break—the ladies call him Jamie—to have Mrs. Fendley's senseless daughter fall for him also and get him into trouble, and to fall in love himself with still another girl. As they are awaiting Powell in the ballroom to start the grand march of Mrs. Fendley, Mr. Fendley is upstairs choking the gig and throwing him off the roof.

There are few comedy possibilities in such a yarn. As played here it is tragedy all the way with no laughs together.

Excellent production provides a striking background but the trimmings won't sell the article. There are good examples of type playing by Olive Tell and Carole Lombard, as mother and daughter. Kay Francis' chief handicaps are an overly romantic, listless part and a new coiffure.

The [illegible] Powell. *Rige.*

Too Young to Marry

First National production and release. Loretta Young and Grant Withers featured. From the play by Martin Flavin. Directed by Mervyn Leroy. At Warners, New York, week of May 2. Running time, 57 mins.

Elaine	Loretta Young
Bill	Grant Withers
Cyrus Bumpstead	O. P. Heggie
Mrs. Bumpstead	Emma Dunn
Justice of the Peace	J. Farrell McDonald
Sam Green	Lloyd Neal
Chester Armstrong	Richard Tucker
Myra	Virginia Sale
Mabel	Aileen Carlyle

Small town story of no kick and uninteresting angle.

It's about a common scold woman who browbeats her family and when she finally decides to leave her husband for another man, she learns he is a fake. An intervening romance is spotted without much understanding. Photography is fair but the drab sets and continuous dialog without action detracts from entertainment. Mostly for lesser grind bills.

O. P. Heggie, legit player, the only cast member to display any depth, despite an incongruous part.

As the domineering wife of a small town store clerk Emma Dunn does elocutionary calisthenics but no acting. Miss Young is the usual sweet thing that strikes against her ma's domineering manner and sides with the father. They kiss often and even count the times for the audience. That's kindergarten conception of romance.

Usual sequence where the henpecked hubby asserts himself. He permits his youngest daughter to marry a grocery boy against his wife's objections. During and before this the flare for comedy reaction is by breaking dishes. It all winds up happily for everybody but the audience. *Shan.*

Das Gelbe Haus Des King Fu

("The Yellow House of King Fu")

(GERMAN MADE)

Berlin, April 25.

Emelka-Pathe-Natan production. Emelka release. Direction Karl Grune. Manuscript, Rudolf Katscher and Egon Eis, after the stage play "The Yellow House of Rio," by Josef M. Velter. Composition Friedrich Hollaender. Photography, Werner Brandes. Recorded on RCA. Starring Charlotte Susa, Gustav Diessl, Carl Guenther, Carla Gidt, Willy Prager, Paul Graetz, Huszar-Puffy, Louis Ralph and Jaro Fuerth. Running time, 75 minutes. At Capitol, Berlin.

A failure. Manuscript, direction and performance impossible. During the performance the audience protested loudly and hissed. Nobody but the director, Karl Grune, is to blame. Not in one single scene did he give proof of his former talent.

Grune, who once upon a time produced the fine pictures, "Die Strasse" ("The Street") and "Schlagende Wetter," has today reached a dead point. It will be necessary for him to pull himself together energetically to get over it. There seems to be only one solution, to begin all over, to establish the proper link with the world in general.

Waste of time to say anything about the entirely misdirected actors. The charm and beauty of the heroine, Charlotte Susa, who personally had the courage to appear before the curtain for her director in spite of the hissing, should be mentioned. She actually was able to appease the audience to such an extent they applauded. *Magnus.*

THE TEXAS RANGER

Columbia picture and release. Directed by Ross Lederman. Features Buck Jones and Carmelita Geraghty. At Loew's New York, one day, May 4, as single feature. Running time, 65 mins.

The galleries will delight their fans with this one. It has everything in the shootin' and ridin' style that the silents had. Houses charging a quarter and under can book it for one day with the certainty that it will please.

Buck Jones does a masquerade until he determines that it wasn't Carmelita Geraghty who shot someone else's brother. Then he blossoms out in full Ranger fashion and there's the grand finale with the troop answering the summons.

Feud opens the action when homesteaders are burned out by a gang set on sub-dividing. First heavy artillery then with Carmelita losing and, as the result, vowing to get even. Later she's a girl bandit of the good kind, never killing anyone, although she does steal cattle.

Some attempts are made at comedy in Carmelita's hide-out. It gets so, however, that even Buck's horse can find it with notes, etc.

Picture moves as fast as anything in its class could move. It has a certain amount of entertainment, even for those who usually pass up this kind of stuff. *Waly.*

LIEBESWALZER

("Waltz of Love")

(GERMAN-MADE)

(With Songs)

Erich Pommer-Ufa production and Ufa release. Stars Willy Fritsch and features Lilian Harvey. Direction, Wilhelm Thiele. Story and dialog, Hans Mueller and Robert Liebmann. Music by Werner R. Heymann and played by Paul Godwin's Band and Weintraub Syncopators. Photography, Werner Brandes. Sound, Dr. Erich Leistner. At the Eighth St. Playhouse, N. Y., on grind, beginning May 1. Running time, 90 mins.

Duchess of Lauenburg	Julia Serda
Princess Eva, her daughter	Lilian Harvey
Court Marshal	Karl Ludwig Diehl
Archduchess Melany	Lotte Spira
Archduke Peter Ferdinand, her son	Georg Alexander
Fould, Automobile Manufacturer	Hans Junkerman
Bobby, his son	Willy Fritsch
Dr. Lenke	Vicktor Schwannecke
Dr. Popper	Karl Ettlinger

When Erich Pommer started on this film he probably thought he was building something for the ever-growing American market. If he did, he failed. The few Americans that will be drawn to it won't understand it, and if they do they won't like it. But Pommer has not made a completely bad picture. "Liebeswalzer" ought to be good b. o. in strictly German neighbs.

Film has the usual German musical formula. Much music and most of it nice—plenty of shouting, much eating, more beer drinking, a pretty heroine, a handsome leading man, a silly story and a considerable number of well cast character parts.

First part of the story is laid in America and Ufa gets a palm on that score. There may be some use of the Dunning process there. Quite a bit of conversation in English, all of it with heavy Teutonic accents which doesn't fit and telegrams arriving in German. That a love song is sung in a speeding automobile by the hero and his sweetheart won't bother the Teutons.

Story has to do with the son of an American motor magnate who runs away from factory duties. He meets an Archduke, whom he immediately calls Archie and who gives him a job as general factotum. Because the runaway says "Okay" (unkay in the film) to the proposition, Archie names him his personal okay and that goes from then on.

Back in Europe with the Archduke who is supposed to marry the beautiful princess he has never met. The princess doesn't want him so he vamps out sending his faithful okay along to handle the job. And the okay falls. The archduke, with less trouble, takes the hotel chambermaid.

Willy Fritsch, who looks a little like Barthelmess, handles the auto manufacturer's son well and Lilian Harvey is exceptionally good as the princess. If she knows any English and her name seems to indicate English or American extraction, she ought to be okay for American films. Other parts handled well.

Photography good and recording satisfactory. No song standout, although all sound well.

The Woman's Angle

"Svengali" (WB).—Made up to scare women and children, John Barrymore revels in a macabre performance. Eventually beguiles feminine patrons with his voice and death scene.

"Tarnished Lady" (Par).—Femme curiosity roused by campaign promise of a new personality in Tallulah Bankhead, and the box office title may provide an audience otherwise uninvited by unsympathetic and snobbish story of a whining woman.

"Too Young to Marry" (WB).—Undistinguished small-town domestic farce.

"Subway Express" (Col).—Engrossing murder mystery made uncomfortable for women by unnecessarily frequent shots of a corpse.

"The Secret Six" (M-G).—Wallace Beery as a gangster who provides comedy but no heart-throbs. Exaggerated film that can't decide if it's comedy, drama or satire.

"Three Girls Lost" (Fox).—[illegible] by a weak story. Only mildly entertaining.

"Ladies' Man" (Par).—Swank surroundings, lavish clothes and [illegible] William Powell [illegible] is off [illegible] mother-daughter, lover triangle.

STUDENT SEIN

("To Be a Student")

(GERMAN MADE)

(With Songs)

Ines production and Leo Brecher release. Directed by Heinz Paul. Scenario, Josef Eneidhard. Music by Ernst Erich Buder. Features Franz Baumann. Tobis recording. At the Little Carnegie, N. Y., for grind run beginning April 30. Running time, 65 mins.

Gert Simmers	Franz Baumann
Elsbeth, his sister	Anita Dorris
Her Father	Fritz Alberti
Fred Driessen	Fred Louis Lerch
Aenne Winter	Edith Schollwer
Her Father	Ernst Behmer
Her Mother	Else Reval
The bookkeeper at Simmers	Paul Biensfeld
The Professor	Carl Platen
Student Mog	Hans Hamm

Since the Germans have had quite some success in turning out musical films which mean something at the box office, one laid on the campus of an old German college ought to be extra good. However, it isn't. It falls down in every way, the most serious probably being that the songs don't mean much.

One melody catches on easily and will probably sell on this side, but it doesn't necessarily fit the film. It's "Sag Ya" ("Say Yes") and has a good lilting tune, although also reminiscent of half a dozen American ditties. It may surprise but there is no rousing drinking song and the theme is mediocre.

Background of the film is authentic enough and therefore of considerable interest. It was taken on the ancient campus of Wurzburg University, one of Germany's oldest and most beautiful schools, much pretty scenery, lots of merry students and considerable shouting.

Story is practically nil and is spoiled by an unnecessarily sloppy ending. Has to do with a son of a wealthy man who is the leading student of the small university. He's in love with a poor girl and his sister is in love with a poor student. Comes word that the father's business has failed and he's committed suicide. So he has to leave school to seek his fortune.

Franz Baumann, as the young hero, is effective despite being about 100 pounds too heavy and 10 years too old. He has a fine voice and does most of the singing. Other parts are minor, the only one deserving special rating being Anita Dorris as the sister, and that on looks.

Photography is good but the sound is off, although the suspicion grows that the sound may be the fault of this house. Too many films unreel shoddily here as regards reproduction.

Baumann appears personally with the film here and it needs him in the flesh. For the German patrons the added attraction may stretch this into a three or four weeks run.

Rider of the Plains

Syndicate production and release. Directed by J. P. McCarthy. Story and dialog by Wellyn Totman. Archie Stout, cameraman. Cast features Tom Tyler, Andy Shuford and Lillian Bond. At Loew's New York, one day, April 28, as half double feature. Running time, 60 mins.

This western is built along better than ordinary lines. Not much action, but plenty of interest in the script and Tyler, as the hero, is okay.

The usual rough-and-tumble unpleasantness is lacking. Instead, the film is along common sense lines. Some of the accustomed horse opera implausibilities are present, but not too many of them.

Tyler, as the bad man, rides into a strange town with his side-kick, a kid. His identity is discovered by the sheriff, who warns that they have an eye on him. An old thieving pal, who has reformed, is the parson of the town.

Tyler's reformation into a law abidin' citizen takes place through the interest in the kid parson, and the girl.

Tyler makes a nice looking hero, has a good voice and reads acceptably.

KID FROM ARIZONA

Cosmos production. State-right release. Directed and written by Robert J. Horner. Scenario by Robert Walker. Jules Cronjager, cameraman. Cast features Jack Perrin, Josephine Hill and Robert Walker. At the Times, N. Y., one day, April 29, as half double feature. Running time, 52 mins.

Western contains nothing unusual to recommend it beyond the smallest houses. Story is just one of those things which are made to sew a few fist fights and horse riding sequences together.

Perrin is the marshal who is sent into the bad lands to clean up a gang of Indians who have been terrorizing the country. Judge's horses are stolen and the horse which was supposed to be in the endurance race is maimed, with Perrin blamed for both. He acquits himself and wins the race after disclosing that the renegade Indians are a pack of white gangsters.

Typically exaggerated yarn of the old wild west era, the hero taking on [illegible] at a time and making them all bite the dust.

Josephine Hill, heroine, shouldn't [illegible] than

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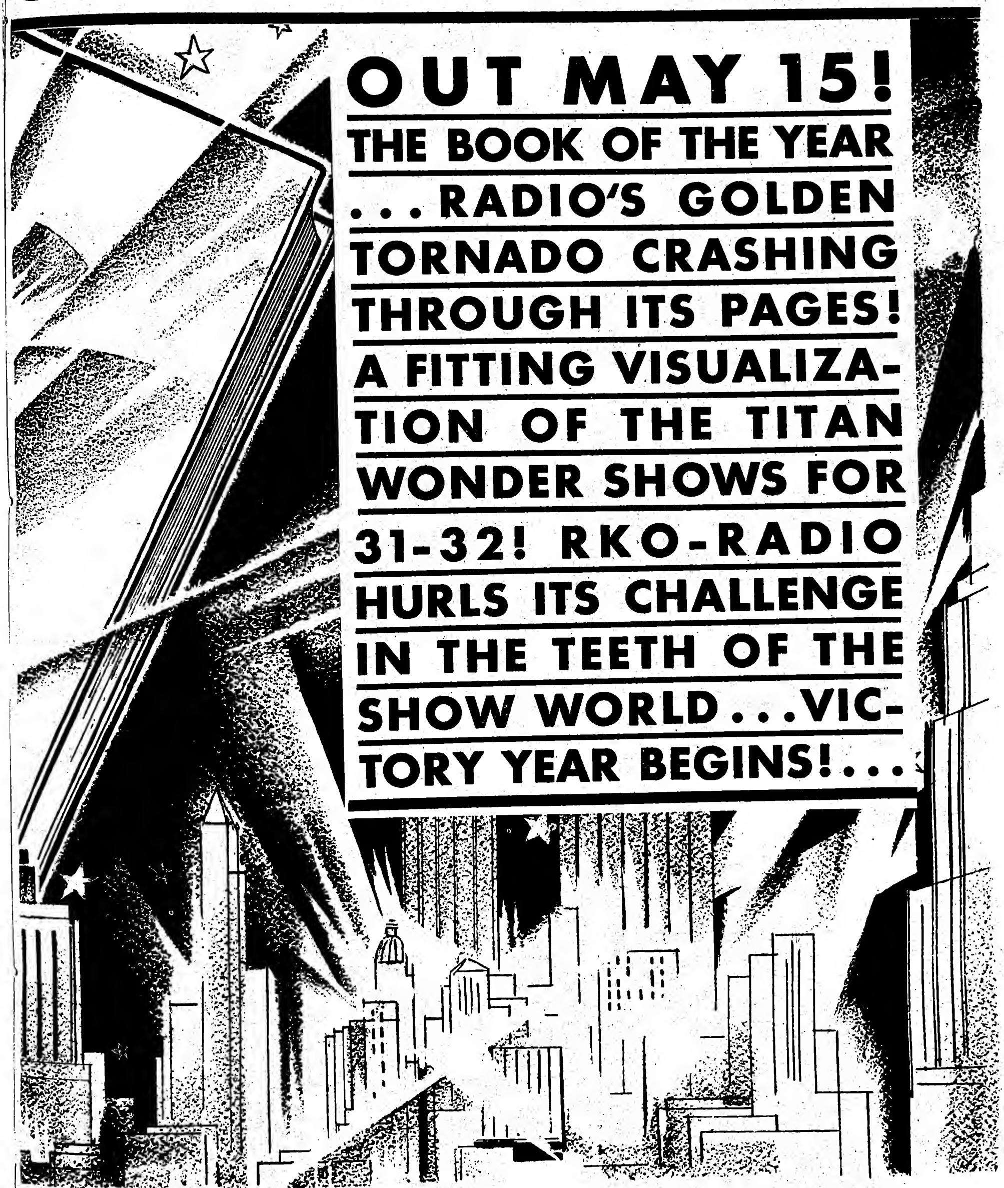
BOOK OF THE YEAR

SHOWS OF THE DECADE



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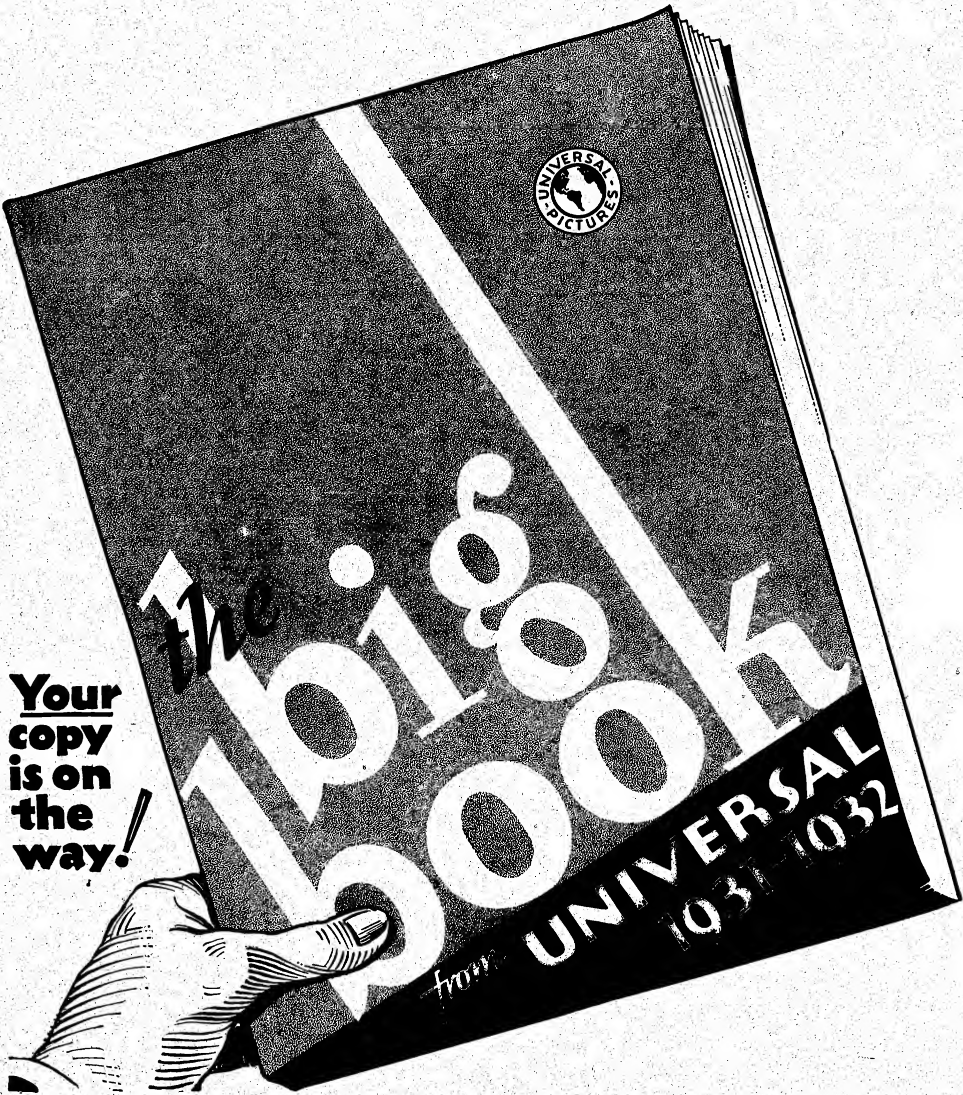
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Distribution Speeding to Give Talker Life 18 Mos. All Over World

It is filmdom's most conservative estimate that the average b. o. life of any picture is 18 months. That life begins with the date of release over here and winds up when the last b. o. rental is practically finished abroad. In past years the average life of a film might have extended to as high as 2½ years. That including the domestic market. The two fields are figured separately. It shows that silents had longer b. o. than talkers.

These figures are offered by film statisticians.

This quick absorption of pictures at the b. o. has become accentuated in recent years because of the fast development of the theatre field. A quicker turnover of rentals is current. This has been increasing gradually but presently is racing fast. It is figured that eventually owing to this change in theatre operating methods that provides for bigger and more atmospheric neighbs, the b. o. absorption of a film over here may be reduced to six months. At present it travels its best time in this country within four months.

The basis for writing off production costs today can be figured as 85% domestic and 15% allocated to foreign rentals. In the first three months after release as much as 68% of this domestic figure may be written off. It may reach 90 or 92% in six months and at the end of 12 months leave only ½% left for domestic requirements.

This situation altogether and since the b. o. life is decreasing rapidly is taken to indicate that before long companies all over will have to increase their outputs to keep ahead of the b. o. absorption.

Bellamy in "Laurels"

Hollywood, May 5.

Ralph Bellamy, newcomer, will lead in "Laurels and the Lady" (Par).

It's the next for Ruth Chatterton.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

2-Day Colo Convention

Denver, May 5.

Rocky Mountain Theatres Owners' Association's annual convention will be at the Brown Palace hotel, here, May 12-13. The time has been cut to two days to give members a day to get a close hand perusal of the new product offered for the coming year.

Some of the subjects to be covered will be "Advertising and Exploitation," "Zoning and Protection," "Theatre Management," "Percentage Checking," "Public Relations."

Harry Huffman, president, will preside. Judge Emmett Thurmon, counsel for the body, will act as secretary.

3 PUBLIX UNITS OPEN AT STANLEY, J. C.

Owing to in person engagements for the Paramount, New York, during the next three weeks, Publix units will be omitted from that house. Instead they will open the metropolitan visit each of the three weeks at the Stanley, Jersey City, Warner house.

First of the individual appearances at the Par on Broadway will be Amos 'n' Andy, starting Friday (8). Buddy Rogers is to be on the Par's stage the next week.

N. H. Senate Approves Late Sunday Opening

Concord, N. H., May 5.

Further evidence toward a growing tendency to kill New England blue laws is shown in the vote of the State Senate last week in approving a bill to legalize Sunday films and baseball. Bill was submitted by Governor Winant as a substitute for a proposal previously passed by both Senate and House to permit local option on Sunday sports and amusements.

Governor's measure would prohibit horse racing, prize fighting and public dancing on Sunday. Local approval or disapproval also are provided for in the new bill. Voters of each city or town must pass on the proposed law.

Winant proposes that pictures and vaude shall be permitted after six p. m., as also football, baseball and hockey.

The House is yet to act on the bill but passage is expected.

Of the six New England states Sunday shows now are prohibited in Maine, New Hampshire and Vermont.

For Sentiment

Providence, May 5.

Urged on by sentiment, Mrs. Edith Chase, well known in East Providence, is still running her "Town Hall" silent films despite that the town now has an up-to-date picture house.

Started years ago by her late husband, Ralph Chase, former scribe, the venture developed into quite a business. Until recently she was operating two antiquated film stands, but one is now closed.

Although the gross for one evening's performance last week was only $8, Mrs. Chase says she'll stick it out in spite of talking pictures.

Allied Exhibs Favor Fri.-Sat.-Sun. Policy; No Summer Shutdown

Chicago, May 5.

It begins to appear that the Allied organization here will not be able to get its members to close for the months of June, July and August as planned. A few of the leaders may close and others may be forced to, but the majority of neighborhood theatres appear determined to make the best of it and keep the lights burning.

Competition is still the big goblin with the exhibs, each theatre being afraid that to close would mean that some nearby house would steal all the trade and keep it.

Continuous policies will no doubt be called off for the hot months, but periodical shows may be the rule. Weekend performances appear the favored plan, which means Fridays, Saturdays and Sundays, but closed the rest of the week. By this plan the theatres hope to skim the cream of the possible business, meanwhile heavily cutting of expenses.

Besides the weekend showings, the theatres are even now further reducing playing time by eliminating matinees. These small around-the-corner spots all figure alike—that their houses are too hot in the summer afternoons to get anybody to come to sit through two features. The idea is to in some way keep open during the hot months.

Okla. Indie Wins

Dallas, May 5.

Charging that the present standard exhibitors' contract is a violation of the Sherman law, a Pawhuska, Okla., judge refused to enforce a contract for Par.

Case involved E. V. Weaver, indie owner of the Osage, Shilder, Okla., from whom Par tried to collect $1,081 for 29 flickers he refused to play out of a contract calling for 69 picts.

Block Booking Habit Dwindles; 3-Yr. Figures Show No Distrib Selling 100%

Block booking is decidedly on the wane. Not only the Government ruling but the economic situation as well is responsible. Competition linked with depression, plus that the bulk of profit is vested in individual bookings, features the change of the industry's selling formula.

Deals among circuits, however, are scheduled to continue on the same basis.

Behind the loss in favor of block booking are figures over a period of three years. These show that not a single distributor sold 100% of its product to any one account. In most instances only half of the production schedule was booked by the theatre man, with two of the smaller companies listed as selling less than 20% of their product at one time.

Certain distributors, however, are protecting their average product in a sales technique somewhat similar to the old block. They are preparing to intersperse their sure winners with pictures of less certain qualification. Psychology here is that one good picture will hold up others if sold in small groups instead of in bulk.

Exhib leaders laugh at the declarations of [illegible] spokesmen that block-booking is out. To them the no-block buy will be realized only by the exhibitor who doesn't figure on competition.

The distributor every time, they say, will first interchange with the

(Continued on page 56)

Publix's 17th—Detroit

Detroit, May 5.

Publix is adding another neighborhood theatre on the east side, to make a total of 10 outlying houses and seven first runs here. Two of the downtown spots are dark.

Theatre being added is one year old but was never equipped for sound. Capacity is 2,400. [illegible] is the owner and builder.

10 Years for B. O. Grab

Kansas City, May 5.

George Stock, 21, claiming to be a baseball player from Fargo, N. D., was sentenced to 10 years for robbing the Isis theatre.

Stock held up manager Herbert Goldberg and secured $183. He was caught by a policeman as he fled from the theatre. He pleaded [illegible]

Hays Men Claim Allied's 6,000 Theatres a Myth, Say 1,000; See Quick Ad Newsreel Flop

Declaring Allied's claim to a membership of 6,000 theatres is out of proportion and that their own survey, recently completed, shows but a sixth of that figure, producer spokesmen are calling the indie organization's so called bluff to become a distributor. MPPA men think, however, that if the advertising newsreel does get underway it will accomplish the end of all sponsored reels in the film industry since it is figured to open a gateway to hordes of outsiders who would capitalize on the move to flood the independent screens in the U. S. with all kinds of billboard matter.

The Allied reel threatens to take the screen advertising fight out of the hands of the newspaper publishers and the public and make it the center of a campaign within the industry itself.

According to the terms dictated in Allied's five year newsreel contract, any exhibitor who signs the agreement automatically becomes a member of this organization.

An Allied membership survey by Hays sources shows that Allied's 1,000 houses average around 400 seats per theatre, that they are spread over 31 states and with big representation only in one key city, the 2,000-seat Alladin operated by Harry Hoffman in Detroit. These figures are not disputed by Allied, even Abram Myers refusing on several occasions to give any box-office count.

A Bit Complicated

The newsreel arrangement per the indies is along somewhat complicated lines. Instead of Allied or Kinograms, the business title on the printed formula is that of the Oscar Hanson Corp. Elsewhere, however, the central office is given at the address of Allied-Myers headquarters in Washington. Kinograms is held as producer of the reel with a guarantee and cut in the proceeds.

No national advertiser, up to last week, had signed for space in the reel. It is this point upon which industry opponents of this advertising move figure the reel will flop before it is born. No date has been set for the first release, understood to be tentatively arranged for August or early September.

Contract Clauses

With no money at stake the contract, it is pointed out by legal minds, isn't worth the paper it is written on. The contract, itself, admits this reciting in a clause under "Protection and Run":

"Any termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by any reason of any breach by the other party of this or any other existing agreement between the parties."

The seating figures, of primary importance to any advertiser, are to be gathered along these lines (quoting contract):

"It is the essence of this agreement and the exhibitor agrees that he will furnish within one day after each showing on forms supplied by the distributor, and will mail a postpaid envelop, addressed to Allied States Motion Picture Exhibitors at the Union Trust Building, Washington, D. C., a true certification of the number of persons before whom each of said reels has been exhibited in said theatre, whether or not such persons shall have paid admissions. This information shall not be disclosed so that the returns of any given theatre may be identified by any producer or distributor of motion pictures."

Ochs' Non-Union Fuss Now Getting Protection From the Bronx Police

Aggressive action by union labor officials against the Lee Ochs uptown non-union houses is causing plenty of excitement. There's at least one instance of police interference.

Ochs' theatres went non-union with his acquisition of a number of Fox houses, whereupon the union began picketing and posting billboard sheets, distributing pencils, blotters and other knick-knacks calling attention to the theatres' status.

That failing, bus-loads of Negroes were paid to enter the Uptown and Gem theatres, Ochs' two class houses. Ochs immediately raised his admission price to $1 for blacks, with admission for whites remaining at 35c. Later, at the Uptown theatre, the Negroes were refused admission altogether.

At the Gem theatre protests by the Negroes over the $1 admission price led to a free-for-all, with four placed under arrest.

Non-union labor still is in effect and Ochs has secured police protection.

Foremost Film Writers and Dialogicians

FRANCIS EDWARDS FARAGOH
"Iron Man"
"Little Caeser"

Present Asignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

WALDEMAR YOUNG
FIRST NATIONAL

HARDIE ALBRIGHT

Believe it or not, 'twas an Albright day in Pittsburgh when Hardie was born. From his mother's lap, we lap dissolve to measles... mumps... soot... kindergarten... more soot.

Clean from Pittsburgh in due time, Hardie groped his way through the public schools and emerged eventually from Carnegie Tech with a diploma in one hand and an itch to be an artist in the other. He framed the diploma. A year's study in Chicago cured the itch.

He joined a Pittsburgh repertoire company playing "Twelfth Night," "Saturday Night," any old night. Then came roles in "The Cradle Song," "Young Sinners," "Gang War," and "A Hundred Years Old"—practically from the cradle to the grave. His performance in "The Greeks Had A Word For It" won him a Fox contract. His first appearance in Fox pictures "Young Sinners" is his first time on any screen.

He's headed for plenty pictures on next year's schedule, rightly so.

Girl fans have marked him for their own. His talent is hardy and his future is all bright.

HUSH MONEY
YOUNG SINNERS

TWENTY FOURTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

"Nearest thing to
SEVENTH HEAVEN
that I have had
the privilege
of viewing."

– N.Y. Daily News

So Here's 'Daddy Long Legs,' With Janet as Star

By FLORABEL MUIR.

Hollywood, Cal., May 4.—Twenty years ago or thereabouts, Ruth Chatterton first lent her presence to the theatre appearing as a child star with Henry Miller in a play called "Daddy Long Legs." Ruth brought laughter and tears to a generation now old enough to be sending its offspring to high school and college.

By way of proving that the best things never die, Winfield R. Sheehan has recreated this moving drama and translated it into a talking film which is the nearest thing to "Seventh Heaven" that I have had the privilege of viewing.

Janet Star in Film.

An echo that recurs in this column about twice a year is that "Fox will break the Roxy record with this one." Last time I made this prediction it came true—and Janet Gaynor in "The Man Who Came Back" with Charlie Farrell was the picture. "Long Legs" is so much better than this one that maybe it's safe to prophesy again.

I caught a studio preview of it. Janet Gaynor is the star, in the part Chatterton played years ago. Warner Baxter is opposite her, and though we may like Farrell, no one will place him in the same

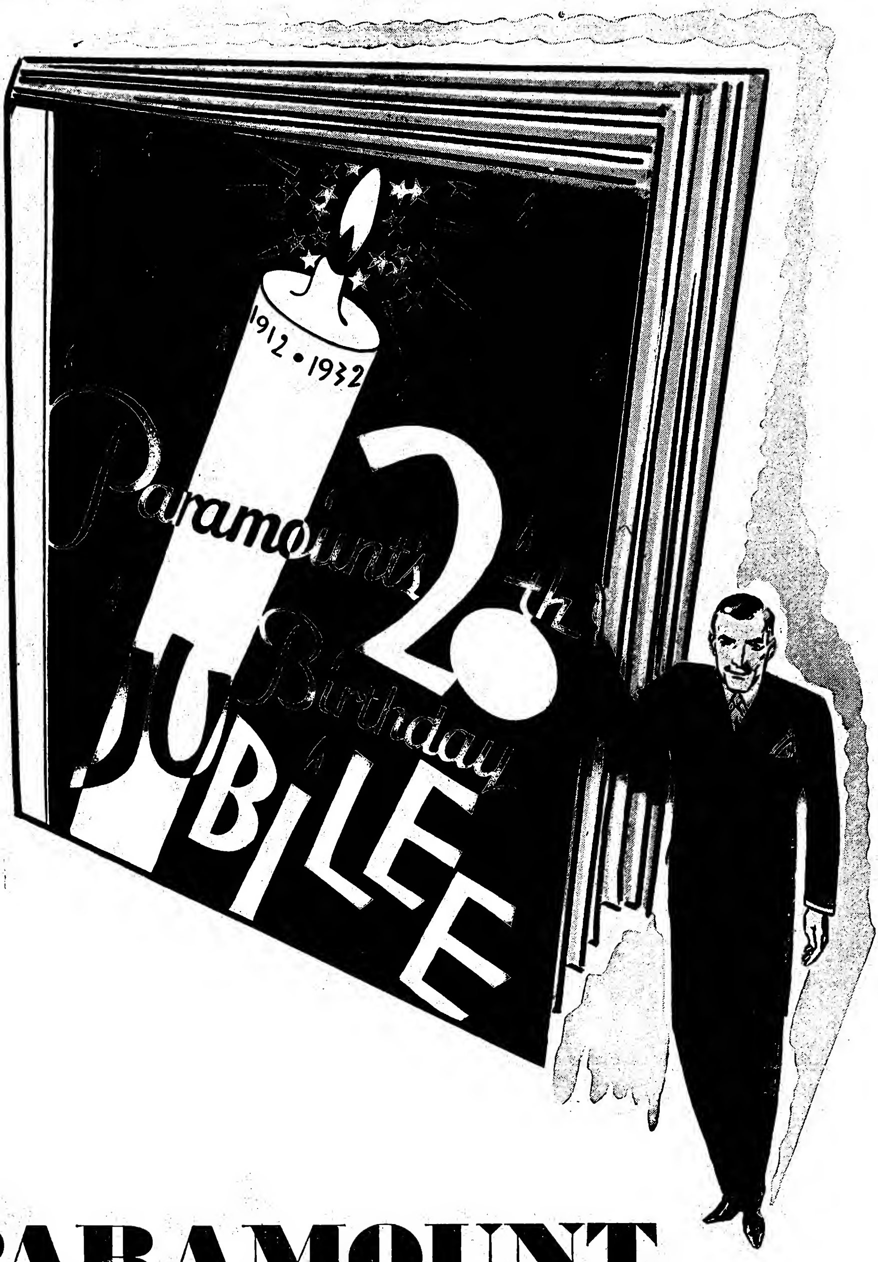
Janet Gaynor

bracket with Baxter as an actor. It's a new deal for Janet; a new leading man, a new director, Al Santell, one of the top layer of megaphoners; and a touching, tender little story of the sort Janet does best.

Made to Order.

"Long Legs" was certainly made to order for the talents of the wistful little girl who makes all the world laugh and cry with her. Unless I've forgotten my corn belt, my great west, and the American small town generally—and I haven't—this one should have exhibitors from everywhere crying for it.

FOX FILM CORP.


1912 • 1932
Paramount's
20th
Birthday
JUBILEE

PARAMOUNT

THE BUY WORD FOR 1931-2!

Hays' Anti-Knock Remedy

(Continued from page 3)

dustry's industrial subject has been shown.

Women and Children First

The first American fans to be made picture-wise are the women and children. In national women's clubs, the boy and girl scout organizations, the Hays headquarters estimates it will reach an appreciative and sympathetic audience of an aggregate 40,000,000.

The anti-knocking machine has already turned out its first feature. This is titled "Meet the World," a production specially compiled by the Hays organization. It runs 90 minutes and has just started its tour of the industry's message. Philadelphia and Boston are the first two cities for its showing.

Propaganda

"Meet the World" shows the progress of American pictures. It comes up from the earliest feature to the most modern, with same treatment for the newsreels. Interspersed is the propaganda in intermittent spaces of dialog discussion. What it doesn't answer one of the Hays minute men will after the show.

The second feature is scheduled to deal with the technical and moral side of filmdom. How a picture follows the Hays Code of Ethics from the time it is submitted until it passes through the cutting room into the theatre.

The third Hays special will deal with the representatives whose organizations include the monster initial audience filmdom is shaping for its future salesmen. The representatives will be shown at their work in Hollywood reviewing pictures for their own cohorts. Among them will be the reviewer for the General Federation of Women's Clubs, the largest of all organizations of women in the U. S. and one having subsidiaries in practically every sizeable town in the country. Then will follow the International Federation of Catholic Alumnae, the Daughters of the American Revolution, the American Association of University Women and the International Federation of Business and Professional Women.

This picture will show representatives of nearly every accountable female organization with the exception of the Women's Temperance Union. Latter is admitted as heavy in dynamite against pictures as alcohol and tobacco, but especially pictures, because the members claim never to go to picture shows and therefore are in a better position to judge them.

Dr. Simon's Work

The anti-knocking machine also has one of New York's leading criminologists at work. Dr. Carlton Simon tackled one of the toughest jobs that the campaign has to face: Meeting a judge who has not only attacked the industry on the bench, but who has laid careless crimes committed by three lads before him to motion pictures.

Dr. Simon went to Atlantic City recently and in his report to the Hays organization revealed that not only had the parents of the children exonerated filmdom but that the judge in a signed letter stated:

"The Code adopted by the Motion Picture Producers and Distributors of America and the Association of Motion Picture Producers that you were good enough to show me, is a splendid working code to govern the production of pictures, and I feel certain that if the code is adhered to no picture could be produced thereunder that would be dangerous to public welfare."

In its crusade for pictures the industry is warning organizations not to hire lecturers who claim an intimate knowledge of filmdom until they first have gained a knowledge of the speaker's real antecedents. At the same time these groups are being advised that in many localities a bonafide representative of the industry—one of the minute men—will talk without charge.

Proof of the workability of this department in the campaign is witnessed in the fact that during the past two weeks one Hays spokesman has addressed 12 gatherings in as many towns in and around New York City.

The Phoneys

Operating in several of the larger cities right now are pseudo lecturers who have had no contact with actual filmdom other than conjecture and their own imagination, according to the charges. One of these men working the Chicago territory realizes $100 for every talk he makes. Another in Washington, D. C., and another in a small Pennsylvania town get from $50 up for their appearances, it is further asserted.

Another phase which the Hays organization intends to inculcate into the public is that several associations with big and official sounding titles are but the livelihood of three and four people. These meet among themselves, pass resolutions and then broadcast throughout the country thousands of mimeographed and printed reports, indicating some federal stand or opinion.

In the majority of attacks that are and have been made upon it, the industry is ready with a lowdown. One lawyer, according to the crusaders, wanted a like position in the Hays organization. He didn't get it and his writings in certain publications have been consistently adverse to the industry since then.

A woman who is described as the power behind one of the most active anti-picture minds in Washington, D. C., is credited with one time having been on the payroll of a large mid-western theatre circuit.

Another woman, also a factor in attacks on pictures, five years ago was on the Hays payroll. She was called off some lobby work in a New England city and discharged, having failed to qualify, according to the industry's record.

The relative of a powerful government official, who has been extremely forceful in his efforts to legislate nationally against pictures, was an exhibitor who flopped at his box office in a mid-western state.

The industry's anti-knocking machine has a reason for every move it is making.

New K. C. Film Building

Kansas City, May 5.

A new building is being completed on film row for offices of United Artists, Midwest Film Exchange, Columbia Pictures, and National Theatre Supply.

Building is at Eighteenth and Central.

Whitney's Playhouse

J. R. Whitney has the 5th Avenue Playhouse, New York, for foreign films. Opened Saturday (2) with the original German version of "Blue Angel" (Ufa).

The 5th Avenue had been run by S. Kaplan, owner, for two months.

FORMER OWNER SUED

Council Bluffs, Ia., May 5.

C. C. Johnson, who a year ago sold his Iowa and Strand theatres to the Finkelstein corporation, is defendant in federal court actions charging infringement of copyrights by exhibiting films of Columbia Pictures, Metro and Radio without license or consent of the plaintiffs.

Six specific violations are cited.

RKO managerial appointments, effective this week, are Louis P. DeWolfe, Orpheum, New Orleans; Rudolph Kuehn, Park Lane, New York; Al Shear, 58th Street, New York.

Exhib's Defense of No Protection from U. A. Beats Rental Claim

Syracuse, N. Y., May 5.

Jacob Karp pleaded no protection by United Artists in his neighborhood for the pictures U. A. sued him for $1,800 rental.

Karp was given the decision.

Karp is a local independent exhibitor. He alleged the distributor had agreed to withhold its pictures he played from the same locality for a certain time. This, he alleged, U. A. had failed to do.

United Artists contradicted Karp's testimony as to the facts, but Karp was on his home lot.

Mort Harris, who went to Salt Lake City to do stage shows for the Publix Victory, is back in Hollywood.

FANCHON AND MARCO IDEAS
A Fox Theatres Unit
Best of the Stage

FIRST APPEARANCE IN THE EAST!!

VENUS HAINES SISTERS SYLVIA

"HEAVENLY HARMONY TWINS"

FEATURED IN

HARRY GOURFAIN'S "PARADISE ISLE"

PARAMOUNT, New York

WEEK, MAY 7

VERSATILITY PLUS!!!

SINGERS, DANCERS, MUSICIANS

PLAYING UKELELE—BANJO—STEEL GUITAR

Direction: WM. MORRIS AGENCY

A RECORD

Playing 5 Years for Publix-B & K in Chicago

MARK FISHER

Will Complete Present Contract Labor Day, 1931

WATCH——WATCH——WATCH

"Play or Pay" Edict on Shorts May Force Duo Features Out; Exhibs' Stand Is Antagonistic

Chicago, May 5.

With the double feature idea now in complete control of this city and much of the nearby territory, the film exchanges are beginning to feel the pressure of the shorts being left on the shelf. They are threatening court action, as usual, with several distributors having already placed their cases in the hands of local attorneys.

Exchanges say they're going to make the exhibs live up to their contracts; that whether the exhibs can find time for shorts or not is the worry of the exhibs.

In this forcing of the shorts issue many exhibs and distributors see the final solution of the double feature problem. If the exchanges can get court orders making the exhibs pay for the shorts, those operators will soon be using short subjects again even if it necessitates eliminating the two feature program idea. No neighborhood yet has willingly paid for pictures without making use of them.

Exhibitors admit failing to pick up prints, but they complain the

(Continued on page 56)

Inside Stuff—Pictures

Important official with Howard Hughes denies Hollywood reports that Hughes was attempting to gain control of United Artists through buying up stock in Art Cinema Corp., the holding company. States the producer is satisfied just to be one of the studio's independent producers.

Last year Hughes was blocked in his attempt to gain control of Art Cinema because Paramount had a purchase warrant not yet exercised that would enable Par to buy up all new stock issues. Besides which Joe Schenck wouldn't sell. Only 50% of the Art Cinema stock has been issued to date, so if Hughes bought every share of outstanding stock he would still only control 50%. This purchase warrant was given Paramount when Adolph Zukor loaned Art Cinema $3,000,000 last year. The bonds do not fall due until 1960.

Hughes has only a small percentage of the stock in Art Cinema, most of it being owned by Joseph M. Schenck. Art Cinema has the privilege of buying back the bonds before 1960 at $105, but Hughes or anyone else is not likely to do so at this time.

Hughes is reported to be losing some of his big ideas, including that of a big theatre circuit. He is not backing the Hughes-Franklin theatre circuit to the extent expected but moving at a slower pace and watching developments in the circuit before throwing in too much money. Hughes is content just to produce pictures on his present scale and not become entangled in the headaches of running too many big projects.

Art Cinema controls and finances U. A. which owns the releasing contracts. United Artists Studio Corp. owns the studio; its stock controlled 100% by Art Cinema.

Of the many things happening in the industry's metamorphosis of the past year; that of treating a film salesman as a bond salesman is the most original. It was brought about by another change in filmdom's evolution: A financier replacing a showman.

The difference between Harley Clarke's handling of the Fox annual convention and William Fox's are so numerous that they were the topic of conversation after the get-together closed last week in Fox Hall.

Oldtimers in the Fox organization who have attended so many conventions they know the speech formula by heart got something out of the beaten path. Instead of listening to a three-hour sermon in which the whip was cracked, minute criticism was made, the merits of each picture on the schedule were gone into, and the defects of indies were re-enumerated, Fox salesmen got a half hour talk in highly gentlemanly fashion from the president of the company.

Harley Clarke didn't go into the sales and production angles. He let Winnie Sheehan and Jimmie Grainger do that. He treated the boys, as a couple of them said afterwards, with gloves.

The oldtimer who delighted in selling Fox mellers observed, however:

(Continued on page 57)

SICK
Houses

When a four-star picture fails to bring them in, the manager knows something is wrong. He can then blame it all on the business depression, **or** he can do something about it.

Many thoughtful managers have reasoned that in **troublous times** men and women stand most in need of gay entertainment—bright lights, soft carpets, **living music**—cheery and glamorous atmosphere, a place to forget cares for the moment.

The all-sound house does not fill the bill. However worthy its screen show may be, such a theatre remains a dark and cheerless spot—likely to become a sick house.

The salutary effect of **living music** is urgently indicated. Not a quack remedy, but the tried and true specific, indispensable in first-class theatres since the movies emerged from the nickelodeon era.

The
AMERICAN
FEDERATION
of
MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, ***President***
1440 Broadway, New York, N. Y.

Special Publicity
in
VARIETY
Under a Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures and Vaudeville, while the standard players and attractions have long since discovered its value in the advancement of stage position and salary.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year.

This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

NEW YORK
154 West 46th St.

CHICAGO
Woods Theatre Bldg.

LONDON
8 St. Martins Pl., Trafalgar Sq.

HOLLYWOOD
Taft Building

Season 1931-1932

Greater Than Ever!

Exhibitors everywhere admit COLUMBIA consistently DELIVERS GREAT BOX OFFICE PICTURES!

●

Columbia enters upon a new season with great authors, plays, books, directors and stars that will establish a record even greater and more startling than the achievements of the past!

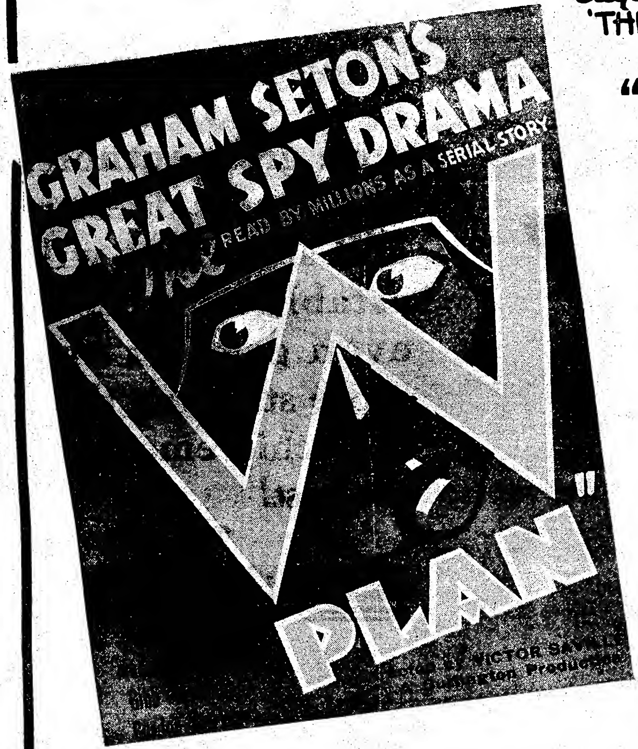
●

COLUMBIA PICTURES

Columbia

"IF THE ENGLISH MOVIE-MAKERS DECIDE TO SEND OVER ANYMORE PICTURES LIKE "The 'W' PLAN" THE HOLLYWOOD MANUFACTURERS OF TALKIES MAY WELL LOOK TO THEIR LAURELS"

Says **AL SHERMAN**
'THE MORNING TELEGRAPH'



"The 'W' PLAN"

"'The "W" Plan' hails from the Elstree Studio in London, and represents the best production from that studio to be shown so far in this country."

"NEW YORK WORLD-TELEGRAM"

"A fine piece of entertainment. Direction and acting are good."

"MOTION PICTURE DAILY"

"'The "W" Plan' is well recorded, much better photographed than the average flicker from England, and intelligently acted by a cast of British players who seem to know the business. And you have a 2½ star picture. This one proves that they can do mighty well at the Elstree Studios of England if they try hard enough."

"DAILY NEWS"

"From the British studios at Elstree there comes an absorbing and well-told tale of espionage in the British intelligence service. It's good, exciting adventure, plausibly worked out and directed with a careful eye to the relevancies of the plot. The romantic story is kept in a properly subordinate place. Brian Aherne gives an excellent performance.

"NEW YORK EVENING POST"

"'The "W" Plan' easily the best production that has so far come out of the British cinema studio in Elstree. Better acted, directed and photographed than any of the Elstree products recently displayed at the Cohan theatre, it's a good melodrama about that ever-intriguing subject, war spies."

"NEW YORK EVENING JOURNAL"

"An exciting and splendidly staged English espionage melodrama—the most satisfactory production sent over here from the Elstree Studios."

"NEW YORK TIMES"

"Good British-made spy thriller. The film holds attention and deserves a place about equal to the Hollywood program output."

"NEW YORK AMERICAN"

A BRITISH INTERNATIONAL PICTURE

DISTRIBUTED IN UNITED STATES OF AMERICA BY

RADIO PICTURE CORPORATION

BIP

1560 - BROADWAY - NEW YORK -

Picture Possibilities

"Devil in the Mind"—Unfavorable

"DEVIL IN THE MIND" (Drama, Leo Bulgakov Associates, Fulton). Morbid Russian drama of insanity by Andreyev. Little chance on stage or screen. *Ibee.*

"Betty Be Careful"—Unfavorable

"BETTY BE CAREFUL" (Farce comedy, Gerald Bacon, Liberty). Lightweight affair that would supply little to the scenarioist. *Ibee.*

"Her Supporting Cast"—Unfavorable

"HER SUPPORTING CAST" (Farce Comedy, Phillip Gerton, Biltmore). Unlikely for pictures due to necessary toning down that would leave little left. *Char.*

Mixed Languages on Naborhood Programs Helps Biz in Chicago

Chicago, May 5.

With foreign flickers hitting high in this district, and double features now accepted by every neighborhood theatre, the smarter operators are finding it profitable to combine the two ideas.

Instead of having two pictures in English, the nabes are finding increased business in offering one foreign and one English talker. Patronage is same foreign quarters was thusly almost doubled. The natives seem to find the foreign films a novelty while the European talkers are bringing in the former aliens. In some theatres this idea is becoming a standard policy.

Max Fisher, orchestra leader, filed petition of bankruptcy, listing assets at $300 and liabilities in excess of $26,000.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
May 8-14
PALACE, BRIDGEPORT, CONN.

BROADUS ERLE
JUVENILE VIOLINIST
This Week, B. & K. Tivoli
CHICAGO, ILL.
Dir.: SAM ROBERTS

MARVE JENSEN
Presenting His
"ORIGINAL RAIL DANCE"
This Wk., Golden Gate, San Francisco
Next Wk., Orpheum, Oakland

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

Fox's Summer Scale

De luxe rates are being cut by Fox theatres in the east.

Detroit already has a 25-cent rate until five p. m., and new changes are figured for the Fox Brooklyn which will soon inaugurate a different admission schedule for the summer.

Under the plan Brooklyn theatres will run for 25 cents until two p. m., 35 cents from two to six p. m., and 50 cents at night. Children at all times will be 15 cents.

Larkin Okaying W. C. Ads

Hollywood, May 5.

Mark Larkin, Hays' local publicist, now has the job of okaying all theatre advertisements on the west coast in compliance with the recently set down stringent code.

Frank Wilsatch handles the same job in the east.

Park Lane for RKO

RKO has bought from the receivers of the Bank of the United States in New York the Park Lane theatre at 81st street and 2d avenue.

It has had several owners. RKO operated the house for a short while some time ago.

Plays straight pictures.

FOX REALTY REORG

Louis Cohen, realty expert for Fox, is reorganizing the real estate department of Fox Theatres while in New York.

Clarence Loewe will take charge of real estate activities in the east under Cohen. The latter will stay here about a month before returning to the Coast.

NEWARK'S ITALIAN HOUSE

Newark, N. J., May 5.

Alfred C. Cerrigone is opening the Lewis theatre in the Italian district, to show Italian dialog pictures made in Hollywood.

Opens with "Big Trail" (Fox). Vaudeville acts, both English and Italian, will be added.

DECISION FOR U

Oklahoma City, May 5.

District court at Okmulgee, Okla., rendered a decision in favor of Universal enforcing performance of an exhibition contract with Hanlotis Brothers, operating the Yale theatre there.

Suit was based upon alleged breach of U's complete service contract, and judgment for $750 and cost. Case was appealed to the Supreme Court.

Even Screens—

Hollywood, May 5.

Hughes-Franklin is installing Orthokrome screens. Western Electric, in the majority of its houses, but not liking the name, has retitled them Phonochromatic screens.

ALL SKOURAS DEALS SKIP THE SUMMER

Theatre deals made and on the fire with Spyros Skouras for Publix are dated to go into action Aug. 1, next. On that date Skouras will assume the operation of the houses.

In setting the date for operation and tenancy as Aug. 1, Spyros is letting himself out for extra work over the summer, if that's the real purpose. Some people claim the show business isn't so good in the summer time.

European Travel Off

(Continued from page 1)

tion of Paris is working against it in high at present, not only on the expense side but through women believing those little French fancies such as gloves, stockings and handbags have had the gaff put on them by the French.

A large percentage of Gold Star American Mothers offered free return trip transportation to France by the Government for this spring and summer are said to have rejected the offer, feeling they couldn't afford the other expenses of a Parisian visit.

Better Gowns Here

New York women are saying that just now more fashionable and cheaper gowns may be purchased in New York than in Paris. With that objective no longer in sight, even women who have been annual Paris callers state there is nothing left over there but expense, and in these times they will save the family overhead to that extent.

That European shopkeepers are stool pigeons for customs officers is another fast growing belief among Americans. Various seizures of jewels and gowns, in several instances unfounded, have been blamed by tourists upon the shops where the purchases were made abroad. That the customs of any country offers as a rule 25% of the line or amounts recovered in smuggling seizures to the informer is another mark held against foreign shops.

Poor Quality

In New York the women who have been abroad say that the French lingerie, gloves and bag have greatly deteriorated in quality; that the gloves and stockings particularly do not wear well any more, if of French make, whereas at one time they were considered the choicest purchases by American women. French hand bags, the woman here claims, are badly and cheaply made, sold mostly in the past on their glitter and make-in-France reputations.

While the first class passengers bound for Europe have greatly demininshed the third class or 'teachers' list has increased with that increase expected to continue during the summer. The third class is intrigued by the low rate for that classification, but they are notoriously known as non-spenders, either at home or abroad.

Another Come-On

Paris, May 5.

Attempting to draw all possible tourist trade, the "tax de sejour" (residence tax) has been suppressed in Paris. This consisted in an addition of from one to 5% on all hotel bills according to the price of the room.

The loss to the State is estimated at $560,000 yearly. It will be made good, half by the city of Paris, and half by the hotel mens' association. The latter hope this measure will materially help their business.

Buffalo Houses Demanding 25% Cut By Labor Unions Over Summertime

Buffalo, May 5.

Indications of another manager-union controversy are growing here. Shea-Publix and Lafayette are reported to have independently approached the union with a proposal 25% cut over the summer, with an unconditional turndown. Musicians reported to have countered with a proposal to Shea that orchestras in the Shea houses be cut in number of men employed. It is reported now that all pit orchestra men are receiving regular union scale with additions cut entirely.

On receipt of the union's refusal to cut the Lafayette handed operators and hands their two weeks' notice. House will continue from week to week until the hot spell. Shea's also reported to have given notice on the Century. Hip is probably due for closing due to redecoration—first time in 10 years. Neighborhoods reported squawking with requests to unions for cuts in order to keep open during the summer.

Contracts of union with legit houses expire Sept. 1, at which time the circuits will be further heard from.

10c for 40 Mins.

Cincinnati, May 5.

Star, 290-seater on Fountain Square, cut to a dime and running 40-minute program of shorts and newsreels. Bijou, same-size house nearby, keeps its 15-cent gate for showing of old features.

Both operated by Ike Libson.

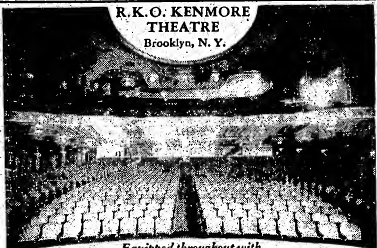
Atlanta Par Closing

Atlanta, May 5.

Replacement or transfer of Willard Patterson, district manager, is reported here. The Paramount, 11 year old local house, is also understood to be closing.

At the Publix New York office, it is said that Patterson remains as district manager for Atlanta with no other plans in mind.

House will close down for the summer to permit repairs and renovations, with no date set.



Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

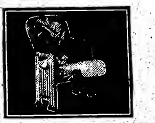
So your *Patrons* may enjoy the play or movie *infinitely* more … RESEAT!

"Came the talkies" … sound reproduction to synchronize with photography. Theatres dressed up … another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed … chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

Free…This Booklet—"Acoustics and its Relation to Seating"

Our booklet, "Acoustics and its Relation to Seating" will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V1.

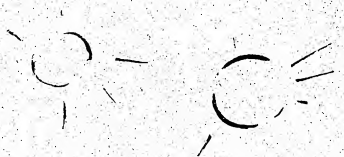
American Seating Company

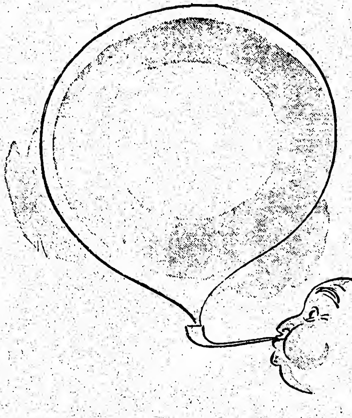
Makers of Fine Seating for Churches, Schools and Theatres.
General Offices: 14 East Jackson Boulevard, Chicago, Illinois
Branch Offices in All Principal Cities

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALLE
Dances with Trimmings—Featuring "The Big Fight"—Playing for Publix-B Unit
This Week, Tivoli, Chicago—Week May 8, Fisher, Detroit
Direction, WM. MORRIS OFFICE

103D CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Direction MAX TURNER, WILLIAM MORRIS OFFICE
Publix-Balaban & Katz Theatres, Chicago, Ill.

A. and J. JANSLEY
THE FIVE JANSLEYS
!! Outstanding Hit of Fanchon & Marco's Prologue to "Dirigible" !!
GRAUMAN'S CHINESE THEATRE
HOLLYWOOD, CALIF.
Opening This Week with F. & M. "THREE BIG FIGURES" Idea
Booked by DAVE SOLTT





HE'S MAKIN' 'EM AWFUL BIG

But the Bubble is Bound to Burst

ARE YOU EASILY KIDDED?

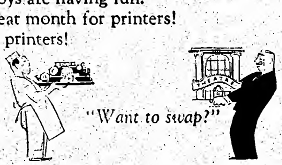
We contend that the theatre man is a hard headed business man who

doesn't want back-slapping—

but asks only for a fair count and an idea of what's in the bag!

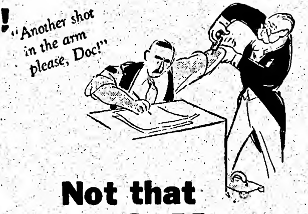
We're for the theatre man who's cagey about buying blue sky! He's suspicious about bubbles that expand because he's found by past experience that they only have air in them at the end.

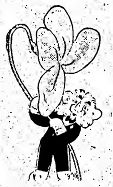
THIS IS THE SILLY SEASON when the Announcement Boys are having fun. It's a great month for printers! Let's be printers!


"Want to swap?"

DON'T MISUNDERSTAND PLEASE! There's an awful lot of sincerity back of all companies' announcements. We all know that you've got to present a product properly or it's hard to have a talking basis on a list of pictures that mean a great investment! **BUT —**

BOY, HOW THEY HOKE IT UP!


"Another shot in the arm please, Doc!"



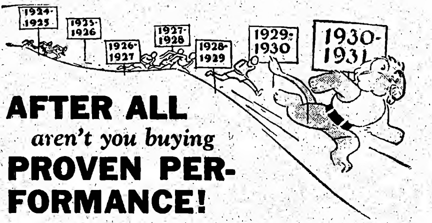
Not that M-G-M is any SHRINKING VIOLET!

Not that we're holier than thou

But—hell!—we are!

M-G-M IS ONE COMPANY that doesn't have to trot out the gold and silver and all the fancy hand-made paper that makes things look good (*even if they're not!*)

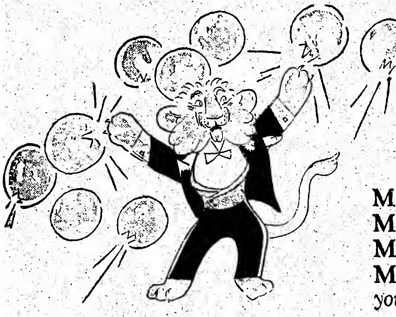
M-G-M IS THE ONE AND ONLY OUTFIT THAT CAN SAY TO YOU—



AFTER ALL *aren't you buying* **PROVEN PERFORMANCE!**

Every year it has been the same—Leo in the Lead—especially this past year with such hits as "Min & Bill", "Reducing", "Paid", "Inspiration", "Dance Fools Dance", "Strangers May Kiss", "Trader Horn", "The Secret Six", "Shipmates", "A Free Soul" and plenty more to come before the end of this season.

THE WEIGHT OF OUR SALESMANSHIP IS CONSISTENT SUCCESS!



LET'S BUST BEAUTIFUL *(but empty)* BUBBLES and talk facts:

M-G-M STARS—*the greatest!*
M-G-M STUDIO—*A Miracle City!*
M-G-M STORY PROPERTIES—*Fabulous!*
M-G-M PERSONNEL—*the same ever-aggressive, ever-young, ever-alert showmen who now present their greatest line-up!*

THE CROWNING GLORY of Metro-Goldwyn-Mayer in 1931-32

(we're using this phrase because we sincerely ***believe*** *it to be truly* ***descriptive****)*

48 PRODUCTIONS—

30 Star Productions

MARION DAVIES (2)
Her latest release of the current season, Fannie Hurst's "Five and Ten," is typical of strong dramatic vehicles for her in the coming year.

NORMA SHEARER (2)
At the top! One hit after another! "Divorcee," "Let Us Be Gay," "Strangers May Kiss" and watch for "A Free Soul" another sensation!

GRETA GARBO (2)
The One and Only Garbo! Her magnetic appeal is unique in the industry! "Romance" and "Inspiration" will be topped next season by wonderful vehicles available!

JOAN CRAWFORD (2)
She's just signed a long term contract with M-G-M! And she's got stories even better than "Paid" and "Dance Fools Dance" coming in the new season!

JOHN GILBERT (3)
Of which two will be "Cheri-Bibi" the powerful story by Gaston Leroux, and "Candle-light" the Broadway stage hit! Gilbert's steady march back to top ranking is certain with such dramas!

WILLIAM HAINES (3)
You'll be surprised! We've got production plans for Bill Haines that will make this happy American favorite bigger than ever!

BUSTER KEATON (2)
Consistently outstanding comedies "Free and Easy" "Doughboys" "Parlor, Bedroom and Bath" have won him a new and greater-than-ever following!

ROBT. MONTGOMERY (3)
The Star Makers of M-G-M have done it again! "Shipmates" is cleaning up! Two of handsome Bob Montgomery's vehicles next season are the stage hit "The Truth Game" and "Huddle" the magazine story.

RAMON NOVARRO (2)
His popularity never wanes! His charm and personality keep for him an ever loyal public Novarro's vehicles for the new year are powerful choices, to be produced on a big scale

WALLACE BEERY (2)
M-G-M grooms them. The public makes them stars after hits like "Big House" and "Secret Six." One of his stories next season is "Sea Eagles" to be produced in cooperation with the Navy!

LAWRENCE TIBBETT (1)
He has brought into theatres thousands of folks who don't ordinarily attend! And they keep coming ever after. He's a new, wholesome appeal that America likes!

LUNT-FONTANNE (1)
The greatest acting team in the world! The Theatre Guild Stars at last agree to appear in talkies and naturally they pick the leading company to make their debut!

LAUREL-HARDY (1)
By public demand! Laurel-Hardy in a feature length comedy "Pardon Us." Audiences asked for it. Hal Roach and M-G-M waited for the right story. And now it's completed and it's a riot!

COSMOPOLITAN (4)
Cosmopolitan is a success name! "Big House", "White Shadows", "Broadway Melody", "Secret Six" are just a few. Next season, among others comes "Skyscraper Souls" from the thrill-novel and serial!

Special Information Forthcoming About
MARIE DRESSLER PRODUCTIONS

13 Exceptional Pictures

FLYING HIGH
The sensational stage hit, a year on Broadway, filmed with its great star ***Bert Lahr!***

THE CHRISTIAN
Hall Caine's immortal soul-novel perfect for talkies!

BOARDING SCHOOL
Ritzy young folks learn about life and love! A new locale dramatized by M-G-M showmanship!

THE AWAKENING
John Van Druten, writer of stage hits, clicks again!

NIGHT COURT
Human destinies judged while a city sleeps! A gold mine of drama by Mark Hellinger, Charles Beahan.

RED HEADED WOMAN
We bought Katharine Brush's newest Satevepost serial in manuscript! Now it's a national sensation!

BRIDGE VS. BRIDGE
Divorce! Never so dramatically told as in this Liberty Magazine story!

AFTER ALL
Van Druten's big London stage hit. It will soon be presented on Broadway!

ARSENE LUPIN
The master-thief comes to talkies! Tod Browning will direct!

WEST OF BROADWAY
Zane Grey's best-seller "Shepherd of Guadaloupe" in thrilling talkies!

GUILTY HANDS
Bayard Veiller, author of "Paid" scores again with another audience ideal

THE SQUAW MAN
Cecil B. De Mille's Giant Production! Months in the making! A brilliant cast!

HONOLULU
The lure of tropical Honolulu dramatized in a lavish and thrilling production!

"The Marquee 5"

Five Big Productions attuned to the psychology of the entertainment hour!

The Crowning Glory of M-G-M SHORT SUBJECTS—'31-'32

LAUREL AND HARDY (8)
CHARLEY CHASE (8)
OUR GANG (8)
THE BOY FRIENDS (8)
ZASU PITTS, THELMA TODD (8)
DOGVILLE COMEDIES (6)
FITZPATRICK TRAVELTALKS (13)
FLIP THE FROG (12)
Cartoon Comedies
M-G-M SPORT CHAMPIONS (12)
FISHERMAN'S PARADISE (6)
SIR HARRY LAUDER (4)
HEARST METROTONE NEWS (104)
The super-newsreel of the newspaper, radio and screen, with which is incorporated THE GLOBE TROTTER.

METRO-GOLDWYN-MAYER

More Power To You!

Why

WILL MAHONEY

is a

BROADWAY STAR

Chicago "News," Feb. 19, 1931

"Always in the Way"

Will Mahoney, star of Earl Carroll's "Sketch Book," at the Grand opera house, made his stage debut at 8, singing "Always in the Way, I Can Never Play." Before that he had sung at the Okay saloon in Spokane, Wash., dancing for what he could pick off the floor. And before he could read he sold newspapers, an elder brother telling him what the headlines offered in the way of sales slogans. He is 5 feet 4 inches today, and at 17 was only 4 feet high. He crashed into Broadway vaudeville through stratagem. Having made himself a favorite in western two-a-day circuits, he found the gates of the big town still locked against him. He was an unknown. So he took a series of advertisements about himself in "Variety," the weekly trade paper of the stage. Week after week he bombarded the New York managers through this medium. At length, intrigued, they looked him up and gave the stage the comedian who makes me laugh.

Have VARIETY Work for You

It's a World Wide Salesman

Fred Allen Deplores Economic Conditions Overtaking Royalty

New York, April 20.

Dear Mr. Tishman:

Passing a downtown breadline yesterday and noting the peaked faces of those in line reminded me that I hadn't seen Blank and Blank for some time.

As you may know, I wrote their present act with a syringe, filled with argyrol, some months ago. At the time I filled the valveless device with the brownish preparation of silver, I had no intentions of writing an act. In the course of a subsequent action the whirling device got out of control and a goodly portion of the liquid sprayed on the wall.

Blank and Blank, ever in search of new material, saw the stains the following day and, thinking it was The Handwriting On The Wall, in shorthand, copied the hieroglyphics and soon after appeared in outlying RKO theatres in this assortment of spots.

These stains are still on my walls where I can show them if the Protected Material Dept. wants proof. I didn't want to mail the entire wall in to have this material protected.

The purpose of this message, Mr. Tishman, is to advise you that since King Alphonso has been dispossessed Blank and Blank think that royalty is also obsolete. Formerly I used to receive a few words of encouragement, but since the act played Ft. Wayne, naturally, I have had no word from the act since.

Rumors as Diet

Following the South Bend engagement, I heard the act raffled its wardrobe to get to the next town. These are fine how d'yer do's, Mr. Tishman, and all I have to say is, "What author can get fat on rumors?"

I realize that things are so tough that panhandlers are only stopping groups and ignoring individuals—and that an actor, standing outside of the Bond building, whistling "I've Got Five Dollars" was stopped by a bum who wanted to borrow the last eight bars of the melody.

I know that gossip is so bad that Escape Artists, who used to be able to get out of trunks, packing cases and prison cells, can't get out of rooms on 47th street. I check with you on the matter of hungry patrons at the Grand, St. Louis, rushing up on the stage during the morning show when the eminent Shadowgraphist, Albert Donnelly, inadvisedly caused the shadow of a chicken to appear on his sheet. Incidentally, his sheet was recognized by two chambermaids at the Brevoort hotel, who gave the cotton fabric a reception at the five o'clock show. This will account for Mr. Donnelly's prolonged bowing at the opening of his act at this particular show, should mention be made of same in the manager's report.

Knowing all of these vital proofs that conditions are in a position where Flit would help immeasurably, and agreeing that midgets who are working are making Yes-men of Giants, I still cannot see reason for my clients ignoring their just debts. An ex-wizard, named Oz, assures me that he has received no commission, which makes us brothers under the skin.

Kindly give this matter your immediate attention, Mr. Tishman. There is an old saying, to wit: Everything comes to him who waits; and if you could hasten the culmination of the proverb in this instance, you will be doing humanity a favor. *Fred Allen.*

Joe Griffin's Divorce

Chicago, May 5.

It took Joe Griffin, Irish tenor, four years to find out his wife deserted him, and now he's suing for divorce.

Griffins were married in Brooklyn in July, 1916, and came to a parting of the ways in 1927. Since then Griffin has been paying his absent spouse $40 a week alimony. Divorce proceedings are being handled by Phil Davis.

Harry Padden on Farm

Harry Padden, former vaude booker, was sent to a farm at Newfalls, N. Y., last week for his health.

Padden once booked the Comerford houses and for a short time booked for RKO.

This Little Girl

One of Tex Guinan's little girls had occasion to make a phone call back stage while the act was at Loew's State, New York, last week.

Going to the phone in her undressed stage costume, Texas' little girl had trouble getting the number. It annoyed her and the operator finally tried to aid.

Waiting, Tex's little girl tried to convey to the AT&T young lady what she thought of the whole phone system by saying:

"This is the lousiest——— ——— ——— ———, oh, hello Mama, dear."

Mgr. Brennan Hero Of Trenton RKO Fire; Acts Lose Wardrobe

Trenton, May 5.

Twelve hundred patrons marched calmly to the street when fire broke out on the stage of the RKO Capitol theatre on South Broad street toward the end of the last show Saturday night. The fact that there was not a single casualty was attributed to the calmness and coolheadedness of Manager James M. Brennan and the efficiency of his staff. The fire destroyed the entire interior of the 64-year-old playhouse and sent the roof crashing in with an estimated loss of $500,000.

The stage crew slashed the rope holding the asbestos curtain and as the shield fell into place Brennan stepped before the footlights, told the audience there was a fire backstage and asked them to "please leave as quietly and quickly as possible."

Fire was believed to have started in the electric wiring in the fly gallery above the stage. It was from there that sparks first dropped to the stage behind the screen on which the feature film was being shown, following the vaudeville performance. All the acts had gone.

Leatrice Joy's wardrobe was saved, but Alexander and Olsen, George McClellan and the Andressens lost theirs. Alexander and Olsen were breaking in here with new costumes.

Editorials in Monday papers extolled Brennan as a hero for clearing the theatre without mishap.

Capitol was leased by RKO from the Trenton Theatre Building company, headed by Frank V. Storrs, and loss is covered by insurance. It was the old Taylor opera house. Vaudeville may be transferred to the Lincoln, another RKO house.

REHEARSAL PUNISHMENT

Cancellation or Suspension for Acts Too Late at RKO Rehearsals

Tightening up the vaudeville rehearsal rules, RKO will make cancellation the penalty for acts reporting over 15 minutes late, and three months suspension for those failing to show up at all.

The cancellations are automatic and not vested with house managers' judgment. Tardiness must be reported by the managers, with the complaint from then on handled by the booking office.

Acts appearing 15 minutes late will be out for the current engagement and remain out until reinstated by the New York Office. The three months' suspension for acts not arriving, late or otherwise, will mean disqualification from the RKO books for that period, at least.

RKO claims acts' tardiness at rehearsals has been common lately.

2 ORTHS' BAD CRASH

Los Angeles, May 5.

Orth Trampoline Troupe was down to three members Monday at the RKO. Irving Spottswood and William McCauley are in the hospital seriously injured from an auto crash Sunday.

Driving home to Pomona after the show, they crashed into a car driven by James McCoy and his wife, killing the couple. Spottswood and McCauley will recover.

PARKS-MORTON

Eddie Parks and Gordon Dooley's Widow as New Team

Martha Morton of the Morton family and widow of Gordon Dooley, and Eddie Parks, formerly Eddie and Grace Parks, have formed a two-some. They open for RKO at the Jefferson, New York, May 9.

Since her husband died about a year ago, Miss Morton has appeared only briefly on the stage. She was with Bobby Watson for a short time.

BOB HALL'S PET COIN HOBBY REVEALED

Cleveland, May 5.

Bob Hall, former pet of the Keith office, switched affections to the automobile industry upon arriving here for his Loew's State date this week and got himself in a mess of trouble. The single made a bargain with a local pop priced car dealer, under which he was obliged to mention the make and the store plenty in his act on the State stage.

When Harry Shaw, State manager, met the buggy dealer after Hall's opening day, he mentioned the break the latter was receiving in the free stage plug. The dealer said the plug wasn't so free.

The Loew house ordered Hall to stop the stage advertising for side coin, and almost cancelled him. Upon Hall's plea for a personal hearing, the Loew booking office in New York agreed to let the matter rest until Hall returns there next week.

Hall admitted money was involved in his auto ballyhoo on the stage, but said most of it was to pay plants he uses in the audience.

Under the billing of "extemporaneous chap," Hall makes lyrical rhymes out of news subjects called out by the audience.

Lady Egg Tosser Hits Girl Target on Stage For Muscling Hubby

Davenport, Ia., May 5.

Mrs. Willard Hauer, once of the comedy stock at the Star here, got revenge and a big hand when she hurled 14 samples of putrid hen fruit during a matinee, scoring a hit with each piece. The target was Lillian Steffen, recently of Detroit, featured woman.

Mrs. Hauer, an expectant mother, said she left the hospital to toss the eggs after the Steffen woman failed to heed a warning to stay away from her husband, a meat-cutter. Buying a sack of ancient eggs, Mrs. Hauer went to the matinee, and took a seat in the second row.

"When that woman came on to do her song number, she was all dressed in white," Mrs. Hauer said. "She threw back her head, opened her mouth and I let her have it. She just stood there and I pitched the eggs as fast as I could. Boy, you should have seen her. Eggs in her hair, on her face and all over that nice white dress.

"After I threw all the eggs, I stood up and told the audience why I egged her and I sure got myself a swell hand."

The egged songstress squawked to cops who called in Mrs. Hauer and her husband. They went into a huddle with a police captain acting as m. c. No charge has been filed against Mrs. Hauer.

"I'll get more eggs and let her have it again if she doesn't leave my husband alone," the lady egg pitcher asserted.

NAOMI RAY'S APPENDIX

Naomi Ray of Ray and Harrison was operated on for appendicitis at Royal hospital, New York city, Saturday (2).

Team was forced to cancel its booking in Newark this week when the operation became urgent.

Roxy's Ideas on 2-a-Day Vaude May Happen Before Radio City Starts—Palace as Trial Spot

With Radio City and his manifold endeavors there still two years hence, Roxy is reported, now that his association with the Radio Family group is pay rolled, mulling over ideas chasing themselves under his hair about a two-a-day vaude revival. RKO has the theatres and Roxy thinks he knows the towns where his big time vaude won't be hard to take.

Roxy won't discuss vaude, Radio City or RKO. He just goes dumb when meeting an inquiring reporter. His suite in the RKO Palace theatre building is just above the vaude booking office. Roxy has been giving the flight of stairs in between an awful workout of late.

That Roxy is reported about to take the transcontinental trip with Hiram Brown and David Sarnoff, a couple of toppers in the Radio circle, that is to start around May 10, means to the gossipping vaudevillians that that's the beginning of the new inner RKO circuit for the two-a-dayers. They say Roxy will point out train windows to Sarnoff and Brown the various cities they will pass through where his big time will be a push over.

Two years is a long while for an inactive Roxy. Studying blue prints of Radio City is merely an itch for him to do something, now that his working agreement with Radio has leaped into life. One of the stories thereby hooked in is that Roxy may try his ideas out first at the big time Palace on Broadway, taking that headache away from the Palace bookers.

Palace as Try-out

Another reason for the Palace going under Roxy's direction is that he would be able to employ it as a try-out idea, perhaps in miniature, for the schemes he may have evolved thus far for the far bigger stage that will come to him for variety purposes upon the completion of Radio City. If discovering those ideas are feasible from the Palace experimentation, Roxy may sell the big time idea in around 15 or 20 U. S. towns to Radio heads.

Either way it will keep Roxy in his usual show making form pending the opening whistle for the new Radio City.

Anyone nowadays who can take 15 or 20 Class A theatres on any circuit and turn them into a new profitable entertainment policy would be looked upon by the circuit operators as a messenger from heaven. Roxy's friends say Roxy's that positive about a new vaudeville of the big time kind he's going to try.

$99,000 JUDGMENT TO HILTON TWINS IN SUIT

San Antonio, May 5.

Judgment for $99,000 has been awarded the Siamese Twins, Hilton girls, in the action brought against their former manager and guardian, Myer Myers. Action was for an accounting. It involves exhibition earnings by the Twins while under Myers' direction and the $75,000 Myers' home in this city.

Myers had managed the Hilton sisters for years, playing them as a freak attraction in theatres and outdoors. The girls alleged their poverty-stricken mother had sold them to Mary Hilton, a London nurse, 20 years ago, and that the Hilton woman was the mother of Myers' wife. Through this the twins accounted for Myers' hold on them. Following the trial the entwined pair played in Publix houses of this section.

Zita-Howard in Divorce

Dubuque, May 5.

The double, stage and marital life of Zita Plamondon Rhoden and John Howard Rhoden, vaude dancing team known as Zita and Howard, is due for a break.

A divorce action has been filed by Zita for the May term of district court here.

Thespian Firemen

Bucksport, Me., May 5.

Gypsy Pavilion, recently burned down, is being rebuilt and its owners, Orn Heath and Forrest Knowlton, say it will be ready for use June 1.

During the fire many members of the fire company were in Castine, where they were taking part in a minstrel show.

Gus Van Must Pay Rothstein Co. $9,200 Over Gambling Debt

Judgment for $7,800, plus interest of $1,406, was entered against Gus Van last week before Judge William T. Collins in New York in favor of the Rothmere Mortgage Corp., one of the late Arnold Rothstein companies which sued Van under a note of the actor for $10,381.

Van had made two payments, one for $381 and the other for $2,200 on the notes, signed in an alleged dice game at the Fairfield hotel in 1928.

Van had previously met Rothstein and borrowed money through the late gambler from three of his associates giving post-dated checks which did not go through. These checks were never returned to him, Van contended they should have been if not honored.

2 AD PLUGS ON AN RKO STAGE

Syracuse, N. Y., May 5.

While the RKO circuit presumably is on record as opposed to commercial advertising upon its stages, RKO Keith's here this week has two direct plugs.

On the stage, Marion Sunshine, directs attention to the Victor recording of her song, "The Peanut Vendor." Larry Rich, as m. c. follows with the remark the circuit does not permit advertising, but that Miss Sunshine really didn't tell the audience to buy the record—she merely brought it to their attention, a nervy 2d plug.

The organ novelty of Carlton James, flashed on the screen, features a song tying in the sales slogans of nationally known products, the final direct plug being for Murad cigarets.

Victor is a Radio group affiliate.

DOOLEY-SALES NO MORE

Just J. Francis Left on Move—Wife Is Tea-room Operator

J. Francis Dooley is framing a vaude act with Joe Whitfield and Mildred Benson in it.

This leaves out Corinne Sales of the former Dooley and Sales act.

Miss Sales (Mrs. Dooley) has quit the stage in favor of her own tea shop at Baldwin, L. I.

Can't Join Show

Burns and Allens request for temporary release from their RKO vaudeville contract has been rejected by the booking office. The act stated they had received two offers for revues.

The team has two years to go with RKO.

NADEL GOES NATIVE

Hollywood, May 5.

E. K. Nadel, gone native, is New York-bound to clean up his affairs and come back here to engage in picture production. He handled the "Stolen Jools" short production for the NVA and got some local studio attention.

Pat Casey and Nadel were with the RKO convention party on the Radio special that left here Saturday (2).

RUBY NORTON

with

CLARENCE SENNA

in a new edition of

"Famous Blondes"

From the Baltimore "POST," April 14

"As you walk to the Maryland Theatre this week you will notice that Ruby Norton's name is up in lights as the headliner on the two-a-day bill there. Once inside the theatre after seeing her act consisting of 'Famous Blondes,' you realize she justifies that position. Her Sophie Tucker number especially was a real gem and was a tremendous hit with the audience. Here is one artiste who gets over because of original material and hard work instead of resting upon her former laurels."

RICHIE CRAIG Jr.

NOT at the Palace this week.
NOT breaking all house records.
NOT the biggest laughing hit in years.
NEVER moved down from second to next-to-closing.
DON'T have to thank anybody for their **MANY** offers.
NEVER was held over by popular demand.
NOT booked solid until 1934.
NOT an international instantaneous hit.
NOT AT THE PALACE NEXT WEEK.

MY ROUTE

June 8	Jefferson Theatre, New York
June 8	Jefferson Theatre, New York
June 8	Jefferson Theatre, New York
June 8	Jefferson Theatre, New York
June 8	Jefferson Theatre, New York
June 8	Jefferson Theatre, New York

TRAVEL

December 26	Red Bank, N. J.

Thanks to Belvedere Hotel for releasing my trunks.
Thanks to my many **FRIENDS** for releasing my gags.

P.S.—Broadcasting over Columbia System, coast-to-coast hookup, every Tuesday night.

RUSSELL NORMA L.

FERRIS AND RAY

REVUE

"Hollywood to Broadway"

Playing

RKO THEATRES

LOMA WORTH

JUST RETURNED FROM EUROPE

THREE LATE GIVEN NEW BILLINGS

"THE MUSICAL MARVEL"—HEARST NEWSPAPERS
"THE HUMAN ORCHESTRIAN"—LONDON 'STANDARD'
"QUEEN OF JAZZ"—SOUTH AFRICAN NEWSPAPER

ABOVE ARTISTS UNDER THE DIRECTION OF

HARRY A. ROMM

Representing Every Branch of Show Business
RKO VAUDEVILLE, RADIO, PRODUCTION, PICTURES, RECORDINGS,

LEONARD ROMM, Gen. Mgr.

SAM HOWARD, Associate
PALACE THEATRE BUILDING NEW YORK CITY

TELEPHONE
BRY. 9-8534
9-8535

CABLE ADDRESS
HAROMM, N. Y.

REPRESENTING EXCLUSIVELY

J. G. MAYER, Ltd.
BANK OF HOLLYWOOD BUILDING, Hollywood, Calif.

Speaking of Wives, Glason Tells Of Differences, as He Sees Them

Cleveland, April 30.

Editor Variety:

First, I didn't give out the preamble that appeared a few weeks ago, regarding Bob Nelson. Your representative recognized the pilfering without being reminded.

Nelson's letter to you gives him away and he practically makes admission that he not only wants free material but free advertising. He shows his smallness by even slamming Variety from the stage. Such a man shows that he will resort to anything.

I never said that I wrote Nelson's act. I said that I had given him gags free of charge. If they were newspaper gags, why didn't he do them before I gave them to him, or why do them at all?

What a silly argument. "A pal shares everything with a pal, but his wife." Why don't you let your pal start another Variety, and give him half your news and advertising. Yeh, yeh!

To go into the "Smile a Little Bit" controversy would take pages. All I can answer is that Harry Link, who really should get credit for the song, got nothing. At one time there were a half dozen names

(Continued on page 54)

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

AL RUSS
DeVito & Denny
with Dot Stevens
in 'ANYTHING FOR A LAUGH'
RKO, Salt Lake City

ALF WILTON OFF B'WAY

Agent Makes Combination Office and Home At Manhattan Beach

After 25 years an agency figure on Broadway, Alf T. Wilton has deserted the main alley in favor of his home as an office address. It's at 181 Fairmouth street, Manhattan Beach, at the end of Brooklyn. Besides his own place in the restricted Beach settlement, Wilton has other homes there which are under rental.

While Wilton is doing a general agency business from the new address, booking all around as usual, he is innovating bookings for Television broadcasts. He gathered the program for the recent WOR Television demonstration.

YATES-GORDEN COMBO OFF FOR PRODUCING

Irving Yates and Max Gorden have called off their contemplated joint vaude unit producing venture. Under the off agreement, Yates will complete the present unit for RKO with Ben Blue headlined, while Gordon may produce a unit on his own for RKO after the excitement of opening his new revue for Broadway has passed.

Gordon has been intensely concerned with his new show. It prevented any attention being given by him to the Yates-Gordon unit thing.

A. F. of L. Conferences

William F. Canavan, of I. A. and Joseph Weber, of A. F. of M., left Monday (4) for Washington for American Federation of Labor conferences.

Annual session of A. F. L. heads.

Memory Exercise

An act walked into a New York vaudeville theatre at rehearsal time Saturday morning and handed the music to the leader.

"What's your name?" asked the baton wielder.

"Nip and Tuck."

"You're not on the bill," said the leader.

"I know it," replied the straight man, "but we haven't worked for six months and we want to hear how our music sounds."

RADIO ACT'S $6,500 ON SPLIT DEAL WITH RKO

Cincinnati, May 5.

RKO Albee got $34,000 last week with Gene and Glenn on the stage. Gross gave the local radio team $6,500 for the week on a percentage arrangement of $5,000 and 50% split with the house over $31,000 gross.

The RKO downtowner has another air team, also on percentage, for week of June 5, Salt and Peanuts. Their deal is $1,500 guarantee, plus 50% over $27,500.

Salt and Peanuts' Albee date is the first RKO booking for a WLW air act since the local Crosley station established its artist bureau. Of late the WLW turns' stage dates have been with Publix and Warners.

More F-WC Vaude

Hollywood, May 5.

Fox-West Coast's Senator theatre, Sacramento, and Fox, Stockton, will add four acts on a split week May 9.

Fanchon & Marco will book out of Hollywood.

OSTERMAN ON FLOOR

Jack Osterman is going nite club as m.c. at the Paramount Grill, New York.

He opens on the floor there May 20.

4 SPORTS WRITERS IN PALACE ACT AT $4,500

Sports experts on New York dailies are the latest among columnists to get a fling at vaudeville. Four from as many papers will appear in a sketch at the Palace May 20 at a salary of $4,500.

Damon Runyon of the American, Dan Parker of the Mirror, Bill Corum of the Journal and Ned Brown, formerly fight expert for the Morning World, comprise the foursome. Runyon wrote the act, which is figured to include Jack Benny, who will m. c. the show that week.

Jenie Jacobs did the booking. Act has three days at the Coliseum prior to the Palace.

Delaney Agenting

Bill Delaney, former Keith's booker, has connected with the Harry Weber agency in Los Angeles.

SHAW AND LEE ABROAD

Shaw and Lee sailing May 22 for London for a two weeks' over there. Open at the Palladium June 1.

$13,500 COST AT CAPITOL FOR 3 TOP ACTS

With three acts averaging $4,500 each, the Capitol, New York, will dispense with its regular band presentation policy for a $13,500 specialty bill the week of May 15. George Jessel, Vincent Lopez and Helen Kane are the names, all to appear in front of the Lopez band on the Capitol stage.

For that week the Loew picture house will drop its 32-girl line, with the house musicians remaining in the pit. The Jessel-Lopez-Kane bill is booked for the Capitol only and doesn't play the balance of the Loew presentation route.

Additional high salary bills for the Capitol during the next two months are reported to offset an anticipated weakness on the screen during that period.

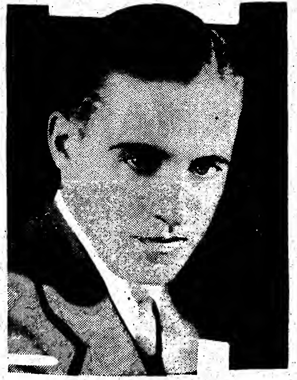
BLONDELL & MACK ATTRACTIONS
BOOKED SOLID AND HEADLINING FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
Direction: ARTHUR S. BLONDELL & WM. MACK

BOMBY
AND
RADIO GANG
CEDAR RAPIDS & DAVENPORT

Henry J. Kelly
RKO THEATRES

TRACY and VINETTI
RKO
ALBANY & TROY
WEEK MAY 2nd

SAM SHEPARD
PRESENTS THE
5 Hot Shots
RKO ALBANY
WEEK MAY 2nd



PETER HIGGINS
The Young American Tenor
Now Appearing
RKO PALACE, New York
[Week May 2]
FRANK DIXON at Piano
Personal Management: HARRY FITZGERALD, DANNY COLLINS

"SONGLAND'S PENNANT WINNERS"

N. Y. "AMERICAN," MAY 4

"Bernard and Henrie, two members of the fairer sex, emulate Gus Van and the late Joe Schenck. They are a pleasing pair of songstresses and their songs are amusing."

N. Y. "TRIBUNE," MAY 4

"The Misses Bernard and Henrie, newcomers at the State, gave vocal numbers with pleasing voices."

N. Y. "SUN," MAY 4

"Bernard and Henrie add the singing spice to the bill."

THE FEMALE "VAN and SCHENCK"

BERNARD AND HENRIE

THIS WEEK (MAY 2)

LOEW'S STATE

NEW YORK

Direction
JACK CURTIS, R-K-O
Ind. WM. MORRIS AGENCY

THE INGENUES

"THE FEMALE PAUL WHITEMANS"

22 GLORIFIED GIRLS 22

AFTER CONCLUDING A WORLD TOUR
A SEASON WITH PARAMOUNT-PUBLIX

60 WEEKS RKO CIRCUIT 60

THIS WEEK
MAY 2

PALACE

NEW YORK

THIS WEEK
MAY 2

RESUMING ANOTHER WORLD TOUR
OPENING INTER-COLONIAL EXHIBITION, PARIS, JULY 1

Owner and Producer:
E. G. SHERMAN

DIRECTION
Ind.—WILLIAM MORRIS AGENCY
RKO—HUGO MORRIS

ACTS SLOWLY ROUTED WITHOUT OPPOSISH

Routing of vaude acts in the RKO office is very slow to date with only 12 acts holding long contracts at present. The routes as laid out start around June 20 with the last going out Oct. 24. This excepts acts now on the intact time.

Some acts have offers but have not accepted because of differences such as salaries, cuts, layoff, spots, etc. The addition of these to those already signed would still not make much difference in the present total.

Plenty of spots open on the RKO books. Slowness of booking is not due to congestion, but rather to carefulness of buying on the part of the bookers.

With more vaude competition the rush would be on for new acts as in the old days of many circuits.

Out For Summer

Opera House, New Brunswick, N. J., eliminates vaude after this week for straight pictures until Aug. 15.

The vaude is booked by Dow.

Sensational Return Engagement in Loew De Luxe Theatres
FRANK
MITCHELL
and
JACK
DURANT
"MIRTH CONTROL"
Valencia, B'klyn, N. Y.

12 Vaude Wks. for Comm. Acts on Fox-Loew Time

Fox- F. & M. booking office has effected a tie-up with the metropolitan newspaper contact department of Loew's through which Fox will also play commercial acts, under the same salary arrangements.

The four or five vaude weeks on the Fox books gives the commercial advertisers around 12 weeks for direct stage exploitation.

Routing of adv. acts will be co-ordinated between Fox and Loew. The first commercial off the Loew time to go Fox is the Bosch Radio band, which opened at Fox's Rivoli, Hempstead, last week.

Bus, Truck Jumps for Coast Presentation Unit

Hollywood, May 5.

A presentation unit which will travel in two busses and one truck has been framed here by Ted Cole. Company will play up the Coast and through Idaho and Montana, opening at Warners California, Santa Barbara, for a three-day stand, May 10.

Company includes Ted Cole, Jackie Shannon, Duval Sisters, Gwenn Bailey, Zada Darveen, Irene Thomas, Fred Whitney, Doylle Sisters, June Day, Lois Lyman, De Lacey Sisters, a 10-piece band and 12 line girls.

Harry Kelly and Ralph Rosk are ahead of the company.

EMILY CARSON HURT

Emily Carson, (Mrs. Solly Violinsky) in Cedars of Lebanon hospital, L. A., with concussion of the brain. Her head was jolted against the roof of a Warner Bros. bus carrying players to location.

2 LOEW BRONX HOUSES ON FENCE OVER VAUDE

Loew's National and Boulevard, Bronx, are on the fence over continuation of the vaude end. The two managers, Bernstein, at the Boulevard, and Henry Loew, have been asking, it is said, to discontinue the vaude and go straight picture policy in the two stands.

Strong opposition is claimed to this idea of cutting the vaude from spots in the Loew home office, notably from Gene Picker, who is the Metropolitan picture booker for Loew. He is said to retain a big interest in the Spooner theatre, located directly across the street from the Boulevard, and the Victory, which is near the National. These houses play straight pictures and if the two vaudefilmers go straight also, they may cut into the Spooner and Victory grosses.

Loew and Bernstein are said to look with disfavor on the overhead necessary to carry the vaude shows. National is across the street from the RKO Royal, which plays vaudefilm. The Boulevard has for its nearest competitor the Crotona (Fox) and which for years has been a combo vaude and picture theatre.

Suit for Difference

Radian Dancers have filed suit in City Court, New York, claiming $2,000 back salary from Albert Bouche, allegedly not paid for dancing performances at the Villa Venice, Miami Beach. Julius Kendler represents the Radian clan.

It is alleged that Bouche guaranteed the dancers 12 weeks at $500 per and they were only employed for 8 weeks. Suit is for the difference.

Radio Adv. Act in Publix Chicago Theatres with Doubling Privileges

Publix-B. & K. has booked the Bosch Radio band for the Oriental, Chicago, the week of June 2, with other B. & K. Chicago houses to follow.

Salary arrangements are the same as between Bosch and Loew's, with the radio people paying the large share of the band's salary for the stage advertising. The deal was handled by Louis R. Lipton for B & K.

Contract allows the Bosch band to double into the Hotel Stevens, Chicago, while playing the B. & K. houses. B. & K. is interested in the commercial stage tie-up of ad acts to the extent that if this proves successful, others will follow.

Philco Radio orchestra, with Ray Bowley and 12 musicians, opens for Loew's at the Metropolitan next Saturday (9) instead of Bay Ridge as originally booked. The rest of the New York Loew and Fox time will follow.

This is a commercial hookup between the radio people and Loew's along the usual commercial lines.

STARTS STAGE POLICY

Chattanooga, May 5.

Taking one act from the closing Publix unit at New Orleans for each half, the local P-P Tivoli started this week on a split-week stage band policy.

Besides the one unit act each half, the shows include a stage band and m. c., both local.

Ward With Gordon

Harry Ward, RKO agent, is switching from Jack Curtis to the Max Gordon office.

Booking office consented.

BOB
BILLY
HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
WEEK OF MAY 9th, LOEW'S PARADISE, NEW YORK
Personal Manager CHARLES V. YATES

DENO AND ROCHELLE
Originators of the "RACKETEER DANCE," Assisted by KATHERINE BLACK
PLAYING THEIR 7th RETURN ENGAGEMENT THIS WEEK (MAY 2, 1931) AT
RKO PALACE, NEW YORK
FOLLOWING A SUCCESSFUL SEASON OF PUBLIX AND LOEW PRESENTATION HOUSES

NEW YORK "EVENING JOURNAL"
May 4, 1931
"Deno and Rochelle as ballroom and eccentric dancers manage to combine the best features of both."

NEW YORK "SUN"
May 2, 1931
"Deno and Rochelle offer a new and spectacular dance act."

NEW YORK "EVENING GRAPHIC"
May 4, 1931
"....Deno and Rochelle an excellent dance team."

NEW YORK "HERALD TRIBUNE"
May 4, 1931
"Mr. Deno and Miss Rochelle provide the performance with an excellent start. Their dance routines are all original and adeptly executed."

NEW YORK "MORNING TELEGRAPH"
May 4, 1931
"Another dancing act is Deno and Rochelle wherein the lady half of the combination is thrown here and there to the delight of the audience."

NEW YORK "AMERICAN"
May 4, 1931
"Then there are Deno and Rochelle whose dancing is entertaining."

NEW YORK "EVENING POST"
May 4, 1931
"Deno and Rochelle do well with their dances as usual."

NEW YORK "DAILY NEWS"
May 4, 1931
"Deno and Rochelle in a dance act—and a fast one too."

SAILING MAY 15, SS "ILE DE FRANCE" TO APPEAR PALLADIUM, LONDON, JUNE 1st
REPRESENTATIVES: RKO, MARTY FORKINS; EUROPEAN, WILLIAM MORRIS

BUSTER WEST and JOHN
THE ORIGINATORS
SAILING IN AUGUST FOR EUROPE
THIS WEEK (MAY 2) R-K-O PALACE, NEW YORK

CARL SHAW In "Gee, I Nearly Slipped"
with AUDREY and EVA GIBSON and
JIMMY KING and JOE RALLO
THIS WEEK MAY 2—LOEW'S STATE, NEW YORK
PERSONAL MANAGEMENT SAMUEL BAERWITZ

Commercial Air Band As Non-Advertiser on Stage at 50-50 Salary

Under a non-commercial arrangement Loew's is playing the La Maunos Parisian orchestra, advertising broadcaster for the Ybrl perfume company, at about half the band's regular salary, with the advertiser making up the difference. While not receiving advertising in the act's vaudeville dates, the perfume firm is getting back about 50% of the salary for which it is obligated to the band under a contract.

The band's weekly cost to the advertiser, for radio, is around $1,500. With Loew's paying the act $750 for vaudeville, it costs the advertiser the other $750, but represents a $750 saving, since if not working the band would stand the advertiser $1,500. Thus the commercial is taking a slight loss to save a greater expense by acting as direct vaudeville agent for its radio advertising turn.

At $750 Loew's considers the band a buy strictly as entertainment, without permitting advertising in this case, by stage plugging or title. The name used in the vaudeville dates is not the same under which the band is known on the air. In broadcasting the band's title includes the name of the perfume company.

Babe Egan's Title Rights

Under a Variety Managers' Association ruling Loew's was obliged to change the billing on Charles Green's Parisian Redheads, girl band, while playing the act last week.

Babe Egan's Redheads, another girl band and prior user of the title, made the complaint.

F. & M.'s Mgr.-P. A.'s

Hollywood, May 5.

First two appointed under Fanchon & Marco's new plan of having company managers start touring with units here instead of in St. Louis are Brice Kennedy and Fred W. McLellan. Kennedy is with the "Talent" unit and McLellan with "Varities."

Company managers to two more units. Louis Lissner goes with "Moonlight Revels," now on the road, and Al Smith leaves local representation of a trade paper to his wife while he handles the Great Raymond unit.

Company managers also act as press agents.

PUBLIX-RKO POOL IN OTTAWA AND WINNIPEG

An RKO-Publix operating pool involving eight theatres in Ottawa and Winnipeg, two principal Canadian cities, is being consummated. It is on top of the previously reported pooling deal by the same circuits for some U. S. cities. Publix has three and RKO one, all straight pictures, in Ottawa. In Winnipeg Publix has two straight filmers and RKO one filmer and one combination house.

One of the terms is temporary discontinuation of stage shows in Winnipeg. This affects the RKO Orpheum in that city, with the house dropping stage bills after next week. Orpheum plays the four-act intact vaude bills on the RKO road show route.

N. J. SPLITTER

Rex theatre, East Rutherford, N. J., has been taken over by Al Gotesman, who foreclosed on a mortgage. The Rex is an 1,100-seater and plays straight pictures with weekend vaude, booked indie.

Gotesman intends to make the policy vaudfilm, with the stage shows a split week basis of five acts each half.

Snyders Disagree

Tommy (Bozo) Snyder, burlesque comic, now playing RKO houses, is suing his wife, Fannie Palmer, former actress, for divorce in the Hagerstown, Md., courts.

Snyder's real name is Thomas F. Heistein. He and Miss Palmer have been married 15 years but only separated about two years ago when she returned to her home in Maryland.

"Bozo" and Miss Palmer played together in Barney Gerard's "Follies of the Day," "The Americans" and in vaude. When they met Miss Palmer was a chorus girl.

Snyder's action was filed April 27 with particulars not made public.

Herk Quits Empire

Chicago, May 5.

I. H. Herk, after operating the west side Empire for the last 15 years, goes out June 15, when his lease expires.

Owner will operate the house, now a cheap grind spot.

PLANNING NEW SET-UP FOR COLUMBIA WHEEL

With the new Columbia burlesque circuit to replace the Mutual, new operators are reported in a huddle as to number of houses and complete working plan of the shows.

I. H. Herk of Mutual hooking up with Billy Minsky and Joe Weinstock, New York stock producers, it is likely that the show producing will be supervised by the latter with Herk devoting his time to the routes, houses and operating terms.

The indications are that the old franchise plan may be adopted by the new Columbia heads with the former guarantee policy in vogue.

Herk is in on some houses which will be swung to the wheel, but which of the Minsky group will be in and which will be out is something to be worked out this summer.

By May 23 the present array of Mutuals traveling on a 10-week house plan will have closed with Herk planning to follow with stock in some of the stands.

CHOP SALARIES IN ALL BUT ONE STOCK

General consternation in stock burlesque ranks has been caused by all of the operators deciding upon salary cuts for both principals and chorines. The only house apparently exempt is the Eltinge in West 42nd.

From the Minsky office went a slash at the Republic and Apollo, reported to average about 25%. This meant a five-dollar reduction at the Republic for chorus girls.

Cuts ranging from $5 to $25 went the rounds of the stock people in the stocks at the Gotham and Werba's Brooklyn.

At Irving place in 14th street the girls are working for $22.50 since the Sunday shows were dropped. Same salary goes for Werba's and Gotham where there are no Sunday shows.

At the Fifth Avenue there was a reported reduction of from $5 to $20 for principals, with the chorus girls remaining untouched, as the house has just launched Sunday shows.

The alibi for the cut is that summer's here and biz has begun to fall off.

ALL-COLORED WEEK STAND

Gayety, Montreal, Taken by Irvin Miller—May Get Others

Under the promoting direction of Irvin C. Miller, now in New York, all-colored show troupes will play one week at the Des Arts (old Gayety), Montreal. First company in is Miller and Lyles' "Runnin' Wild." It opened May 3. Second will be Miller's "Brown Skin Models."

"Liza," with Margaret Sims, follows "Models," with "Brown Buddies" the likely fourth attraction.

Miller opens each show on a Sunday. He expects to arrange other stands to follow Montreal.

Michaels Paid Off

Members of Dewey Michaels' burlesque stock at the Palace, Buffalo, returning to New York, deny reports the company closed with salary arrears.

Michaels paid all salaries in full.

Cleaning Up, Tries Vaude

Syracuse, N. Y., May 5.

Burlesque is definitely out at Frank Sardino's Syracuse theatre.

After stormy months, during which he was under fire from the Federation of Women's Clubs, Commissioner of Public Safety W. W. Wiard and Chief of Police Martin L. Cadin, Sardino has shelved burlesque stock—later disguised as "musical comedy" and "girlesque"—in favor of vaude and pictures.

Under the new policy the house will play subsequent run talkers and three acts of vaudeville, independently booked, at a straight 10c admission.

6 PERFORMERS GUILTY AND MAY GET 30 DAYS

Despite conflicting testimony by the police, six members of the cast of the stock burlesque troupe at the American theatre, Bronx, and the house manager, were convicted in Bronx Special Sessions of giving an "obscene and lewd performance." All seven continued in bail for investigation, pending sentence today (Wednesday).

The six performers, who face the possibility of 30 days in jail or a fine, are Jackie Diamond, Rosalie Bernard, Bebe Tobin, (Miss) Billy Norman, Frank Anderson and Morris Bernstein. Manager is Henry Suchman.

Company raided Feb. 19.

Another on Coast

Los Angeles, May 5.

Three girls and four men come up for sentence tomorrow (6), after conviction of having given an indecent performance in the Follies stock burlesque house.

Thomas V. Dalton, the asserted owner of the company, was acquitted. No direct connection between the show and himself could be made.

BUS TAB TROUPE

Taylor Co. Motors Between Fox-Pacific Houses in Northwest

Seattle, May 5.

Slade Taylor has wheel musical tab of 21 people swinging weekly from Bellingham, on north, to Aberdeen, on south. The company makes the rounds in its own bus.

Playing in Fox-Pacific houses, two nights in Bellingham, two in Aberdeen, two in Everett, and one in Olympia.

DIRTY BURLESQUE RAIDED IN WHEELING

Columbus, May 5.

Fourteen girls and three men, composing burlesque company, and the management of the Empire were arrested by deputy sheriffs and city detectives after the last show at midnight Saturday (2) and brought to the Ohio jail to answer to charges of participating in an obscene performance featuring a masked shimmy marvel, Miss T. N. T. The arrests followed repeated warnings by county and city officials. An ultimatum was issued by Chief of Police Fred H. Frazier ordering the theatre closed if any further dirty shows were attempted.

Unable to pay fines, a professional bondsman posted $2,200 for appearance Thursday (7) of arrested group.

Owners of the show said the engagement will probably continue uninterrupted, intimating that some of the objectionable script will be eliminated and that the specialty dancing will be toned down to the satisfaction of police.

Police Chief Frazier informed Patsy Brill, promoter of the show, and members of the company that the raid was staged following numerous complaints in recent weeks. He also declared that high-school students and younger boys were attending the performances.

Burlesque Changes

Fred Clarke has gone to Chicago to stage shows at the Rialto (stock) theatre.

Zonia Duval and George Shelton opened Monday at the Apollo, New York.

Hazel Miller joined Republic stock, New York, Monday.

Harry Evanson, comic, opened Monday at Irving place, New York.

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

Popular People Who Eat Regularly at
GERSON'S RESTAURANT
On 47th St., next to stage door of Palace Theatre, New York.

Lillian Roth, Murray Ritter, Willy Berger, Larry Puck, Chas. Freeman, Janette Hackett; Jack McLellan and "Sarah," Gus Hill; Ollivelte, Phil Baker, Jack Curtis, Bert Lahr, Ray Hodgdon, Henry Busse, Chas. Davis; Lee Duncan, Harry Richman, Joe Laurie, Jr., Joe Bigelow, Major Donovan, George Bruce, Keller Sisters and Lynch, Dora Maughn, Emo Orowitz, Bob Murphy, Little Jack Little.

DON GALVAN
RKO Chester, New York, now
87TH RKO WEEK
DIRECTION HUGO MORRIS

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

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DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
May 9
AKRON, OHIO
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
RKO THEATRE, WINNIPEG, CAN.
CHAS. H. ALLEN, Personal Mgr.

First Appearance In America
RASSANA
"THE INIMITABLE"
This Week (May 2)
HIPPODROME, NEW YORK

PARAMOUNT, N. Y.

New York, April 30.

"Contrasts" is the title of the stage unit playing currently with the William Powell talker, "Ladies' Man" (Par). "Hodge Podge" is another stock title for the same presentation formula, while some unit producers prefer "Harum Scarum."

Under "Contrasts" it's the same idea, or lack of one. Content is a series of disconnected specialties and production bits. So the more variety the more interest. This Frank Cambria troupe is fortunate enough in its specialty people to result in pretty good entertainment.

For the second week straight at the Paramount a Publix unit carries an act's name on top. This time it's Shaw and Lee, the two-man comedy team from vaudeville and musicals. Out before the drapes here as the unit's next-to-closer. Size of an auditorium makes little difference to this team once they're into their forte, pantomime. It probably was best that the rear of the house didn't get all of the talk, for much of the chatter is a shame. Its age is excusable in that it's padding rather than anything else, if you want to be charitable. The pair wound up to generous applause, however.

Rome and Dunn were a surprise in the reverse manner. Odd how this standard and vet team of harmonists could miss so widely in picking numbers. It is customary for them to sing one or two extras on recalls. Here they finished at two songs and didn't return. The reason was their finisher, a double—"The Peanut Vendor." Those who aren't sick of that Cuban ex-novelty probably don't care to hear it warbled as a ballad. Besides which it was a song, and never meant anything as such, long before they gave it the dance rhythm twist.

Ray, Ellis and Larue, from vaudeville like the other specialists, were on early for a nicely done waltz. They returned also later for an agadio. Now that the group adagio wave has passed, anything in that line must be exceptional to rate much attention. It almost means the necessity of breaking a leg, since most everything in girl tossing has been shown and overshown. This trio of two catching men and a flying 80-pound girl take more risks than the average and draw much better than the usual response.

At the opening the Sanford-Martin 12-girl line perform an eccentric in flashy black and whites. A sort of jazz dance without a snakehips or cooch, and probably the first in a long while without 'em. Same girls, on their second and last showing, weren't so near home on their toes, but the costuming helped. At the finish some more line maneuvers topped the actual dancing and saved the number.

Charlie Davis' stage band came down to the apron again for the vocal and instrument work-out. Davis also met a reception when stepping through the traveler at the start of the unit. They don't often acclaim an m.c. here, and they've seen most of 'em. It's the band work with his boys that seemingly has turned the trick for Davis. This week, in addition to some straight hot playing, they do a novelty bit in which they are grouped to represent an organ; white gloves with black stripes look like a keyboard, and the singing is as near to an organ take-off as a bunch of musicians possibly can get.

Rubinoff and the pit orchestra are doing excerpts from operettas and the Crawfords, at the twin consoles again, use two pops. It's the first duet from the Crawfords in sometime here.

Goss and Barrows were programed in the unit, but didn't show Friday night. *Bige.*

LOEW'S STATE, L. A.

Los Angeles, March 30.

Fanchon & Marco's "Sketches" Idea is one of the weaker links in the chain. Long on talent but ragged in production it needs some restaging before it is average entertainment.

Presentation is built around a number by the line girls who work in front of eight easels drawing a series of lines on separate boards which, when placed together, make two separate pictures.

Allan and Canfield, comedy talking team; Angelo, Andre and Sanger, slapstick adagio; Royal Gascoynes, novelty jugglers; Limberlegs Edwards, eccentric dancer; Mildred Perlee, acrobatic dancer, and Frank Hopkinson, tenor, are the principals.

Opening is a great flash with the line girls, all lookers, seated on a bench with their dresses over their heads. All one sees is a flock of shapely gams. Gascoynes follows balancing strips of paper and finishing with a long drawn-out piece of business of lighting a cigar from a burning newspaper balanced on the end of the cigar.

Everett Hoagland's Troubadours, local band, in for one week, in the next spot. Band has been playing dance halls locally for the past two years. A straight dance band, it's not so hot on a stage. Bo Lee, the drummer, does two vocal choruses and taps out another. Local radio reputation of combo figured a draw, but there was no reception on its debut.

Allan and Canfield holds an okay commedienne in Miss Canfield, with some of the best material seen in an F. & M. unit in some time. They tied the show in a knot. Canfield does a nice straight. Limberlegs Edwards' familiar eccentric dancing, backed by the line, scored neatly. Angelo, Andre and Sanger's hoke burlesque-adagio is broad and okay for picture houses. Frank Hopkinson in a vocal chorus and Mildred Perlee doing an acrobatic dance is the build-up for the finale, which has the line girls doing the usual posing in the background.

Entire presentation is jerky and the line work in places ragged. Cutting and a few more rehearsals should straighten them out.

Absence of an m. c. at the State is noticed with the acts suffering from lack of introduction.

"Daybreak" (Metro), feature; Charlie Chase comedy and Fox-Hearst news clips round out the show.

Business better than average the first evening performance. *Call.*

CAPITOL, N. Y.

New York, May 2.

Failure to book anything along with Irving Aaronson's Commanders left Aaronson and the Chester Hale girls a heavy assignment. Hence, the current stage show is not up to standard. Probably a less-expensive show, too. Picture is "Secret Six" (M-G).

"Bag of Blues" is the presentation build around Aaronson's orchestra of 23 men. It is staged by Arthur Knorr but with backgrounds noticeably simple. One set, in blue to carry out the idea of the title, stands throughout, with the band moving upstage for the Hale items.

Femme line opens with a brief dance, going into a song that serves to introduce the band. Intro idea oke, but the song not so good. The Hale girls are essentially dancers.

Bandsmen double for plenty of work including specialties and group numbers. First is a pop solo, with a weak dance for "The Peanut Vendor" following. Same hoofer later seems to get no farther in in his work, but does much better with comedy and chorus matter. Nine boys work as a chorus doing a drinking specialty topped by an xylo effect through hitting the bottles they carry. An air pump bit flivved.

Effective number was a ballad with Aaronson supplying accompaniment from the piano. Some good voices in the group. Farther down 10 of the musicians double for a comedy interlude, "You've Got to Ask Mussolini."

The Hales do one routine in sports costumes, part of the line following in acrobatic and specialty bits that puts a strong punch into the middle of the show. Nearer the close they offer a novelty in trick costumes which would make it appear they are dancing on their hands. Routine, however, could have been worked up for better effect and also quickened. At the finale the Hales simulate males, derbies 'n' all. Running time on stage an even 30 minutes.

Yasha Bunchuk and his pit crew do well with a nice arrangement of Gounod compositions. *Char.*

IMPERIAL

Toronto, May 2.

Bankhead build-up in "Tarnished Lady" is pulling them in this week. Fast moving stage bill, however, and customers getting a swell six-bits' worth.

First half of bill is in two before blue and silver back drop with band in pit. Ballet on in green scanties, green toppers and canes. Usual well disciplined routine, finishing with low-down staccato torso-tossing and arm-waving. Phil Arnold next for an Eddie Cantor impersonation, followed by a fast tap which had the customers applauding for its swift tempo. This boy is a grand hoofer and the Cantor palmsmacking isn't necessary.

Jack Pepper, holdover m. c., on for two torch numbers. Good delivery and scores with the femmes. Ballet still in two, back for acrobatic in silver and blue costumes. Faultless acrobatic routine by specialty quartet of girls. Finishes with pyramid formations and rates.

Wilton Crawley, of "Blackbirds," trails with his clarinet. Hot tooting, and his stage rolls while playing a novelty up here. Registered heavily.

Drapes into one with Pepper doing a Morgan on the Steinway. Four boys from the band then support Sugar Marcelle, husky-voiced and shapely blonde, in two numbers. Ballet back again in red and white with black ostrich-feather head-dresses. Offer a stool routine and more pyramid building.

Full stage for Willie, West and McGinty and their house building skit. Not new but still good for laughs, even if stage crew continue to squawk at the mess these boys make. Unusual finale and a bit abrupt.

Newsreel with one American, one Canadian, three English and one Spanish clip, a comedy spool, and Kay Stokes at the organ. *Sinclair.*

BRANFORD

Newark, May 2.

The policy at this house still varies with the novelties introduced putting it upon the right basis for business. Most striking this week is the use of the orchestra to kid the big baby popularity contest running in all Warner houses here. Instead of the usual formal number by the orchestra, Gabriel Hines, director, announces that the band will have its own baby contest and that, as the pictures of the members are shown, the applause will decide the winner of a fine gold loving cup. Then, successively, members of the band, Hines, and Reider at the organ, play solos in the spot with a baby picture on each thrown on the flower-covered screen. At the end, Hines awards a large brass cuspidor to the winner.

As recently done at the Stanley, Jersey City, Pat Lane, m. c., while introducing members of the Publix unit, also has his own unit, "Musical Pals." Consists of 12 younger members of the orchestra. They play several numbers with the words in white flashed on a screen for the audience to follow, thus cutting out Rieder's former job. Their playing is not so hot. Several of them dress up for a rhythmic melodrama with Lane and one in a baby carriage for big laughs. Also there are gags along the lines of the old Harry Crull impromptu shows.

Milton Douglas, former m. c. here, taken out of unit, does part of his stuff alone and part with Pat Lane. He gets a cold reception, but finally the low comedy done with Webb, his partner, has them shrieking. Sylvia Froos, from the Publix unit, is also brought in with the boys and clicks. Harry Frink of "Pals" does what is called a triple tongue solo on the trumpet and liked.

All in the unit get across, including the Allison Sisters, the 12 Mary Reade Girls, and Conrad's Pigeons. The rest of the show includes a Warner musical short, a Pathe short of unusual interest with most of the sound cut to let the orchestra play, and "Iron Man" (U), feature.

A big holdout Friday night.

DENVER

Denver, April 30.

For presentation during Music Week, Director Fred Schmitt puts orchestra through what he calls "Straussania," being excerpts from the waltzes and other melodies of Johann Strauss, including portions of "Weiner Blut, "Pizzicato," "Tales from the Vienna Woods," and "The Blue Danube." Results the best in recent weeks with idea well received and loudly applauded. A Danube river scene, brought to life with lights, enlivened the presentation.

The stage show, "Romantic Nights," a sort of miniature comic opera, while slow in movement, was enjoyable and afforded a relief from the standard week after week Publix stage units. The full orchestra worked in the pit, furnishing accompaniment in a snappy and pleasing manner. Featured were Ray Bolger, with his foolishness and eccentric dances, always enjoyed in this town; June Wirth in her clever acrobatic dances; Beatrice Wood, soprano, and several local male singers as a chorus. Bolger's political speech over good and timely with election coming soon.

"The Finger Points" (FN), feature, news, a comedy and an ad picture completed bill. Biz fair at the third show.

PARAMOUNT, L. A.

Los Angeles, April 30.

Although the Paramount with local stage shows is not cheating its patrons on value received, it can give itself a decisive boot for tossing out coin haphazardly. Example of this is the current featuring of Max Fisher and his non-distinctive band on the stage while Oscar Baum and his pitful of regular salaried musicians gaze upon a job they could have done just as well.

Baum shows the quality of his organization in an orchestral production titled "The Dance Studio," a light, simple and quite effective combination of ballet routining and pit music. Featured is the Collenette Ballet, which starts as replicas of figures on a painted scrim and thereupon pantomimes the rehearsals of a dance class under tutelage of a wizened little instructor. To bring out the dumb [illegible], [illegible] Kelton is added for a [illegible] attempt at light opera and an unrestrained trombone solo. This short, pleasant production overshadowed the far more pretentious stage band presentation.

Augmenting Max Fisher's 12-piece outfit in the latter piece were the Rhythmettes, femme radio song trio going quietly through [illegible]; Louise Hope, smooth songstress; Bud and Spud, as [illegible] Apache comics, and Bird and Seed, colored shock-rhythm dancers. Dance team starting out as a poor imitation of Buck and Bubbles, displayed increasing class as it got hotter and finally developed into the only popular entry in the line-up.

The B. & B. idea (possibly) of tap routines done to far-between piano chords, becomes with Bird and Seed a marathon affair involving two pianos and much hot-footing across stage to take turns. With coaching (and they particularly need it on their poor talk interludes) these boys can climb in a hurry.

Tip-off on the Fisher band session is that it needed this colored team for its punch. On its own it had a long succession of pop numbers, including the locally damned "Out of Nowhere" used by Olsen last week. For a finale there was the bearded gag of constantly exiting musicians, with Fisher finally on stage alone to start Tschaikowsky's "1812 Overture" on his fiddle. Baum and the pit orchestra joined in, and then Fisher's returning band, but the aisles were full and Fisher's really sweet fiddling was lost. When "1812" is a stage band presentation finale, Sinclair Lewis will be dedicating books to Dreiser.

"Ladies' Man" (Par-Powell) was doing well on the draw early Thursday. A commercial cartoon short plugging a brand of tea actually got laughs. Paramount News completed. *Bang.*

FOX, DETROIT

Detroit, May 2.

Ruth Etting in person and Phil Lampkin as the new master of ceremonies are the two items of importance this week. Ruth Etting has the audience with her during entire 12 minutes in which she does four numbers including "Ten Cents a Dance." The personal draw of Miss Etting was evident with the audience in large part walking at the conclusion of her act. With a voice that succeeded in filling a ball park of 5,500 seats with little apparent effort, Miss Etting [illegible] demonstrated her [illegible] artistry. She could have stayed much longer [illegible] four numbers. She is accompanied by two pianists who lend a very smart tone to the act, especially as the pianos are used with a duo spot from overhead [illegible]. The piano arrangements [illegible].

For the rest of the show it is just another Fanchon & Marco unit. Not as good as many and better than a few. This one is called "Love [illegible]" for no reason at all.

The feature is "Quick Millions." Business good. *Lee.*

Newsreels

EMBASSY

Embassy's current layout of 15 Fox clips and 12 Hearsts, plus the Movietone one-reeler on the British navy, is woefully lacking in hot news. The few items falling into the news class are hardly luke-warm.

Most recent event flashed is dedication of the Empire State building. Nothing exclusive about the shot. In fact, they'd have been sore at any camera boy who muffed it.

The dedication is one of six notes on which the Embassy on Broadway and the Trans-Lux on Madison avenue are doubling up currently. Others are Gov. Roosevelt (again) on prison reforms, Fox and Pathe; David Belasco, Fox and Pathe; Monte Carlo auto race, Fox and Pathe; Prince Humbert and bride in Tripoli, Fox and Pathe; Mrs. Hiddleston's 87-hour swim, Hearst and Par.

News scarcity is apparent in repeats without much rewriting on fruit spraying by plane and the Samoan women in the Sasa-Maululu arm and slap routine, both Fox. Either could have come as easily from the files.

Usual weekly French or Riviera carnival number is Hearst's on the Bal de la Horde, with nothing changed but the faces, and who can remember mob pans in the newsreels? It's Maypole time in France all the time according to the current events lenses.

Hearst's staged airplane crack-up, by a daredevil named Frakes, held the most excitement. Max flaps slipped in twice, once in a bathing beaut contest, with nary a blonde in sight, and again in a physical culture drill.

Couple of fashion clips ran in succession. Opener on summer styles had its customary points of interest for women mostly or only, and the other concerned kids, but more entertaining. The juves rated for the regulation cute effect.

Bunch of mutts that probably would rather have received a bone apiece were presented with medals for life saving, burglar chasing or other heroic acts. They can't recall. Two pet owners told of their pups' feats in dialect for the program's best laughs.

Duke Alexander, brother-in-law of the late Czar, delivered a philosophical monolog on personal happiness and got in enough mentions of his deep love for the American people.

Balance comprised a spring festival in Prague, with applause for the stein tipping; Mrs. Wendlandt, wife of a Detroit cop, in dangerous target wielding for her sharp-shooting hubby; Mrs. Hoover getting an honorary lawyer's degree, amateur bouts at the Garden, introductions at a sports dinner and Cermak's inauguration, all Fox. Chief Magistrate MacDonald in a talk, full of "I's." Rube Goldberg telling gags but not the truth about his golf, maybe a plug for Hearst papers, and Alfonso on the farm, all Hearst.

TRANS-LUX

New York, May 2.

Of 22 clips in the last half program (30-3) 13 bear the Pathe brand, five Paramount and four Universal. But it's unusually interesting program. In fact, one of the best, generally speaking, projected since the opening here.

Pathe went to some expense to get an out of the ordinary subject. "Killer" Nannery being interviewed in his cell exceeds expectations. He not only sends a thrill reaction throughout the average spectator (especially after reading the Pathe editorial preface), but he closes with one of the biggest laughs heard in any newsreel emporium. This is his nonchalant, "Yea, sure," answer to the weepy voiced interrogator's query, "If you get another chance, will you go straight?"

David Belasco goes dramatic when, with a bouquet in his hand, he tells of physicians' verdicts and his determination to fight death. This follows Belasco's presentation of a medal to Frank Gillmore at the Equity dinner.

Governor Roosevelt appears in three clips. In two he shares honors with Al Smith. These are the opening of the new port terminal in New York and the dedication of the Empire State building. Smith is in rare form at the terminal ceremonies. Universal's portrayal of California's anti-bad auto brake campaign is so obviously phoney that it provokes laughs. Two cars going over the cliff have been better photographed in the average quickie feature.

A piece of spot news is the Londos-Steele wrestling match. A rodeo, with a little more broncho busting than usual, and a Los Angeles auto race, with one of the cars going through the fence, are thrills.

Filler and magazine type of material include German armada in the Baltic, Hollywood chimp playing cameraman, that European monarch on the tennis courts again, widening the Panama canal, Italy's prince, and an army sham battle.

Out of the beaten path is a revival of Trudy Ederle, showing her teaching a class in Porto Rico, Mrs. Byrd telling the sensations the mother of a hero experiences, and racing cars using city streets in Monte Carlo as a track.

CAPITOL, MONTREAL

Montreal, April 28.

Here's an example of a white elephant turned into one of the biggest money-makers in one of the toughest towns in North America. This week the Capitol will probably top the street.

Many years ago the house was Montreal's ace picture spot. It did business with the biggest and finest pictures at its disposal.

The Palace, another Publix house, at that time was ranked second. George Rotsky, present manager, had the house and, in a way, had to make the best of what he could get in the way of product.

The Palace, with Rotsky at the helm and second on product, developed into a winner, with the result that eventually it was turned into the ace house. It still remains the ace house under the same manager.

Given second pick on films, the Capitol showed a heavy drop. Several years ago, when stage shows in de luxe picture houses came strongly into vogue, a proposal was in view to bring Publix stage units to the Capitol. The Capitol manager at the time agreed, but later sold the operators in Toronto the idea of putting on his own stage shows with local talent.

Had the Publix units been put into the Capitol as originally intended the Capitol would probably have remained in the money-making class without a break. The local talent gag, however, went in, and after a short-lived spasm of popularity dropped the house way out of sight.

Capitol went back to straight [illegible] stage shows and [illegible]. About a year ago [illegible] RKO [illegible] Publix [illegible]. Helen Kane [illegible].

[illegible]

ED WYNN
Master of Ceremonies
45 Mins.
Palace (St. V.)

At $7,500 for the week and 14 shows on the week, Ed Wynn upon his return to vaudeville after 18 years is receiving about $535.60 each show. On a weight-in-gold basis he's getting approximately $45 per pound. That's a lot in every way for a single in vaudeville. But in this case it's not too much.

Not too much for the Palace, where headliners are so sorely needed and headliners of the Wynn quality so scarce. On the Palace bill this week Wynn is just about the whole show. The best gauge to the balance between his salary and his value to the theatre might be found in imagining the current Palace layout without Wynn.

On the legit road this past winter Wynn, with his "Simple Simon" musical, was one of the few to slide home with a profit. If that drawing power in this comedian's name, besides his unquestioned ability to entertain any audience, applies also to the Palace this week, the $7,500 should seem even more reasonable. But if Wynn shouldn't draw at the Palace, what difference what kind of an act he does—at $7,500?

As the Palace m.c. Wynn is on six times between the acts, mostly alone, and finally at the end of the bill with Rosetta Duncan for about three-quarters of an hour in all.

Bulk of his stage biz is from "Simon," including the soda fountain scene, in which three Zieggy beauts dress up the Palace stage, and the "pianocycle" bit. The latter, with Miss Duncan seated on the piano, singing the German "Two Hearts in Waltz Time," while Wynn pedaled the contraption around the stage in waltz rhythm, gave the bill a howl climax and brought both out for a speech.

Wynn's nut narratives, "Inventions" and m.c. announcements all were liked. Some could not be topped by the acts introduced, but established a pace that seemed to carry the rest of the show along.

With things as they now are and Wynn's salary set at $7,500, it may be another 18 years before he's back in vaudeville, unless the Palace grabs him now and then if he can draw in vaude. *Bige.*

THEO. ADOLPHUS and Orch. (11)
Band, Songs, Comedy
20 Mins.; Full
State

Turn starts out as though a comedy band and then drifts off into straight work. Later mixes both. By the time the act is half through it's neither a comedy nor a straight band act. And neither the orchestra work nor the comedy is any too good.

Nine pieces, seven wind and no string. Band is backgrounded almost entirely by Adolphus' attempts to comede and by two girls. A symphonic Hebrew medley is called "Rhapsody Hebrai." It's a conglomeration of numbers which are none too good. With the exception of "Eli Eli," barely recognizable, they are not familiar and entirely too brassy. That attempt at class through such a foreign medium is not vaude.

Adolphus has no substantial comedy. He finishes leading the orchestra as a ballet dancer would, and from that appears to be a cross between a dancer, comedian and band leader, adept at neither.

Two girls give fair assistance. One is announced as Helen Keller, on for a song number in which she goes into rough-house antics with Adolphus, and follows with a little weak hoofing. Other is a cute blonde who, with Adolphus, does a ballroom dance, with Adolphus attempting to comede and hurting that bit thereby.

GOLDEN DREAM (3)
Equilibristic
11 Mins.; Full (Special)
Coliseum

Equilibristic turn with two men offering a splendid routine as a girl plays a violin during the act.

At the opening the men, in what appears as gold-leaf body encasement, remain motionless and seem a part of the upstage fountain setting. The femme musician walks out for a solo. Then the "statues" come to life and go through their hand-to-hand routine, along familiar lines but not overdone.

Entire turn pleasing and effective in an early vaude spot or for picture houses. *Mark.*

SAILOR COMEDY (4)
5 Mins.; One
RKO, Los Angeles

Male quartet in seamen's unies with usual vocalics.

Chief comedy constitutes a dash of hokum by-play, and the big vocal novelty is the circus calliope imitation, also familiar.

Back to the Navy. *Abel.*

BOB ORTH Co. (5)
Acrobatic-Trampoline
5 Mins.; Three
RKO, L. A.

Orth is a local fair producer, not in this trampoline act.

Conventional acrobatics. Locally booked. *Abel.*

ARMIDA (7)
Singing, Dancing
16 Mins.; Full
58th St.

Billed as Gus Edwards' Latin American screen and stage protege, Armida, assisted by Arthur Hundly and The Cubanolians, offers a mild affair that shows evidence of hasty routining and staging. Outside a flash of the exterior of a small Spanish casa, the act was played in the old black house eye that does duty for everything from acrobats to dog acts. If Edwards is to continue this young lady in vaude, his first move should be at least one colorful setting.

Armida sings in a thin, high voice, but her real forte is dancing. She did a bull fight number in the usual fashion, with castanets and swishing skirts. For the finish of the act she did the much kicked around Peanut Vendor in which she tossed out bags of them to the audience and patted a bald headed man on the dome. The band is Latin combo of piano, gourds, guitar, trumpet, spareless snare drums and a Cuban who knocks two sticks together. The pianist did a solo that was oke.

Not much left to this offering outside of whatever name Armida has made for herself in pictures and an operetta.

RASSANA
Aerialist
8 Mins.; Full
Hippodrome

On her first appearance in America, Rassana, femme aerialist from Germany, impressed by her skill on the trapeze and the single loop by which she did the familiar backward body twist, a la Leitzel.

The act did not progress with the accustomed smoothness and dispatch of such turns in vaude, due perhaps to the rigging, which has been constructed for outside installation.

Rassana makes an attractive appearance and opens with a bit of toe dancing, well enough in a way, but merely serving as introduction. Rassana at the finish of her toe efforts attempted an announcement, but it was lost completely. Unnecessary as the woman could quickly go into her aerial routine without any interruption.

Rassana's standout is her body twist and an instance where she seems to do a shoulder dislocation in making turns. As she does the hand and wrist swing so long identified with the late Lillian Leitzel, it's natural a comparison will be made over here. *Mark.*

KANASAWA TROUPE (6)
Risley
7 Mins.; Four (Special)
State

Fast Jap risley turn. Features a variety of different body balancing and juggling stunts, all done expertly.

Act doesn't look new. Perhaps isn't and maybe recruited from the old Kanazawa Japs around some years ago with risley somewhat similar.

Main part the Japs work in batches of threes, three understanders juggling three partners on their legs. This framing breaks up frequently for twos and then one team alone. Single team displays canny technique, with the one balancing himself on the legs of the others being put through a number of difficult routines.

Fast opener anywhere.

HAZEL MANJEAN GIRLS (4)
Dances, Tumbling
5 Mins.; Full
86th St.

Four girls who attract, but need more originality in their stage tricks. They open in white flannel beach pajamas for an ensemble tap and leave the stage for a blonde tapper who takes a white spot. After that they trot out in bathing suits of white and red for tumbling, cartwheels and somersaults.

No continuity to the stuff and although some of it is fast the routine doesn't impress except as opener for the inland neighbs. *Shan.*

LYONS and WATERMAN
Sidewalk Comedy
7 Mins.; One
RKO, Los Angeles

Strenuous mixed team with the femme the comedienne. Partner does comedy straight.

Familiar routine about the girl "seeing" an imaginary insultant and driving her partner nerts trying to make him comprehend.

Mellic seasoning will do something for this combo. They have a certain flair for comedy delivery and can step, but lack professional sureness. *Abel.*

DEXTER WEBB and MERRILL
Banjos, Dance
6 Mins.; One
RKO, Los Angeles

Billed as "three collegiates," the two boys and girl are in bizarre short get-ups. Boys strum banjos, girl steps.

Ordinary stuff, with the banjoists' specialty the "Rhapsody in Blue," becoming as ordinary as the "Poet and Peasant" for an instrumental overture.

Girl the best by far which means'll probably ruin another trio. *Abel.*

R-K-O UNIT

(81st St.)

New York, May 1.

Without Ben Blue this RKO vaudeville unit would be comparable to "City Lights" without Chaplin or "Wonder Bar" without Jolson. That should start the ancient argument to the effect that it has Ben Blue, so what's the dif? The dif is that there are moments when Blue is not on the stage, others when he is on too long, with most of the moments not concerning this comedy dancer being below the RKO entertainment par as lately established with the four-acters.

This is the next-door stop from the cleaners for the production unit idea on the RKO road show route. It went through because it had been planned in advance, and there was no backing out for either side when it became too late. Max Gordon, producer of this unit, and Irving Yates, the stager, probably won't draw a profit from their efforts. That is as good an argument as any against the unit-produced idea.

When a producer goes to work on an hour of amusement with a $3,000 maximum weekly salary budget for salaries and everything else, he's limited. Had the amount spent on production work and background been used strictly for salaries, with better talent though less scenery procurable that way, and Blue relied on to close the show as an individual turn instead of in the middle of a flash act, it's unknown but easy to guess how much more solid entertainment could have been crammed into the same period for the same money.

Under the production idea, with an afterpiece to close, the bill starts and finishes with the same faces, a setback in the RKO unit policy's striving for variety classification. That it entertains in a small flashy way does not fully justify the departure from a policy that has proven itself successful and a return to a policy that long ago proved itself washed up.

This is not vaudeville. As entertainment it might, this once, slip by. As a profitable venture for the producers it might be a loss instead, and as a moral promotion for the same producers it doesn't seem a good promoter. What can the producer of "Three's a Crowd" show on $3,000 that which he failed to show on $100,000 or more? And what can the Yates brother, who is acknowledged to be the most prolific producer of pop priced vaudeville flash acts today, do in this unit that he hasn't done and shown many times before?

It looks like a bad bargain most of the way around, with the only one likely to profit being Ben Blue. This comedian, in holding up the unit almost 100%, was vested with more reliance than any feature act on an RKO four-act unit thus far. It offered Blue a nifty chance to prove himself, and at the 81st Street break-in he did.

A flash called Lewis and Jones, Yates-produced, with the boy and girl team's name selected for the title, though not for merit reason, opens the bill. Members are the mixed couple, boy hoofing team, acrobatic sister team and four tall high kick girls. The four girls are the unusual quantity for vaudeville, with this type not common in variety. The rest is ordinary, despite constant enhancement from the scenery and staging. Again a set of steps for a stairs dance. If Yates continues with the steps in all his flashes, his acts won't be recognizable unless containing a flight. The RKO customers in the west must be tired of the Bill Robinson lift by now.

It took the show a long time to recover from the No. 2 spotter, singing girl, Martha Ray, with a man pianist. Miss Ray sang three numbers to little applause. She is a one-number girl who belongs in a company spot and not alone. A solo chance for Miss Ray was possible only through an attempt to stay on board on the nut, apparently, and just as harmful to the girl as to the unit.

What the producers suggested in the finale besides the scenery, costumes and supporting people, doesn't appear in the act. The idea couldn't be theirs, for Blue has used most of it himself elsewhere. The afterpiece follows Blue's next-to-closing dance turn, which landed here as it generally does, and kept him on for half an hour or so all told.

In his next-to-shut turn Blue is now assisted by Mary Blue, the wife, and not bad as a looker or at foiling. In that "10 Cents a Dance" number, Mrs. Blue could have figured; the wife is a lot safer and a good idea, since the missus looks better than Blue's previous partners.

"King of Hokum" is the afterpiece's title. All members of the first turn and Miss Ray participate, plus Blue's three stooges. Much is punchy comedy, the rest good looking flash stuff and the result is satisfactory.

At the 81st the fifth act with the unit was Belle Bennett, from films, in a sketch (New Acts). "Laugh and Get Rich" (Radio), picture, and biz nearly capacity. *Bige.*

ACADEMY

Fanchon and Marco have dropped the word Idea from this show, calling it "Society Circus." If dropping the word can improve them as much as this one, it's a pip idea, as this unit is a pip.

It's laid in a circus atmosphere, has the girls doing all sorts of flashy tricks, from walking on high stilts, balancing on top of big balls, and for the finale they ride out on Shetland ponies, making the undersized horses do tricks and roll over. The unit is fast, well played and of course has a couple of pretty group pictures.

In the talent the Harris twins did some dancing in unison, taking the flip flops together, etc. Later on they join Rose Marie Carter in a trio adagio that was oke. Tabor and Greene, colored boys, did the comedy with a small piano and did not linger. Betty, Irene and Sylvia, petite misses, did toe work satisfactorily. The show played off in exactly 35 minutes, which is schedule.

Vaude portion of this Fox show consisted of four acts. In Corinne's Stars of Yesterday, old-timers in a turn much similar to Dave Genaro's, current in vaude. They liked the old folks down there with applause thick and fast for every specialty. Hy Tom Ward almost stopped the proceedings with his extra high tenor voice.

Krugel and Robels, two-man comedy singing turn, got their share of laughs, although at times, due to standing back stage on account of Robels' total blindness, of which the audience is never tipped, their words were slightly muffled. The boys have powerful pipes and let 'em out, especially in an operatic comedy medley.

Harry and Frank Seamon are along in the path of all acrobats this season and have gone comedy, in which they fool around for laughs and only do two legitimate tricks. The acrobats say they can't get money any other way, but a straight acro turn right now would be a novelty in vaude. The boys do the head and foot in the pants and take socko falls.

Harriott Nawrott and boys offered some nifty roller skating by the Miss and one boy, while the other strives for laughs but misses thru too much stalling. The tricks are legitimate but have been seen before, including the foot-lock around the neck and the body for spins.

Arthur Holdstein, pit leader, announced his overture in a garbled voice, undistinguishable, but the tunes were okay. Business at the Monday night show light. Picture "Quick Millions" (Fox).

STATE

Loew's State harbors a smart little bill this week. Runs a little overlong, even with one act cut for the four shows over Saturday and Sunday. Five acts ran to 75 minutes. Monday, when the schedule reverted to its weekday three-a-day, Don Cummings was added to the list of acts.

Spotting looks as though it can stand rearranging, which might have been done with Cummings in. Carl Shaw and Co. were the biggest hit and forced to take a three-minute encore when the screen was ready to be lowered. Shaw's act shouldn't close. Natural closer on the bill is Theo. Adolphus and Orchestra (New Acts), band.

Harry Rose is featured. Rose does nothing much and it's difficult to explain just what he does that puts him over so big. He works hard and is ever on the go, that dynamic manner pushing his material across and puts everything over for him. He's cut down a bit on his cross-stage running capers. That energy he has reserved for some additional song numbers. For his encore Rose warbled "Broadway's Lullaby," a sob song about the main stem. Expected that Rose might gag it up or go off in a parody tangent, but he stuck to the straight delivery.

Carl Shaw and Co., who followed, got over in good style. Shaw's vitalic dancing is the act. The boy's dancing is sure-fire, comedy or straight. Assisted by two boys and two girls. Both boys are also good hoofers, but along the familiar style. One girl features a solo kick specialty dance.

Kanasawa Troupe (New Acts) gave the bill a fast start. Jap turn with risley stunts of all sorts. Liked.

Two hot torch songstresses, Bernard and Henri, had hot pop numbers and special material. Special material is humorous ditties that please. Both are good warblers and harmonize nicely. It's the torch work that counts, and the girls know how to heat up their numbers.

Theo. Adolphus and Orch. (New Acts) just a fair band act with frequent stabs for laughs by Adolphus. This house liked it.

Metro's "Strangers May Kiss."

House packed for the first show Saturday, with standees rows deep during the vaude.

PALACE

(St. Vaude)

Big show, piano solo and Ed Wynn week; mostly Wynn, at the Palace.

The shoes and the piano soloists, all men and unbilled, are in thrice each and Wynn six times between the acts and finale, with Rosetta Duncan at the finish. It's almost strictly a Wynn show, that meaning show enough.

In a curtain speech at the end of the bill, when they wouldn't let him off nor go home, Wynn said it's his first time in vaudeville in 18 years and that the audience at the first show was paying for a dress rehearsal. It didn't look like a rehearsal to the Palace bunch. In their treatment and reception of the star comic, the house intimated the 18 years of Wynn's absence were 18 too many.

Straight vaudeville in its most remarkable days, when stars from all fields eventually fell in for a week or a route, could never entice Ed Wynn. For 18 years he's been in musical shows away from vaudeville, but strong enough outside to step back at any time he wished, now as much as ever. Such a record is unique in the show business, among comedians especially.

In his seven turns on this bill Wynn (New Acts) probably is on for 45 minutes. In one scene he uses a straight man and four girls—all Zieggies and an unusual eyeful for the Palace crowd. In the closer he doubles with Miss Duncan. At other times Wynn is alone, but not lonesome. Quite a guy.

Otherwise, what the Palace has this week the Palace has had before, some of it plenty, but all brought along this trip by Wynn's terrific between-the-acts pace making.

The oddly spotted first part opens with a full stage dancing act, Deno and Rochelle, and deuces with a juggler, Serge Flash, reversing the customary order but working out okay. The dance team, supported by Katheryn Black, blond kicker, and the first of the bill's three pianists, is now doing probably its best turn after a long series of standards in vaudeville. Their "Racketeer Dance," a smash exit number, is just the apache rewritten, but the modernized style helps it seem new. Plus the strenuous execution, this dance in selling the act in the opening spot on this show suggested Deno and Rochelle might do as well in any other spot at the Palace or elsewhere.

That fast start led to Wynn's first appearance, the hand for Deno and Rochelle blending into the comic's reception and stopping the show before Wynn could speak. He went into a complicated yarn with nut stuff and magic on the side as an introduction for the deucer, the length of which would be murderous so early in average hands, and even slightly long for Wynn. Serge Flash was second in his regulation style, meaning over.

Wynn again, then "The Ingenues," girl orchestra of 20 with a specialty dancer tossed in. Their billing is "The Girl Paul Whitemans of Syncopation," and if that goes they shouldn't spell it Whitman. A display of instrument wielders rather than a musical aggregation, this combination of girls departs from the usual run. Beyond that, the mass formation of women and various instruments grows amazing as it progresses. From the start the group arrangement and doubling, tripling and quadrupling of the girls on many instruments give the impression of lavish production expenditure. After a lot of striking flash, during which, toward the finish, the on-too-long defect crept in, the girls appear before the drapes in a drum and brass routine that's as stunning as it is noisy.

An instruction course in stage make-up for several of The Ingenues might be all that is needed to assure the producer he'll get his investment back. A good plug for an instrument manufacturer in the accordion number made the turn seem nonetheless expensive.

Peter Higgins had a cold, apparent before he announced it, so he stopped at three songs and an apology. That got him off all right, with the cold announcement needed to stop them asking for more. Higgins with a cold at the Palace is better, for the Palace, than no Higgins at all. He's been away for almost a year, perhaps, and so have the other Irish tenors. They used to rotate in stock formation here. If not John Thomas one week it would be another John, maybe Steele. The late scarcity probably is because there aren't many Higginses around. And where's Joe Regan?

The annunciators flashed "Intermission" at Higgins' exit, but Wynn in the drug store scene from "Simple Simon" was the nicest intermish the Palace has had in a long while. This is where the Zieggies came in, besides the same straight man who straighted for Bert Lahr last week. He's in a clean act currently.

Took Buster West and the dad a long time to get into the dancing in the intermission opener, and until then Buster didn't get to first. The dancing got him all around the bases and almost made the build-up worth sleeping through, but it's outie.

Miss Duncan next-to-closed with

the same song turn she showed here a month or so ago, excepting one new song she couldn't wholly remember, but the result was as good as the first time. She retained her Topsy cork for the return with Wynn, sitting on his "pianocycle," a small piano on wheels, as Ruth Etting did in "Simon."

It was a surprise to see Wynn surpass in this finish everything he had accomplished earlier. For a view of a sock ending by a comedian who knows how to sock, get it.

Bige.

PALACE, CHICAGO

Chicago, May 2.

First impressions of vaude shows fortunately are not final verdicts. Which is a blessing, considering how many flash acts open shows and how many flashes, in turn, are opened by a tuxedoed juve stepping from the drapes and going into a wholly unrequired, unheard and unintelligible lyric.

Teddy Wren is the first to appear this week. He sings in a frog-throated monotone something about the Wallace Sisters being late. This time it's the bright original idea about the girls coming by airplane, using 300 feet of film to show the impending arrival, and finally the girls burst onto the stage through a convenient gap in the screen.

And so the show started like hundreds of other vaude shows have started. Probably nobody minded, since the Wallace girls are extremely comely. But still it might be nice sometime if a vaude producer found a new idea.

And why not a little more attention to details. If the Cohen Brothers must dress like ushers, why not let them represent RKO ushers instead of wearing the livery, epaulets, white vest, and all, of Publix?

Highlight of act is Wilma's (or is it Evelyn?) back and front kicks off her toes. Other sister gets uncertain and not too graceful support in a semi-adagio with one of the men.

After the opener there was, in order, Emil Boreo, William Gaxton, Miss Patricola and Jack McLallen. And they all played well. It was light, smart, clever and diversified vaude.

Boreo refrained from using his audience song, possibly having been informed that Gregory Ratoff has been doing the same sort of thing for the local Publix swing-around. Gaxton's sketch, authored by Leon Errol, is packed with laughs, with a couple off color.

Miss Patricola in the last Parisian style gasp (forever immune to Hackett hints) was comfortably herself in reception, results and giggles. McLallen has one of the smartest hoke melanges on the boards.

For those who stay to see the picture it's Paramount's "Gun Smoke."

Land.

LOEW'S ORPHEUM

Bill here the first half below par, but had no difficulty making the grade. Good response for every act.

Moran and Wiser (New Acts) shoved off with a pleasant hat-throwing routine. Peggy English, songstress, deuced. Voice and the girl went fair. Sounds as though she's more suited to torch stuff, which she omits almost entirely, featuring ballads. "Just a Gigolo" doesn't fit. "Rudy Vallee Blues" sounded like a special.

"Information" (New Acts), built like a sketch but more of a monologue, so-so comedy turn. Earl La Vere, comic accordionist, with the help of a male singer and uke player, was liked. La Vere's patter is strongest at the beginning and slides toward the finish. Goes in for plenty Scotch gags. Included are straight and comedy instrumentation and warbling, with the assist doing the tonsil work.

Elizabeth Morgan and Co. fair dance flash. Two boys, teamed, highlight of art with some good hoofing and a neat souse dance. Miss Morgan features dances with her male partner, doing exhibition ballroom and a tango.

Par's "Skippy," feature. Near capacity Monday night.

86TH ST.

Only 32 minutes of vaude in the three acts on the current weekly layout with "Cimarron" the film. Picture's length of 124 minutes necessitated the vaude cut. Bad weather Saturday change day may have hurt biz but that three-act stuff looks too shallow to support this overtime booking of "Cim" properly. At least one more act and the bill would have been better rounded. Plenty of room in the house at the first show Saturday.

Of the three acts only two are standard. Without prior stage paving the vaude end looked fagged, although going over. [illegible] first turn, Hazel Manjean, four-girl troupe of aero dancers not sufficient lead [illegible] come-on for Don Zelaya, the piano player.

Conlin and Glass finaled in their usual hoke comedy and over with a couple of stooges for the "whoa" stuff instead of the stage crew.

Shan.

HIPPODROME

Biz immense at the big house Saturday afternoon, with the weather rainy and the picture "The Iron Man" (U). Nothing special in vaude names to attract, other than the billing of an eight-act show.

Charles Carrer opened the vaude. He's a juggler who shows that a southpaw can be just as quick on the one-hand stuff. He didn't overdo, which was in his favor. Crowell and Allan were second. They got nothing on their opening and seemed on the slide until Miss Crowell went into her tap dancing. This and the man's miniature piano specialty saved them. Act could stand reconstruction in the early section.

Frank and Warren Lassiter gave the show some needed speed with their comedy acrobatics and dancing. Their wrestling bit was an immediate laugh. Corking vaude pair.

Rassanna (New Acts) had a slow start and the act seemed to drag until she went aloft for her aerial work. Ross and Bennett picked up the comedy angle again and did well in spurts. Any time they hoked or roughed it the audience showed a decided preference.

An act that appeared made to order for the Hip was Don Azpiazu and his Havana Casino orchestra. The melodious rhythmic music was a relief from the usual slow syncopation.

Harry Burns and Co. had it easy with their Italian comedy hocus pocus. Burns and his wop style are a natural, although the comic is in need of a good finish. Burns keeps them laughing and then suddenly loses the comedy swing through the present weak finale.

Brenck's Golden Horse closed with Bela Dona directing the animal through his stage paces. Just few short minutes, but a pleasing sight as well as effective.

Mark.

RKO, L. A.

Los Angeles, May 1.

Unlike last week's show, when three of the four local acts were standard turns, all four of the locally booked quartet this week are strictly locals. Result is that its contrast with the regular RKO unit is very marked, showing up the four semi-pro turns for what they are.

Last week was an unusually happy blending of the eight acts which cannot be said for the current line-up.

Playing of the first four turns, Bob Orth Co., Dexter, Webb and Merrill; Lyons and Waterman, and the Sailor Comedy Four (New Acts) was like Woolworth to Cartier's as regards the regular unit, comprising A. Robins, the international "walking music store"; Grete Ardine and Johnny Tyrrell Co.; Johnny Berkes and Vesta Wallace, and Al Gordon's Comedy Canines. This unit, as a whole must rate on the RKO records as one of the circuit's crack combos.

Enthusiasm ran especially high for Robins' musical clowning and the Gordon dog turn. Latter was audibly voted the best act of its kind seen here and probably merits the extravagant local opinion. Gordon is a swell worker, handling the pooches in a free-and-easy manner. Turn actually is more comedy than canine, due solely to his clever chattering. No huzzah or hullaballo with the dogs; just a smooth, comedy sequence which almost stopped everything in the closing groove, similar to the memorable show-stopper this act was at the Palace, New York, in the ace spot.

Robins, with a wealth of new business and hokum, was next-to-shut, convulsing the natives with intricate props and ingenuous business.

Preceding was the Ardine-Tyrrell act with four people in support, male accompanist and femme trio, two of which are Gertrude and Helen Keeler, sister of Ruby, and not bad little tapsters on their own. One of the Keeler kids is over-inclined to avoirdupois.

Tyrrell is the mainstay of the act. He works like the proverbial Trojan and uncorks a fund of variety. Miss Ardine's stepping is okay as ever, with the rest along the same high calibre.

Johnny Berkes and Vesta Wallace work [illegible]. Some substitution, such as the biz with the axe instead of the shotgun, but the same general idea. Miss Wallace was Traben's former partner. As a copy act it means nothing to the customers out here, getting its quota of laffs although lacking the decisiveness of the original.

Secret of these shows out here has been their dash and snap. Eight acts in 71 minutes was last week's clock. Currently the octet of turns consume 80 minutes, considered sluggish in combo with two features and usual shorts.

Current bill costs $2,300, [illegible] including $779 worth of local turns. Naturally there must be quite a difference between the four for the three grand and the four for $700-800.

Apropos of this economical policy, the leveling of standards to approach an almost uniform mediocrity has been as much in general favor of the composite as it's uncomplimentary in the recounting. But it's no secret that the regular units look upon the coast weeks as a vacation. They've been called for sloughing their stuff time and again and both Cliff Work, the division head, and Bern Barnard, the local booker, have had occasion to bawl the acts for thinking it's a slumming party in this area.

Comics frankly express themselves opposed to airing any new gags or business around here. Probably dates back to those former Sunday nights at the local Orpheum when the studio gagmen were there with their pads and pencils copping the choicest niftlies. Even now the comedians feel that they're too close to film funnies to make it healthy for the longevity of their comedy material.

All this has had a neutralizing effect and helped toward a pretty good blend of the local and imported act material some weeks. Actually, the contrast should be as marked as its is this week.

Abel.

JEFFERSON

The Jeff is playing "Cimarron" (Radio), which should spell business, but at the Saturday matinee there was no call for the ropes. Perhaps the short vaude show, three acts due to length of talker, had something to do with it. The 14th street crowd that haunts this house is educated to seven and eight.

Show was good entertainment, the three acts consuming 45 minutes. Ruiz, of Ruiz and Bonita has the male honors this half, against 10 women.

Two girls in his act did a rumba with snaky movements and the mob went for them with all the trimmings. The girls have nice figures. Ruiz and Bonita are class dancers and have placed their act within colorful settings, well lighted. A pianist and a girl played a solo and sang a pop tune. The song should come out.

Callahan and Cook, two girl comics, tall and short, romped through some new and fresh sounding dialog during which they referred to Hollywood and men. They have a funny bit in tossing their clothes out of suitcases. Comedy dancing is not so strong, neither is the finish of tap and the big gal riding the back of her partner for an exit.

Jerry and her Baby Grands, composed of Geraldine Valliere, Janet Rowland, Florence Shewell and Vera Waterhouse, lately returned from a world tour, delivered on four white baby grand pianos. Combined with the talent were electrical and lighting effects, quite novel.

A slight confliction between the pit band and the Jerry act came through the pit boys playing for the overture some American composers' tunes, including Victor Herbert and Gershwin, which the piano act closed the show with also.

DRAKE, CHICAGO

Chicago, April 30.

Spotted on the far northwest side of town, in a well-populated neighborhood, with no immediate competition, this big 1,700-seat house should be perched on the happy side of show business. About its biggest threat is the Publix-B. & K. Gateway, some blocks to the north, which has circused itself in all the surrounding territory.

On the day caught the Drake was celebrating its first anniversary, dishing out for its celebrants a double feature show composed of "Father's Son" (WB) and "Men Call It Love" (Metro), and an excellent six-act stage show booked in by the Tommy Sacco office.

This is the second stage bill for this house, the first having been on New Year's Eve. On this occasion stage show illustrates the notion of many local showmen of keeping living talent as strictly a novelty. They feel that stage shows regularly used in such neighborhood spots are impracticable, and lose their drawing power over a length of time.

From one o'clock in the afternoon house played to a continuous inner and outer lobby holdout, besides lining the folks up on the sidewalk in the evening. In fact, so great was the demand for tickets that the house ran out of pasteboards and had to send around to the Admiral to borrow some of theirs. This on the first daylight saving Sunday of the year. This business is not due to the pictures, since neither of them have meant such sensational trade, at least locally. Neither is it accountable to the double feature angle, since this house has flopped even with triple features.

Flocks of kids in at 15c for the bargain show, with the adult trade strong at the 40c top. This is a neighborhood in which they wheel the kids to the theatre and line up the sidewalks with baby buggies. Inside the house the temperamental youngsters interrupt the show occasionally with saxophone-like intonations. But the home folks here don't mind that. It's all part of the neighborhood.

Ralph Williams' band headed this six-act neighborhood show. Williams is an NBC artist, and has been spotted at the Southmoor hotel all winter besides doing an occasional Sunday show for Sacco. Williams is zero as an m.c. but his band was satisfying. It's a small eight-piece group, with no outstanding distinction, and causes some surprise that NBC should pick it out for radio exploitation. Chick Thomas was the individual hit of the afternoon with his rookie routine. There's still the question of similarity between his act and Johnny Burke's, but Thomas has a copyright letter to show. Material is a cinch for laughs anywhere.

Daltons made good with their adagio work and their acrobatic posing. Jonton Sisters look great and came through with a singing and dancing routine that was meat for this audience. Bonita Frede is a blues warbler who goes boop-boop-a-doop for the encore. Five Sons of Alabama are evidently an amalgamation of a trio and a double, both colored. The trio sings and the double dances, and everybody's happy, including the tariff payers. It was a good and sound stage show, set to please.

Stage shows like this will make good and increase in popularity. After the demonstration of the ability of stage shows to bring 'em in away from the radio and the auto, it's set that this house will go more into the human idea.

CAPITOL, MONTREAL

(Continued from page 45)

double feature town, and the natives want plenty for their money.

Since the inception of the double feature program the Capitol has not had a losing week. The house, it is estimated, is netting $5,000 a week profit, after all charges, including the heavy home office charges which are included as part of the nut. And that, for a white elephant which was losing $5,000 or more weekly may be called a terrific jump in the right direction.

This week the Capitol has "A Connecticut Yankee in King Arthur's Court" (Fox) and "Don't Bet on Women" (Fox). House now has Gene Curtis, from New England, as manager.

ROXY, N. Y.

New York, May 1.

Good stage show this week. Surefire and fast entertainment while the projection machines are resting is enough to send them out of the theatre pleased. "Three Girls Lost" (Fox) is the picture.

Two presentation items lavish production totaling a running time of 46 minutes. This left room for a Mickey Mouse cartoon plus the customary newsreel.

No separate overture with Erno Rapee's mob right into "Symphony of Spring," the first stage unit and opening the show. Orchestra platform slips down for the first scene on the stage, a mixed chorus and some dancing, coming up again for more selections while the stage is being set for an ensuing scene, Patricia Bowmen and the ballet corps. Very good.

Third item in this sequence was the Roxyettes. A rainbow effect probably used here before.

Paul and Nino Ghezzi, called Les Ghezzis in vaude, were surefire, spotted next to closing in the second presentation, "Floating Fiesta."

Scene is the deck of a battleship, allowing plenty of room for dress and a shoating, flag-waving finale.

The Roxyettes work as sailors and the ballet corps as Spanish dancers. Captain Dohn opens juggling cannon-balls, gives way to Viola Philo, prima, and then the Rimacs over great in a fast series of dances, singles and doubles. Staging and lighting throughout unusually good.

Business at the second deluxe show Friday night a bit light.

Char.

ORIENTAL, CHICAGO

Chicago, May 1.

It's a Herschel Henlere dominated show this week. After a four-week spotting at the Chicago as conductor of the symphonic combination, Henlere steps back into his old eccentric pianist act and gives the current Paul Oscard exhibit a load of talent for laugh-getting.

Production itself nicely balanced with the label "Going to Town," for no relative reason at all slapped on it.

Show's opening brought on the Kyle mixed dancing troupe of six boys and six girls, to snap through a smartly conceived novelty number. Rogers and Wynne, standard tap dancing team, masqueraded as father and mother of younger hoofers scored best with tapping.

Walter Powell and his trombone clowning held them diverted for a few minutes with m. c. stepping in to play the straight on some mildly funny comedy. Better framed was the band's ensuing burlesque on the quartet from "Rigoletto."

Entrance, next, of Henlere in his goofy getup for his comedy inning at the piano. However, act could stand much cutting on the playing end.

During second half of the Oscard unit Henlere introduced his toy animal band, but the raggedness of the finale staging served to crimp its anticipated results.

"Kick In" (Clara Bow) on the screen.

MILLION DOLLAR, L.A.

Los Angeles, April 30.

Advertising six acts of vaude started with seven at the morning show but dwindled to five for the first evening show. Canning acts the opening day seems to be a general rule, theory being that if they don't go over they can easily be replaced by others.

As a whole the five-act bill was better than average for the house. Topping was a holdover from last week, Owen Fallon and his band of nine. Fallon's is a local combo until recently playing at the Cinderella roof, dance hall.

Band went over well and was forced to two encores, due chiefly to individual and group numbers by the band members.

Fallon learned to twiddle his stove pipe like Ted Lewis since last week. He sang a couple from that band leader's repertory, but Fallon is no Lewis, not even a good imitation.

Show was wrapped up by the Wranglers, cowboy quartet. Out here they go heavy for this sort of stuff over the radio. It's a kind of home pride affair. Boys sang three dirge-like numbers which scored.

Connie and Natalie, lookers in tap and toe stepping, put on an exceptionally classy performance. Paul Gordon, trick cyclist (at the RKO a fortnight ago) opened, and Kelly and Rowe, mixed team, were third with songs and chatter. Not so hot.

Feature, "Reaching for the Moon," plus a two-reel comedy and Paramount news.

House budgets $800 for the six acts average. RKO is spending over $700 for four acts, with seven and one-half weeks possible.

Meikeljohn & Dunn books the Million Dollar; RKO books direct through Bern Bernard.

CROWN, CHICAGO

Chicago, April 29.

That the local theatre owners are on the hunt for possible box-office boosters is demonstrated by the number of showmen who took the night off to see how this theatre got started with its stage talent idea by way of bathing beauty contest. Essaness theatres were represented by two execs and its publicity director, while Lou Reinheimer was present for the Midwest Booking circuit, besides a number of indie exhibs. That the theatre operators are thinking seriously of flesh is proved by the increasing number of exhibitors catching the showing nights at the Englewood.

What these men saw in the way of business at this theatre indicates that live talent is the old idea now again become new. Lobby hold outs 40 minutes before the beauts went into their strut.

Proves that the beaut contest is still oke as a novelty at least. Whether the contest idea of this sort can hold up more than five or six weeks is doubtful. Beaut parades have no intrinsic entertainment value; they are freak or novelty.

Al Bachman, manager of the theatre, has met the Welboldt department stores half-way, getting a full set of beach pajamas for a credit line in the trailers. Welboldt's showing poor judgment in delivering such cheap looking outfits; on sight value alone they're reverse ads. Other tie-ups include a "stage training course" to the winner of the contest, free face powder to all women patrons, and free photos to six winners in an audience lottery.

Whether lotteries and free powder, china or radios, come under the heading of a good show is still a question with many exhibitors.

Billy Weinberg has lined up 11 contestants and a femme accordion player. About six of these girls are Weinberg booked; the rest were obviously from behind the notions counter. Audience picked the winners by applause, which meant yelling, honking of auto horns and gallery comedy. For the summer doldrums the bathing idea may be an occasional h. o. hypodermic. It at least gives the audience a chance to look at lighted bulbs in the foots and a bit of life on the stage.

"Reducing" (M-G) and "Royal Family" (Par) were the screen aids to the entertainment.

NEW ACTS

Loomis Twins.

Morris and Campbell in "Apples," with Phil Silvers.

Los Torres and Co. (6), Spanish dance act.

Margaret Schilling.

Handers and Millis Revue.

Five Juggling Aces.

Three Stepping Kings.

Dave Ferguson and Co.

Irwin and Ditson.

Sales and Lewis.

Jack Allen's Banjoliers (11).

"Trip Around the World" (12).

Ralph Fielder and Co.

Hayden and [illegible] Revue.

Lucky Roberts, colored composer; Society Entertainers (band), Dewey Brown, Lena Sanford Roberts, Grace Smith, Lucky Seven Trio, Hartwell Cooke and George Cooper (28).

Variety Bills

NEXT WEEK (MAY 9)
THIS WEEK (MAY 2)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (9)
Harriett Hoctor
Hal Sherman
C Jackson & Durn'
Charles King
(Others to fill)
(2)
Deno & Rochelle
Sergu Flash
Ingenues
Peter Higgins
Ed Wynn
Buster West
Rosita Duncan
Chester
1st half (9-12)
M Berle Co
Ted & A Waldman
Enos Frazere
2nd half (13-15)
Lee Twins
Ann Codee
(Two to fill)
2nd half (6-8)
W Delaney
Robinson & DeWitt
Don Galvin
Coliseum
1st half (9-12)
Carl Shaw
M Schilling
Chas Ahern
(Two to fill)
2nd half (13-15)
Vic Oliver
Dodge Twins
Sammy Cohen
(Two to fill)
(2)
The Christensens
Annie Judy & Zeke
Seed & Austin
86th St.
1st half (9-12)
Blanche Sweet Co
Nick Long Co
(Three to fill)
2nd half (13-15)
Ledova
Henry Bergman
Keller Sis & Lynch
(One to fill)
(2)
Mangean Girls
Zelaya
Conlin & Glass
Fordham
1st half (9-12)
Victor Moore
Honey Boys
(Three to fill)
2nd half (13-15)
Walter Walters
James Barton
(Three to fill)
(2)
Enos Frazere
Morris & Campbell
The Little Revue
Franklin
1st half (9-12)
Joe Mendi
2 Rozellas
F La Vue Co
3 Rio Bros
Burns & Kaye
Lovejoy Dancers
2nd half (13-15)
Deltoe & Hudson
Green & Ross
F D'Armora
Adler & Bradford
Milo
Pillard & Hillard
(2)
Tinova Baikoff Co
Packer & Hall
Kramer & Boyle
Hippodrome (9)
Bentell & Gould
Calligary Bros
Ada Brown
Ferry Corway
Sue Russell Co
Oliva
Herb Williams Co
Yong Kam Tr
(2)
Chas Carrer
Crowell & Allen
Lassiter Bros
Rasania
Don Azpiazu Bd
Harry Burns Co
Brooks & P Donna
Ross & Bennett
Jefferson
1st half (9-12)
4 Robeys
Madeline Patrice
Chas Wilson
Jack Donnelly Co
Marks & Morton
Walter Walters
Milo
Don Azpiazu Bd
2nd half (13-15)
Van Horn & Inez
Miller & Keller
Drug Store C'boys
Mae Usher
Nord & Jeannie
Pettie Rev
Zelaya
Van DeVelde
(2)
Ruiz & Bonita
Callahan & Cook
Jerry & B Grands

Royal
1st half (9-12)
DuFor & Faust
Ross & Davis
Jos Howard
Zelaya
Doc Baker Co
2nd half (13-15)
Cannon & Perez
Farfariello
Chain & Hooper
Joie & J Walton
Sam Hearn
G Thomas Circus
(2)
Vogues of 1931
Buddy Walker
Parks & Morton
BROOKLYN, N. Y.
Albee (9)
Lassiter Bros
Harry Burns
Ingenues
(One to fill)
(2)
Lazeed Arabs
Byrnes & Kaye
B Bennett Co
Milton Berle
Milton Berle Co
Flushing
1st half (9-12)
Jim McDonald
Ledova
Rosita Duncan
(Two to fill)
2nd half (13-15)
Victor Moore
M Schilling
Chas Ahern Tr
(Two to fill)
(2)
Daro & Costa Rev
Bobby Folsom
Hal Sherman
Kenmore
1st half (9-12)
Pat Rooney & Jr
Lois Torres Co
(Two to fill)
2nd half (13-15)
Ted & Al Waldman
Peter Higgins
(Two to fill)
(2)
Ann Codee
Jack North
Lee Twins
Madison
1st half (9-12)
Lee Twins
Ann Codee
(Two to fill)
2nd half (13-15)
Don Azpiazu Bd
Enos Frazere
Ray & Harrison
(One to fill)
(2)
Lewis & Alteo
Martha Raye
Ben Blue
Kingdom for Sale
AKRON, OHIO
Palace (9)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
(2)
8 Ft of Rhythm
Furman S'y & Jno
Peplio
Puck & White
ALBANY, N. Y.
Keith's
1st half (9-12)
France & LaPelle
Maldie & Ray
Eddie White
Drug Store C'boys
2nd half (13-15)
Reynolds & White
Callahan & Cook
Leavitt & L'kwood
2nd half (6-8)
Davis & Glass
6 Hot Shots
Mae Usher
F Ardath Co
ATLANTA, GA.
Keith's (9)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(2)
Wilfred DuBois
Lubin Larry & An'
[illegible] Rev
Hal Jerome
BOSTON, MASS.
Keith's (9)
Victoria & Lorenz
Morgan & Stone
Cass & Lehn Co
Dr Rockwell
The Merediths
(2)
Bud & F Craig
Kirby & Duval
Blanche Sweet
Violet Carlson
Signor Friscoe Bd
BUFFALO, N. Y.
Hippodrome (9)
McDonald 3
Billy Glason
Gus Edwards Co
(2)
Lamont 4
Senna & Dean

MARK LEDDY
SEZ
WALTER POWELL
IS ORIGINAL
Now ORIENTAL, Chicago, Ill.

RHYTHM RICHLY
Blended with Comedy and there you have
JACK POWELL
Dir.: LEDDY & SMITH

Wilton & Weber
Count Bernivici
CEDAR RPDS, IA.
Keith's
1st half (9-12)
Phyllis Rae & 8
Gracie Barrie
Stone & Lee
2nd half (13-15)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
2nd half (6-8)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
CHICAGO, ILL.
Palace (9)
Aussie & Czech
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
(2)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLellan & Sarah
CINCINNATI, O.
Keith's (9)
Elton Rich Co
Ward & Van
Joe Besser Co
Harry Richman
(2)
Aussie & Czech
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
CLEVELAND, O.
Palace (9)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLallen & Sarah
(2)
Roye & Maye
Wm & Joe Mandell
Roxy's Gang
Sylvia Clark
Kay Kyser
105th St. (9)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
DALLAS, TEXAS
Keith's (9)
Brad' C'am, VanA'
Ashley Paige
Clifford & Marion
Melody Parade
(2)
Falls Reading & B'
M'sh'l Montgomery
Wilton Sis
Johnny Burke
DAVENPORT, IA.
Orpheum
1st half (9-12)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (13-15)
Phyllis Rae 8
Gracie Barrie
Stone & Leo
2nd half (6-8)
3 Rhythm Girls
Frances & Wally
Bumby Gang
DES MOINES, IA.
Orpheum
1st half (9-12)
Geo Libby Co
O'Brien & Hewett
Joe Marks & Co
2nd half (13-15)
Tommy Evans Co
Mellino & Davis
J Herbert's Rev
2nd half (6-8)
Phyllis Rae 8
Gracie Barrie
Stone & Leo
FT. WORTH, TEX.
Keith's (9)
Olympia P' Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
(2)
Brad' C'am, VanA'
Ashley Paige
Clifford & Marion
Melody Parade
HOUSTON, TEXAS
Keith's (9)
C Blossom & June
Bobby May
Yorke & King
(2)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Jr
IND'APOLIS, IND.
Lyric (9)
Forum Boys
Flo Lewis
Jack Usher Co
Bob Robison
Colleano Fam
(2)
Chappelle & C'lton
Geraldine & Joe
Milton Byron Co
Radio Texans
Dick Henderson
Art Henry Co
KANSAS CY., MO.
Keith's (9)
N Arnaut & Bros
F & Jean Hubert
Tom & R Romaine
Georgie Price
(2)
Gilbert Bros
Jean Boydell
Phil Harris
Art Frank Co
LINCOLN, NEB.
Stuart (9)
Bumby Gang
Francis & Wally
(2)
Whitey & Ed Ford
N Lockford Co
LOS A'G'L'S, CAL.
Keith's (9)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Berry & Whitledge
(2)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
LOUISVILLE, KY.
Keith's (9)
Chappelle & C'lton
3 Shades of Brown
Mary Haynes
H Timberg Co

(9)
F D'Amoro
Bob Robison
H Bergman Co
Flo Lewis
Ward & Van
Stanley Twins
MADISON, WIS.
Orpheum
1st half (9-12)
Cleton & Bailey
Jack & K Spangler
2nd half (13-15)
Saul Freed 4
Bob Albright
2nd half (6-8)
H Delmar's Rev
MEMPHIS, TENN.
Orpheum (9)
Large & Morgner
Fabor & Wales
Lane Osborn & Co
Chamberlin & H'es
(2)
J & B Cavanaugh
Yorke & Johnson
Marty May Rev
MILWAUK'E, WIS.
Riverside (9)
Day in the Alps
Barbarina & Pal
Mack & Stanton
Kafka Stan' & May
Harry F Welch
Vanessi
Burns & Kissen
Tommy McAuliffe
(2)
Chas Riley
Dawn Sis
Lewis & Blake
D Bush & Bd
Wilson Kep'l & B'
El Cleve
Wm Edmunds Co
Ray Samuels
MIN'POLIS, MINN.
Keith's (9)
Wilson Kep'le & B'
El Cleve
Wm Edmunds Co
Rae Samuels
(2)
Robbins 3
Nash & Fately
Olsen & Johnson
NASHV'LE, TENN.
Keith's (9)
J & D Cavanaugh
Yerke & Johnson
Marty May Rev
(2)
3 Shades of Brown
Jack Usher Co
Mary Haynes
Colleano Fam
NEWARK, N. J.
Keith's (9)
Mangean Girls
Violet Carlson
Ringers
(Two to fill)
(2)
Ford & Price
Roy Rogers
Charles Withers
Roscoe Ails & W'te
Riddell & Donigan
N. ORLEANS, LA.
Keith's (9)
Agemos
Irving Edwards Co
(Two to fill)
(2)
McCann Sis
Les Gellis
Gloria Foy
Lange & Haley
OAKLAND, CAL.
Orpheum (9)
The Tanzolas
Foster, Fagan & C'
Edgar Bergen
Ken Murray Co
(2)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Berry & W'tledge
OKLA. CY., OKLA.
Liberty (9)
Kikutas Japs
Millard & Marlin
N Gallo & P Tisca
Joe Browning
(2)
Olympia Prizes
Murray & Allen
Jane & Kath Leo
Al K Hall
OMAHA, NEB.
Orpheum (9)
Bert Nagle Co
DeVito & Denny
Joseph Regan
4 Ortons
(2)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Geo Price
G Thalero Gang
Lee Sarchie
Mack & Stanton
Hubert Dyer Co
PATERSON, N. J.
Keith's
1st half (9-12)
Kirby & Duval
Rin Tin Tin
Pillard & Hillard
2nd half (13-15)
Worthy & Timpson
F DeVoe Co
A & M Havel
Roy Sedley Co
Harry Kahne
2nd half (6-8)
Goody, O' & Smith
Renard & West
Chas King Co
Eddie Pardo Co
Nick Long Jr Co
PORTLAND, ORE.
Orpheum (9)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
The Two Zaros
3 Jays
McCormick & W'ce
3 Phantoms
(2)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'
Home Folks
Tyler & St Claire
Mantell's Man'kins
E Mason & Sonny
3 Silvers
ROCHESTER, N.Y.
Keith's (9)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(2)
Zelda Bros
Frank Conville
Carrying On

Burns & Allen
ROCKFORD, ILL.
Palace (9)
H Delmar's Rev
Carleton & Ballew
Jack & K Spangler
(2)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
S'LT LAKE, UTAH
Orpheum (9)
Audrey Wycoff
Galli Rini & Sis
Billy Kelly Co
3 Swifts
(2)
Bert Nagle Co
DeVito & Denny
Josephy Regan
4 Ortons
SAN A'TON', TEX.
Keith's (9)
Falls, Read' & B'ce
M'sh'l Montgomery
Wilton Sis
Johnny Burke
(2)
C Blossom & June
Bobby May
Yorke & King
SAN FR'SCO, CAL.
Golden Gate (9)
Honor Romaine
Major Sharp & M'r
Joe May & Dotty
Dave Apollon
(2)
The Tanzolas
Foster Fagan & C'
Edgar Bergen
Ken Murray Co
Mari O'Sweeney
Jellybean Johnson
Bert & H Shutelle
Hollywood Boufey's
SEATTLE, WASH.
New Orpheum (9)
The DeToregos
Sidney Page
Aunt Jemima
Joe & Pete Michon
(2)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
SIOUX CITY, IA.
Keith's
1st half (9-12)
Gus Thalero Gang
Hubert Dyer Co
Tommy Evans Co
Mellino & Davis
Joe Herbert's Rev
SO. BEND, IND.
Palace
1st half (9-12)
Saul Freed 4
Bob Albright Co
2nd half (13-15)
Roye & Maye Rev
Fortinello & Cir'lo
Art Henry Co
2nd half (6-8)
Carleton & Ballew
Jack & K Spangler
ST. LOUIS, MO.
Keith's (9)
Gilbert Bros
Joan Boydell
Harris & Van
Art Frank Co
(2)
5 Jewels
Roxy LaRocca
W & G Ahearn
Ann Seymour
Diamond Boys
ST. PAUL, MINN.
Orpheum (9)
Robbins 3
Nash & Fately
Olsen & Johnson
(2)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
SYRACUSE, N. Y.
Keith's (9)
Lewis & Altee
Martha Ray

Ben Blue
Kingdom for Sale
(2)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
TACOMA, WASH.
Keith's (9)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
(2)
Paul Kirkland
Kennedy Sis
Joe Termini
White & Morton
2 Zaros
3 Jays
McCormick & W'ce
3 Phantoms
TOLEDO, OHIO
Keith's (9)
8 Ft of Rhythm
Furman S'key, J'no
Peplio
Puck & White
(2)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
Barbarino & Pal
Nixon & Sons
Cropley & Violet
Tommy McAuliffe
TORONTO, CAN.
Hippodrome (9)
Lamont 4
Senna & Dean
Wilton & Weber
Count Bernivici
(2)
Crystal 3
Worthy & Timpson
Sammy Cohen
Frances White
Leavitt & L'kwood
VANCOUVER, B.C.
Keith's (9)
Gaudsmith Bros
Venita Gould
Bobby Pinkus
Jack Sidney Co
(2)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros
WINNIPEG, CAN.
Capitol (9)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(2)
Betty Jane Cooper
Lathrop Bros
Medley & Dupree
Cardini
Chas Foy Co
YONKERS, N. Y.
Keith's
1st half (9-12)
Van Horn & Inez
Rudell & Donegan
Lucky Roberts Co
Nord & Jeanie
Pettie Rev
2nd half (13-15)
Nelson's Catland
Don Galvin
Nate Busby Co
R Carroll's Rev
(2)
Chinese Collegians
YOUNGSTOWN, O.
Keith's (9)
Lang Bros Co
Dick Henderson
Roxy's Gang
Sylvia Clark
Wm & Joe Mandell
(2)
McDonald 3
3 Rhythm Dancers
Billy Glason
Gus Edwards Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Runaway 4; Joe Schrode

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Loew

NEW YORK CITY
Boulevard
1st half (9-12)
Doris Burton Co
Don Galvin
Albertina Rasch Co
(Two to fill)
BROOKLYN, N. Y.
Gates Ave.
1st half (9-12)
Irving's Flappers
Morris & Evans
Vercell Sis
2d half (13-15)
Ford & Price
Peggy English Co
LaMarr & Boyce
Herbert Fay Co
Lee Lee Lee & Lee
National
1st half (9-12)
Billy Morell 4
Hector & Pals
Joyner & Foster
Tracey & Hay Co
(One to fill)
2d half (13-15)
Hamlers & Millis
Cookie Bowers
Young China
(Two to fill)
Orpheum
1st half (9-12)
Maxine & Bobby
Johnny Barry Co
Corinne Tilton
Signor Friscoe Co
(One to fill)
2d half (13-15)
Eno Tr
Bernard & Henri
Napoli Morton Co
Joe Darcey Co
Vercell Sis Co
Paradise (9)
Irving Aaronson Co
State (9)
J & M Mason
Nina M McKinney
Jay C Flippen Co
Moran & Wiser
Thompson & Kemp
Cookie Bowers
Earle Faber Co
Eliz Morgan Co
2d half (13-15)
Doris Girton Co
Joe Pope Jones
Emily Darrell
Eddie Pardo Co
Buster Shaver Rev
46th St.
1st half (9-12)
McDonald & F
Peggy English Co
LaMarr & Boyce
Joe Darcey Co
Young China
2d half (13-15)
Hamilton Sis & F
Earle Faber Co
Alexand'r & Santos
(Two to fill)
Metropolitan (9)
Seabury & Girls
Caelta Co
[illegible] Pullman Car
Stan Kavanaugh
F & M Britton Co
Pitkin
1st half (9-12)
Kanazawa Tr
Yates & Lawley
A & M Havel
Dave Vine
Southern Dialetics
2d half (13-15)
Texas Guinan Gang
Valencia (9)
Parisian Red H'ds
Hilton & Almy
H Girard's Ens
Bee Starr
Tiffany 2
ASTORIA, L. I.
Triboro
1st half (9-12)
Ben Dova Co
Harris & Frankie
Dave Harris Co
Harry Rose
Kitchen Pirates
2d half (13-15)
Eadie Sis
O'Neil & Manners
Rooney & Pat 3d
Kanazawa Tr
(One to fill)
BALTIMORE, MD.
Loew's (9)
5 Gobs
Borah Minnevitch
BAY RIDGE, L. I.
Loew's
1st half (9-12)
Lee Leo Lee & Lee
Eddie Pardo Co
Philco Harmonists
(Two to fill)
2d half (13-15)
Moran & Wiser
Cook Sis
Jack Merlin
Morris & Evans
Eliz Morgan Co
BOSTON, MASS.
Loew's (9)
Stanley Bros & A
Al Abbott
John Barton Co
Jans & Whalen
Bosch Radio Bd
BUFFALO, N. Y.
Loew's (9)
White Mauss
Maxine Lewis
Lewis & Ames
Americue & N'ville
Runaway 4
CLEVELAND, O.
Granada (9)
Castleton M & O
Cecil Graham
4 Kemmys
COLUMBUS, O.
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Fay
J'RS'Y CITY, N. J.
Loew's (9)
Dolores Eddy & D
Mitchell & Durant
Louis Harrison
Sylvia Nelson
MONTREAL, CAN.
Loew's (9)
Luster Bros
Allen & Wilson
Eileen Dougal Co
Harmon & Sands
O'Donnell & Blair
NEWARK, N. J.
Loew's (9)
A & G Falls
Edith Bow Co
Bert Gordon Co
Living Jewels
P'L'S'D'S P'K, N.J.
Loew's (9)
George Everett
Muzzola 3
Mariell Bros
Diaz & Powers
PITTSBURGH, PA.
Loew's (9)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Hite Kenny & C
ROCH'ST'R, N. Y.
Loew's (9)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
SYRACUSE, N. Y.
Loew's (9)
Jack Benny
Mario Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
W'SHINGT'N, D.C.
Palace (9)
Cabs Bros
Chris Charlton
Sol Gould Co
Kay Hamlin & K
(One to fill)
YONKERS, N. Y.
Loew's
1st half (9-12)
R Olsen & Girls
Jack Merlin
Crane & Earle
Purple East
(One to fill)
2d half (13-15)
Dare & Yates
Tracey & Hay Co
Corinne Tilton
Harris & Frankie
Dave Harris Co

SIDNEY PAGE
MAY 8
SEATTLE, WASH.
Personal Dir. O. L. OZ

Picture Theatres

NEW YORK CITY
Capitol (1)
"Bag of Blues"
Irving Aaronson
Stanley & Sax
Christine Mason
Hale Ens
"Secret Six"
Paramount (1)
"Contrasts"
Shaw & Lee
Charlie Davis Co
Rome & Dunn
Ray Ellis & La Rue
Goss & Burrows
Sanford & Martin
"Ladies' Man"
Roxy (1)
"Floating Fiesta"
P & N Ghezzi
Viola Philo
The Rimacs
Captain Dunn
"3 Girls Lost"
CHICAGO, ILL.
Chicago (8)
"Imagine My Em'"
J & D O'Gorman
Sammy Krevoff
Al Lutell
Babe Kane
Hines Girls
"Daybreak"
(1)
'Vagabond Trails'
Kuznetsoff Tr
Christy & Nelson
Miachua
3 R's
Marjorie McConig'l
Paradise (8)
'Stop Look Listen'
Al Kvale Bd
Fred Keating
Joseph Griffin
Hall & Herman
Lambert Ballet
"City Lights"
Tivoli (8)
"Revue, Russe"
Gregory Ratoff
L & F Herkhoff
Stetson
Herkhoff Girls
"City Lights"
Uptown (8)
"Goin' to Town"
Mark Fisher Bd
Herschel Henlere
Walter Powell
Rogers & Wynn
Tyle Boys & Girls
"City Lights"
BOSTON, MASS.
Metropolitan (8)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
4 Michel Girls
Buddy Howe
Bernice Stone
(1)
"Paradise Isle"
Buck & Bubbles
Robins & Hood
Haines 2
Evans Bines Tr
BROOKLYN, N. Y.
Paramount (8)
Buddy Rogers U
(1)
'Hot from Harlem'
Bill Robinson
Cab Calloway Orch
Ada Ward
Alma Smith
Julia Mason
Butler Dandridge
BUFFALO, N. Y.
Hippodrome (1)
Count Berni Vici
14 Symphonic Girls
Wilton & Weber
Senna & Dean
A & S Lamont
"The Prodigal"
Shea's (8)
'Down Came McG'
(1)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburn's Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
CLEVELAND, O.
State (1)
Ted Lewis Co
Eleanor Brooks
Bachelor 4
Chas Whittier
Maurice & Nova
'It's a Wise Child'
DETROIT, MICH.
Fisher (1)
'So This Is Spring'
Bill Nolan
Wayburn Co
"Stepping Out"
Fox (1)
"Love Letters"
Ruth Etting
Jerry Coe
Nelson & Wright
Jeanne Duvereaux
French's Girls
Reynolds & Stencel
Phil Lampkin
Mastbaum (8)
"Westward Ho"
Riley's Sun Geo.
Queen Queen & Q'n
Calif. Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(1)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sunny
Larry Adler
Dorothy South
Bourman Co.

IND'POLIS, IND.
Indiana (8)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Co
(1)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
J'RS'Y CITY, N. J.
Stanley (8)
"Sweethearts"
(1)
'Wing'g W'y H'me'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Read Co
MIN'POLIS, MINN.
Minnesota (8)
"Vagabond Trails"
Kuznetsoff Tr
Christy & Nelson
Miachua
3 R's
Marj'rie McConigal
(1)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
NEWARK, N. J.
Branford (8)
"Parlor Sports"
Lulu McConnell
Charles Davis
Fields Smith & F
Raymond Baird
Berke Girls
(1)
'Wing'g W'y H'me'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Read Co
NEW HAVEN, CT.
Paramount (8)
'Venet'n Seren'ders'
Rayes & Speck
Bobby Gilbert
Therrien Henry
5 Yellow Jackets
Zita Rosso
Markert Co
(1)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
4 Michel Girls
Buddy Howe
Bernice Stone
PHILADELPHIA
Earle (1)
Tis Torres Co
Eddie Miller
Hunter & Percival
Vernon Rathburn
Eddie White
M & A Skelly
P Rooney & Pat Jr
Meehan's Canines
"Sin Ship"
Mastbaum (8)
'Wing'g W'y H'me'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Read Co
(1)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Tr
PITTSBURGH, PA.
Enright (1)
Brian McDonald
Joe Penner
Peggy Bernier
"The Millionaire"
Penn (1)
"On Your Toes"
Bert Frohman
Wilbur Hall
Vivian Faye
D & E Barstow
Bert Faye
"Shipmates"
Stanley (8)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburn's Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
(1)
"Westward Ho"
Riley's Sun Geo
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
ST. LOUIS, MO.
Ambassador (8)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co.
(1)
"Imagine My Em'"
D & J O'Gorman
Stanley Bros
Alfred Latell
TORONTO, CAN.
Imperial (8)
"Horace Heidt Co"
(1)
"Down Came McG"

EDDIE STANLEY
Still M.C'ing
Next-to-Closing
" Getting Laughs
" Working

Fanchon & Marco

NEW YORK CITY
Academy
1st half (8-11)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
Audubon
2d half (12-14)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Ens
ATLANTA, GA.
Fox (8)
"Espanola" I
J & H Gr'f'th
Harry Vernon
Maya & Caruso
Mae Packer
Abbey Green
Sunkist Ens
BRIDGEP'RT, CT.
Fox-Poli (8)
"Hey Hot" I
Blumb'rg's Al'sk'ns
3 LaGrohs
Heras & Wallace
Helen MacFarland
Sunkist Ens
BROOKLYN, N. Y.
Fox (8)
"Topical Tunes" I
Coscia & Verillo
Alexander Sis
Niles Marsh
B & E Ditroff
Carroll & Thomas
Sunkist Ens
DETROIT, MICH.
Fox (8)
"Golden West" I
H & D Hutchins
Hee Ho Gray Co
Chief Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
FRESNO, CALIF.
Wilson
1st half (7-9)
"Great Raymond"
Bernie V & W
Sunkist Beauties
HARTFORD, CT.
Capitol (8)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
H'LYW'D, CALIF.
Pantages (7)
"N S E W"
Waldron & Harr'tt
Glen Dale
Elvira Tanzi
Sunkist Ens
HOUSTON, TEX.
Loew's (8)
"Hall Follies" I
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ranaa & Virginia
Roy Loomis Ens
JOLIET, ILL.
Rialto (8)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
Gaynor & Byron
MEMPHIS, TENN.
Loew's State (8)
"Seasons" I
Frank Melino Co
Eddie Eufor
Ada Broadbent
Russell & Marconi
Mack Bissel Co
MILW'KEE, WIS.
Wisconsin (8)
"Moroccan" I
Hadji Ali
Gaylenne
Hassan's Co
James Gaylord
Sherry Louise

Gayl Bort & Daro
Ferdna
Eva Nightingale
Sunkist Ens
NEW HAVEN, CT.
Palace (8)
'Vaudeville Echoes'
R "Uke" Henshaw
Allison Tr.
4 O'Connors
E & J Rooney
Doreen Rae
N. ORLEANS, LA.
Loew's State (8)
"Enchantment" I
Jue Fong
3 Mayakos
Sensational Togo
Jack Lester
Samaiel Co
Sunkist Ens
N'G'RA F'LS, N. Y.
Fox Strand (8)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Co
George Ward
Reynolds & Stencel
Sunkist Co
OAKLAND, CAL.
Oakland (7)
"Russian Art"
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Or
Gabriel Sololuhin
Russian Ens
Eddie Kuhn
Vasil Vania
PHILADELPHIA
Fox (8)
'Society Circus' I
Harris 2
Max Gang
Betty Arena & 3
Rose Marie Carter
Woolling's Hall Pig
Sunkist Beauties
PORTLAND, ORE.
Paramount (8)
"Olympic Games"
Paul Remos
Hal Haig
Francis
Sunkist Ens
SAN DIEGO, CAL.
Fox (7)
"Sketches" I
Allan & Canfield
Angela Andes & S
Lamb'rt'es Ed'w'rds
Royal Cascognes
Sunkist Ens
S'N F'RISCO, CAL.
Warfield (7)
"Varieties" I
Norman Thomas 5
Flying Flemings
Baker Dove & A
SAN JOSE, CAL.
California
2d half (10-13)
"Great Raymond"
Bernie V & W
Sunkist Beauties
SEATTLE, WASH.
Paramount (8)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Tools Novello
Helen Petch
Christie & Daley
Louise & Clyde
Sunkist Ens
SP'GF'LD, MASS.
Fox Poli (8)
"African" I
E & M Beck
Prosper & Maret
F Cester & [illegible]
Foster & [illegible]
3 Brown Buddies
Cherie & Twins
Sunkist Ens
ST. LOUIS, MO.
Fox (8)
"Salonettes" I
Radcliffe & Rod
Aerials Bartletts
Robert Cloy
Ward & Pickle
Lea & Stuart
Steve Moroni
Sunkist Beauties

(Continued on page 70)

SULLY and THOMAS
HEADLINING Fanchon & Marco's "VARIETIES" IDEA

JUST COMPLETED
(2) SEASONS (2)
WITH EARL CARROLL'S
"SKETCH BOOK"
GRACE DU FAYE
Dir.: LEDDY & SMITH

The Actor's Ma

By Joe Laurie, Jr.

"Come on Jimmy it's time to get up, I thought you told me last night that you wanted to get up early this morning?"

"I said early, but I didn't say in the middle of the night!"

"Middle of the night? Why it's after eleven o'clock."

"Oh ma, there ain't no use of me getting up so early, there ain't anybody in the booking offices before one o'clock."

"By the time you have your breakfast, wash and shave it will be time to get downtown. I can't imagine anyone getting down to their office at one o'clock."

"Well you see Mom our business don't start until the afternoon."

"I used to get your poor father up every morning at six and he was out of the house at seven. I don't know where you ever got that habit of sleeping late from, I think you're just naturally lazy, son."

"Oh Mom I'm not lazy. I tell you I try to get a job but things are slow right now in the show business."

"Now don't go trying to fool your mother. I read the papers. I see where the Shuberts and the Erlangers are putting on a lot of shows, why can't you get in one of those?"

"I'm in vaudeville, Ma. They're not using as many acts as they used to, and only the great acts work."

"I saw a vaudeville show the other night and there were no great acts there. Your act is better

(Continued on page 54)

CHICAGO'S JOB FOR 1ST CLASS WIRE WALKER!

Chicago, May 5.

Chicago is looking for a high-wire walker for its celebration next week. Wants a walker to take a wire route across the high buildings. So far none is available.

Last high walker in town was Jack Terry, killed some months ago when he jumped off the new Hudson bridge in New York. Terry walked a rope strung across the Chicago river and Michigan boulevard, under the auspices of the Hearst International Newsreel.

City is planning for a number of free circus acts to perform in the streets during the civic jubilee.

DISGUISED TEA

Mae Smith Found She Was Drinking Cocktails—Court Lenient

"Judge, I am from Portland, Me. I am 26 years old and yesterday was my birthday. A girl chum of mine suggested that I play some bridge and have tea. I did," stated Mae Smith, dancer, of 230 West 52d street, in West Side Court when she was arraigned for being slightly under the weather.

Miss Smith is diminutive. She was attired in a gray ensemble and gray bonnet. Her long dress made her appear shorter than she really was.

"At the bridge party they had no tea. They had orange blossoms. And I partook. Perhaps too many. But I am very repentant. If you permit me to go you can rest assured I will attend no bridge parties where they have orange blossoms. They must have tea or I will celebrate at home," she said.

The Court was impressed with her story and released the defendant with a suspended sentence.

Miss Smith was found near her home by Patrolman Michael McHale of the West 68th St. station. McHale told the Court that the dancer was helpless and he arrested her for safekeeping.

Kramer's Passes

Pittsburgh, May 5.

Kramer's Atlantic Garden, famous eating house in the Diamond and in its hey-day the local hangout for politicians and visiting professionals, was closed last week under a landlord's warrant.

The warrant, attaching all the furnishings, was issued at the instance of the Hammel estate, claiming an unpaid rental of $33,214.

Before prohibition, Kramer's was the most popular beer garden in the city and a regular meeting place for performers after the show.

Low Liquor Market

Admitting a desire to unload by taking smaller profit, a New York rum handler has sent around a price list for liquor. He says $10 a case profit from the final consumer is enough, which is the reason for the low scales at present.

Quotations:

Rye (case)	$56
Canadian Club 38 oz.	66
Indian Hill (bourbon) case of pints or quarts	56
Log Cabin (bourbon) case of pints or quarts	56
Scotch (choice of three brands, Usher's, Bullock & Lade or Black and White)	50
House of Lords	63
Cutty Sark	66
Champagne—	
Roederer, 1920	74
Monopole, 1921 brut	67
Brandy—	
Napoleon, 1848	115
Martell, 3-star	67
Ricardi (gal)	25
Red cap Burgundy	67

Dealer guarantees the booze listed, adding that "due to the small margin of profit we must respectfully request remittance within 10 days."

Schireson Jammed Up Again in Cleveland Through Operations

Cleveland, May 5.

Dr. Henry J. Schireson, plastic surgeon, who scrammed out of Chicago last year following revocation of his license on charges of malpractice, has gotten himself into more medical scrapes locally.

Pending in the Ohio courts are five damage suits totalling $197,500. Another suit awaiting court order may place in bankruptcy the American Institute of Facial Rejuvenation, of which Schireson is understood to be the head.

Two men and two women are asking from $30,000 to $50,000 each for alleged injuries following operations. Other case concerns itself with Helen Raae, beauty shop operator, who wants only $15,000, claiming defamation of her professional standing.

In answer to the suits, Schireson says he did not perform the operations, merely acting in an advisory capacity. Charges have been filed against him before the Ohio board.

Schireson's license to operate in Illinois was revoked last year following an operation on Sadye Holland in an effort to straighten her legs, which were later amputated.

GUILD'S 1ST MEETING TO TALK SARANAC FUND

At the Bijou, New York, after theatre time on the evening of May 19 (Tuesday) the Jewish Theatrical Guild will hold its first meeting for a general talk on its recently derived objective, The Saranac Fund. That Fund received its birth at the Guild's dinner to Mayor Walker last month, when about $7,000 was netted as the first moneys in the Fund.

With the announcement of a Saranac Fund by the Guild, some show people erroneously picked up an impression the Guild's Saranac Fund is intended as an auxiliary to the N. V. A. Fund and any amount received by the Guild for its Fund would be turned over to the N. V. A. That is entirely wrong. The Guild is establishing its own fund to maintain a non-sectarian home for invalids at Saranac.

A Guild's home in the Adirondacks was the primary but abandoned purpose of the Guild at its formation some years ago, as previously told of in Variety.

At the Bijou theatre meeting George Jessel will preside. He may name the committee to assume charge of the promotion of the Saranac Fund.

Frolic in June

Annual Friars' Frolic will be staged Sunday night, June 21, at the New Amsterdam, New York.

The show will be staged by George M. Cohan, Abbot.

KIRBY'S SENTENCE

5 Years for Dance School Head In Spokane

Spokane, May 5.

Harold Kirby, operator of the Kirby School of Artistry, must serve from five to 10 years at the state penitentiary for an immoral attack upon one of his boy pupils, Judge Fred Witt ruled in Superior court here today. The charges were preferred by the foster mother of the youngster.

Kirby upon the stand refuted what he is alleged to have admitted in a private hearing. He claimed poison pen letters had damaged his school and his reputation to the extent that he was forced to close.

Kirby, at the time of his arrest, turned the school over to his wife, Vera Kirby.

HOSTESS' HANDY FOOT BRINGS PAIN AND BAIL

Mary Brown, 20, tall, slender blonde, dancing instructor at the Strand Roof, sobbed in West Side Court when Magistrate Anthony Burke held her in $500 bail for the Grand Jury for kicking Patrolman Edward Plagge, attendant of the West 100th street station in the groin. The assault occurred in the police station after Miss Brown had been arrested. Plagge will have to undergo an operation as a result of the injury, he told the court.

Prior to Miss Brown booting Plagge, she had kicked Patrolman Joseph A. Tempone of the West 100th street station and also an aged acquaintance whom she is said to have met a few hours earlier. Neither of these two was badly hurt.

Tempone said Miss Brown had a girl companion in the car. They had given an aged man a lift whom they met at 104th street and Lexington avenue. During the course of the ride, the aged one complained that an attempt was made to rob him.

The cop found Miss Brown and the elderly man in a hot argument. The other girl was in the cab. Tempone told all to beat it. Miss Brown dug her heel into Tempone's stomach. After much effort he got her into a cab and took her to the West 100th street station.

On the way, she sought to flee by leaping from the cab. Again Tempone got her back. Finally he got her to the police station. While being questioned, she violently kicked the attendant in the groin. He was rendered helpless and an ambulance surgeon cared for him.

Miss Brown who lives at 104 West 105th street, swooned in West Side Court when first arraigned. "I feared I was to be assaulted," she cried, "and raised my foot to ward off blows," she said.

HUSBAND STABBED WIFE

Irving O'Neil Wanted Reconciliation She's in Hospital—He's in Jail

Mrs. Elaine O'Neil, 20 years old, sister-in-law of Charles Freeman (not the RKO booking office head), was unable to appear in West Side Court to prosecute her husband, Irving O'Neil, charged with stabbing her with a kitchen knife in the home of her sister, Mrs. Charles Freeman, 17 West 67th street.

An attorney who appeared for O'Neil stated that the condition of Mrs. O'Neil was precarious. O'Neil, furrier, 25, residing at 52 West 68th street, was held without bail in West Side Court for a hearing this week.

The O'Neils have been married two years and estranged for seven months, according to Detective James McDonnell of the West 68th street station. Mrs. O'Neil was to have had dinner at her sister's home. O'Neil learned of it and went there. He is stated to have pleaded with his wife to become reconciled. Just what developed McDonnell stated he did not learn.

Mrs. O'Neil was implacable. O'Neil became enraged and thrust a kitchen knife into his wife's side. The Freemans disarmed O'Neil and the police were called. Mrs. O'Neil was rushed to Flower Hospital and O'Neil to headquarters.

The defendant was unable to explain. He couldn't recall the assault, he said the following morning. When arraigned in Court Assistant District Attorney Phil Wagner urged the Court to fix bail.

The Charles Freeman mentioned is said to be in the radio business.

Girls Lead Under Cover Attack of Eastside Speaks on Westside Joints

Eastside speaks are making their most concerted drive to dent Broadway and westside drinking trade since the advent of prohibition. Girls are the decoy and the move has already resulted in a couple of battles.

The last few weeks girls operating out of an eastside spot have been concentrating on one street west of Fifth Avenue and certain old customers have fallen for the lure.

The girls don't come over in bunches but follow a leader who becomes identified with a westside spot long enough to build up a wide acquaintanceship and be generally accepted as okay. It's then that the leader starts to work. An extra girl is needed in this or that party. She has a couple of friends. They come over, size up the mob and make a play for the spenders.

"Let's you and I go to some nice quiet place," is the introductory come-on line, tossed when it's certain enough drinks have been absorbed by the victim to make him want to haul anchor and go places.

One lad listened to such a call last week. He went to an eastside joint, ordered two drinks, laid a $20 bill on the bar. When he asked for his change the capper showed her hand:

"Why, honey, you spent it. You ordered drinks for the house."

Remonstrances resulted in four bouncers surrounding the man and only the kindly interference of the bartender saved him from the hospital.

"Sure, you've been taken," said the barkeep. "You didn't spend fast enough. Get out while it's cheap and you've got your face."

NO TUESDAY NIGHT 'VARIETY' DELIVERY

Former delivery of "Variety" in the Times Square section on Tuesday night has been discontinued.

The Times Square district was covered by a special delivery on Tuesday night. Apparently it was appreciated. Newsdealers reported 70% of their sales were made Tuesday night, although "Variety" as a rule did not arrive uptown before 10:30 p. m. on that evening.

Discontinuance is through a publishing cause. Hereafter the paper will be out regularly in Times Square as elsewhere in the Metropolitan district on Wednesday morning, until further notice.

Choristers Idle But Boys and Girls Keep Seeking Stage Jobs

Little chance for newcomers to break into show business through the chorus this season. Chorus Equity's membership has been off two-thirds.

The chorus field is extremely overcrowded. Most of its experienced members are idle most of the year. Despite inability to make a living as choristers they won't leave the stage.

They stay on, living a precarious, starved existence but with no idea of permanently turning to something else.

It is a lot easier for chorus girls than for chorus boys. The girls can get outside jobs at modeling while they are waiting for something to break, but the boys find it difficult to get work of any description.

Chorus boys are usually young enough to be taken on in any business at $15 or $18 a week. When jobs were at all accessible they could always manage to earn something. But with few commercial concerns taking on any employes, the boys are left flat.

Just as many boys continue to try breaking into the show business. They believe conditions are no worse than anywhere else at getting a job. Commercial schools have had a run of young men taking stenographic courses with the idea of fitting into typing jobs that were once solely girls' employment. As sales girls, mannequins, reception clerks or stenographers, young girls have more chances than the boys rendered almost useless by the tightening up of business.

MRS. GIBBS ASSAULTED AT HOME BY 'BIG MAN'

Rosella Ethel Gibbs, said to be a former show girl and now the wife of John Gibbs, manager of the Beacon Hotel, 2130 Broadway, appeared in West Side Court with her face swollen and her eyes discolored as a result of a savage assault by a "tall man" to whom she was hospitable in her apartment at 49 West 72nd street.

Mrs. Gibbs came to court as complainant against Charles Ohlott, 25.

(Continued on page 52)

4 Ticket Sellers Fined

Four clerks, employed by ticket agencies, pleaded guilty in Special Sessions to charges of soliciting purchasers of theatre tickets on the street. Each was fined $25. They were:

John Doro, 211 West 48th street, arrested March 19, in front of the Metropolitan Opera House; Frank Smith, [illegible] West 49th street, who was taken in in front of Madison Square Garden, March 19; Charles Boyd, 212 West 45th street, arrested at Broadway and 47th street on Feb. 12 after he had offered a policeman tickets for the Globe theatre, and Max Kaufman, 2867 Ocean avenue, Brooklyn, arrested March 16, for offering for sale C. P. tickets at the Garden.

COMSKY'S USED BONDS FOR EQUITY GUARANTEE

Isidore Comsky, 35, theatrical producer and former lawyer, who was disbarred in 1929, was arrested in the District Attorney's office by detectives Reilly and Cronk on the charge that he failed to return $1,100 worth of negotiable bonds to Mrs. Margaret Price, 505 West 167th street. Comsky gave his address as 1935 Monterey avenue, Bronx. He was held without bail.

Joseph Price, husband of Mrs. Price, was formerly a teller in the Colonial Bank, 104th street and Broadway. Price was arrested on a larceny charge by the bank officials. While he was waiting trial in West Side jail, Comsky obtained the securities from Mrs. Price to obtain the bail, the sleuths allege. This was in 1929.

Price was convicted by Judge Knott and sentenced to one year. Ten days ago he finished his sentence and sought the return of the bonds from Comsky. Unsuccessful, Price went to the District Attorney's office and presented the facts.

Mrs. Price told the sleuths that Comsky posed to her as a bondsman when he obtained the securities. The latter were to be placed as collateral. At this time Comsky, the cops stated, was in trouble himself.

Comsky was sentenced from 2½ to five years in the Bronx for an alleged embezzlement by Judge Stackell. The execution was stayed and Comsky placed on probation. He is said to be making restitution in this case of $100 a month.

Comsky denied Mrs. Price's charge. He stated that he received the bonds in lieu of money for services rendered. The bonds have been sold. Comsky stated they were not worth the figure quoted by Mrs. Price.

Comsky placed the bonds with Equity to guarantee the salaries for a play, "Her Friend the King," he said. The play collapsed. He received the bonds back from Equity and disposed of them, the cops aver.

The defendant pleaded with reporters to spare him publicity. "And to think I am to produce a show which would have been a winner. Now the jig is up. This will ruin me and my [illegible]," cried Comsky.

Eli Johnson, attorney, appeared for Comsky and asked Magistrate Burke to adjourn the hearing until next week. The request was granted.

CHATTER

Broadway

Willie Moore has the hives.

Russ Brown changing partners.

Arthur Behim back after illness.

Julia Hoyt off for California Sunday (10).

Norman Stein had cyst removed from ear.

Lou (Pibblis) Goldberg likes living in Scarsdale.

The Empire State building is a tough par four.

The girls are now singing "Eight Cents a Dance."

Leo Michel stepped out and threw a hot party. No reason.

Instead of going to Europe, Joe Kennedy went to Virginia.

Jerry Mayer, Hollywood agent, is around NY with the Missus.

Babe Ruth haberdashery on B'way vamping. Never got to first base.

Tallulah Bankhead threw a party after premiere of "Tarnished Lady."

Hassard Short copped five G's on an English race, getting odds of 11/1.

Charles LeMaire is off designing for the stage, switching to the dress trade.

Hal Horne not so strong for New York after eight years of Hollywood.

Ameta, the dancer, back from two-and-a-half-year trip to the Orient.

Jimmy O'Neal driving to Seattle June 1 to see his new daughter for the first time.

Lou Golder is investigating the St. Lawrence to see if the leg is out. He'll just look.

Nick Kempner stepped out, giving party to Ernst Lubitsch and Mischa Elman.

Broadway full of vaude actors talking over the good old days, as they call them.

Richard Watts of the Herald Trib sailed for Ireland last week. Dick is of the Ould Sod.

Alexander Woollcott, abroad, is reported as a columnist for the New York Sun when returning.

Cue golf, nine shots for a nickel, in several vacant storerooms around the Square. All starving.

Every time the Leviathan pulls out they have to dredge the slip. Goes for other big 'uns, too.

Frisco deVere, legit actress, in town from Saranac for a two-week stay. Returns Friday (8) and looks well.

Gloria Swanson probably for personal appearance thing with her newest talker, "Indiscreet," in New York.

It was Billy Brady who cracked about taking the kiddies to see "Devil in the Mind," not William A. Brady.

Joe Freiberg, taken to Rockefeller Foundation hospital days ago with pneumonia, is on the improve. Soon out.

Hal Green becoming a Titan, getting out Radio Pictures house organ during Harry Gittleson's absence on the Coast.

Jack Dillon, formerly of Erlanger's, bought Malba, L. I., home of George K. Morrow. Property valued at $125,000.

Child's eateries using a photo of C. C. Moskowitz, Loew's exec, in their pamphlet advertising who's who of their customers.

Barker in front of the indoor sports arcade has switched from an Indian with bow and arrow to a dude with tails and cane.

Little Alice Weaver, unable to dodge hard luck in the form of illness for the past two years, back after wintering in Florida.

Mr. and Mrs. Marty Collins, vaude, have a boy five weeks old about whose birth they are sending out specially designed cartoon cards.

Primo the Carnera may join the 101 Ranch. All set to fight Jack Sharkey in Brooklyn June 10. If Prim cops, heavy sugar under canvas.

Charlie Einfeld went west promising to wire his score from Pebble Beach. No wires—so you can imagine. Or have you never played Pebble Beach?

Dorothy MacKay wrote a play called "Nan Taylor" while in San Quentin bastile. Carlton Miles, newspaper man, touched it up. It may be produced shortly.

Tex Guinan did business for her passage abroad. Looks like the French line with the Guinan troupe as entertainers on the boat for the voyage. Free ride in exchange.

George Jenks has quit the stage to become a picture house manager. His wife, who suffered a nervous breakdown recently, has gone to her mother's in the midwest to convalesce.

A hard-boiled banker went to the Coast with a grim determination to pep up things in the film capital. Then went Hollywood himself, forgetting to answer letters from the home office.

Chanins recently sold back to the United Cigar Stores the lease on the Lincoln hotel, which United bought for $9,000,000 at the time of its completion. The brothers will continue as operators.

Anent James Cagney's brief vaudeville career in the trio of Parker, Rand and Cagney, his top at any time out of the Sturn's $375 weekly was $75. Max Tishman owned the act.

The poses in which Myrtle Miller saw herself in the penny arcade peep machines, and over which she's suing the distributor for $250,000, were not nudes, as the stories stated. Just undraped.

Rain ruined the weekly Winslow-Crawford links event which is not exactly a tet-a-tete with Max hollering and Bobby crying. After each had spent the week with their respective club pro's, too.

Ellis Rowlands stepped out at a Joe Cook gathering at Lake Hopatcong, N. J., last week. He aimed for a world's record for after-eating spieling. At last reports he was out in front, credited with one hour and a half.

Leo Morrison flew in from the Coast in 32 hours. He expects to speed up going back. It's a conspiracy to keep out of the L. A. to N. Y. column, and vice versa. He's got to leave on a Tuesday for the paper to be right.

Undergoing a major operation while conscious usually seems tougher than it did to Charlie Yates, who returned to his agency last week. Under local anasthetic while having his appendix removed, Charlie talked golf with the surgeon during the 22 minutes of knifing.

Lots of activity around the Masquers for their public Revel May 9, midnite, at El Capitan. Masquers in to collect quite a bit on their RKO-Pathe shorts, which has the M. P. Relief Fund somewhat peeved locally. They worked on the idea for almost two years, with the NVA's "Stolen Jools" and the Pathe series taking the edge off.

Berlin

By Max Magnus

Henrik Galden here.

Hans Albers off to Nice.

Gerda Mauros in Locarno.

Reinhard Schuenzel back again.

Christoph Muellerneisen in Cairo.

Geza von Bolvary back from Nice.

Erich Pommer will go to Vienna.

Hans Reimann will go to Hollywood.

Julius Aussenberg back from Paris.

Fritz Lang, director, negotiating with Ufa.

Ralph Erwin back, working on new operetta, "Trixi."

Charlotte Susa goes with Pittaluga Film Co. in Rome.

Ernst Deutsch on tour in Germany with Carola Toelle.

Lupu Pick's successor with Dacho will be Director G. W. Pabst.

Ernst Matray will stage the new musical for Cochran in London.

Senff-Georgi, well-known German elocutionist, poisoned in his home.

Freiherr Paul Kurt von Gontard back from film expedition in Africa.

Leo Lasko, director, at present on location in the West Sahara for Emelka.

Germany's most famous actor, Werner Kraus, married the actress, Maria Bard.

Richard Strauss' new opera, "Arabella," will come to the Berliner Staatsoper in 1933.

The Alexis Granowski picture, "Song of Life," was admitted by the censors after several cuttings.

Peter Kreuder cancelled his contract with Reinhardt and will work only for his own compositions.

Korso cabaret closing end of April. Reopening in September with a revue by Helmuth Krueger.

Walter Harlan, author, died during a meeting of the German stage authors, shortly after a heated discussion.

Robert Flaherty off to Paris, and from there to London. Maybe he will make pictures in Spain, in the South Seas or India.

Erwin Piscator off to Moscow to direct several pictures for Meschrabpom-Russ. Expected back in fall or next winter.

Alphonse Fossil, president of International Vaudeville Actors' Association, will resign. G. Steffan likely his successor.

Manager I. Goldschmidt of Snedfilm returned from New York after having sold his "Dreyfus" picture to a Ufa subsidiary in New York.

Natalia Saatz, manageress of State children's theatre in Moscow, will be the first directress to stage Verdi's "Falstaff" at the Staatsoper.

Dr. Eger, formerly Intendant of Berlin festivals, is successor of Dr. Arthur Wolf, recently deceased president of German stage association.

Claire Rommer is not as the London "Daily Express" has it, "a woman Sherlock Holmes," but appears as usual every evening in Kalman's operetta, "Das Veilchen von Montmartre."

Eugenie Nikolaieva, Daisy Spies, Elisabeth Grube, Jens Keith, Walter Ihnig and Rudolf Kolling, solo dancers at the State Opera, were given notice. They have formed a ballet which has been contracted by the Wintergarten for several years.

London

Henry Ainley recovering.

Reno Clair over from Paris.

Empire having its face washed.

Olga Lindo going in for talkers.

Alma Taylor looks better than ever.

Dale Collins back from a world tour.

Jeffrey Bernard's golf on the upgrade.

Cameron Carr satirizing film producers.

Craze in this town is for French talkers.

William Evans on world tour, maybe.

Herbert Wilcox again promises a good story.

Warwick Ward bruised after a talker fight.

Monty Banks retired to the cutting rooms.

Horace Shepherd's company in liquidation.

Wilson Disher better, but walking on crutches.

Looks like Gaumont publicity in the "Referee."

Martin Harvey attacking Hollywood's kiss stuff.

Strange how Continentals are clicking in this town.

Sydney Morgan is to make another for Paramount.

Jimmy Bryson and Sydney Bernstein getting together.

Writing paper gets snappier and snappier in this town.

Contempt of court seems fashionable among newspapers.

Adrian Brunel's new Berlin shirts are considered advanced.

Dodge Dunning getting the space as a big time inventor.

Kid Berg about level with King of Spain on free publicity.

Harry Rowson started a fun instead of footage campaign.

Godfrey Tearle took the Paramount talker part after all.

Scotland Yard raided La Lune, nite dive off the Haymarket.

Kay Francis gets the fan criticism this side, either for or against.

Gustav Holst writing music for Associated Sound Film bunch.

Betty Amann over from Germany to help this place make pictures.

John (Paddy) Carstairs, Nelson Keys' son, as assistant for Radio.

Basil Dean reckons this paper ought to run more news about him.

Stamford Hill theatre running beauty competitions for the local skirts.

Arthur Dent lobbying in parliament and keen about B. I.'s stock dividend.

Chips Fisher of the Tivoli still laying crazy pavement at his new homestead.

Charlie Whitcombe, golfing bighat, has penned a tome on putting and things.

Tom Clarke's leading Fleet Street editor, has authored another Northcliffe book.

Godfrey Tearle getting his photos on the subway trains through a space tie-up.

Kenneth Kove has a junior edition, which he puts in baby roles in local talkers.

Jack Hulbert and Paul Murray framing new revue to star Hulbert and another comedian.

Fenn Sherie, one-time film man, now producing amateur plays besides editing magazines.

Exhibs Association is checking up on West End grosses and advise exhibs about percentages.

Exhibs here are so dumb they even think the Sunday opening bill means forced Sunday opening.

Summer fashion parades reveal the dames will have the same excuse for covering the same legs.

London won all-England football championship for first time ever through Arsenal, ace London club.

Dorchester House, latest super hotel, just opened. Bath with every room, unheard of over here before.

Thief raided territorial office of British renting company, and only found one buck as stamp money. Shows you!

Salt Lake

By Phil Lasky

Morris Foster Hollywood-bound.

Fred Hamlin still wears polka dot bow ties.

Two municipal golf courses madhouse Sundays.

Ben Erway new leading man of Hale-Munier stock.

Modernistic store fronts dotting main street—more every month.

Louis Untermeyer lectured twice under U. of U. extension division. Good crowds both evenings.

Eight acts of vaude at RKO attracting larger crowds. Acts run on and off in rapid-fire speed.

Publix has discontinued vaude in Victory, Salt Lake; Paramount, Provo; Paramount, Idaho Falls; Paramount, Ogden.

Hale-Munier Players at Playhouse have incorporated. Officers: Art Loft, pres.; Ferdinand E. Munier, v.-p. and director; Lewis Ellsworth, sec. and treas. Randolph Hale, recent backer, not in new set-up.

Paris

Louis Cole back from Berlin.

La Meri will marry her manager.

Billy West taking an apartment.

Al Woods back to N. Y. by June 1.

Mouna and Vanna, sister team, split.

Sophie Bozan with Varna for term.

Fred MacKaye back from Hollywood.

Dorothy Harris to stay a while in Paris.

Joseph Plunkett in town to talk pictures.

Gwen Stone writing short stories on the side.

De Bello and Lee are going back to the Riviera.

Arthur Seelig showing Dick Henry the town.

Kay Boyle and Laurence Vail tying up in June.

Harry Pilcer and Marguerite Moreno at the Lido.

Trudy Krieger better at the American hospital.

Mr. and Mrs. Samuel Ornstein here for two months.

German actors mostly starving if not here on contract.

Alex Woollcott gladdening Niel's heart by his appetite.

Thomas S. Delahanty of Pathe News in town with Mrs.

The Clive Brooks are coming over for first time in five years.

Anna Sten one of the coming Negri-like European stars.

Eugene O'Neill happy over legal victory, may return to U. S.

The Jeff McCarthays are going to have a good, long vacation.

Fay Wray wants to join John Monk Saunders here in July.

Suzette O'Neil, wife of Dranem, recovering from serious illness.

Betty Bronson indignant about her run-in with Riviera police.

Marguerite Gilbert married Raphael Bethenod of Las Casas act.

Marguerite d'Alvarez and Beulah Livingstone out shopping together.

Vivian Duncan talking about her baby at Priscilla Kastner's cocktail party.

Lily Pons' mother has a dressmaking house back of a foundry shop.

Carlyle Blackwell alternates between the Riviera and the Elstree studios.

The Phelps twins couldn't stand the salaries in Paris and returned to London.

Newest sun bath suits are not pyjamas, but two-piece shorts and brassieres.

Thelma Edwards has a contract to star in a musical comedy for Bucharest.

Society sniffing because the consul's daughter, Joan Keena, is dancing in cabarets.

Charlotte Lewis, colored singer at the Marine, a rave with the men. Going to Spain soon.

Spanish royalty supposed to have paid $1,000 a day for their suite at the Meurice hotel here.

Hendrik Van Loon getting up and going out after ten minutes of Worth's fashion collection.

Mary Lewis did get that contract. It's the "Countess Mariska," to open next month at the Ambassador.

Embassy going to reopen with Sam Wooding's jazz orchestra and Emanuel Pizarro's tango band.

Every entertainer in Paris wants to open his own night club, if he's got enough rich clients to back him.

"Al Capone," by Fred Pasley, one of the best sellers. Soon to be translated into Spanish and German.

Florence Carsga, wife of the agent here, going to dance with Grip in the next revue, "Femmes de Paris."

New Left Bank cabaret to open, run by Dinah of the Blue Angel. It's to be called "Dinah's, The Black Angel."

Edward de Merz, who cleaned up 200,000 francs on the Blue Angel night club, now has his eyes on another.

Mary Chambers wants to open an American theatre here in June. Sort of Wilette Kershaw idea, but not sexy plays.

American monthly magazine, The Comet, finally died, leaving Erskine Gwynne's Boulevardier without competition.

Joe Zelli accused Sammy Pierce of trying to pinch his customers for the Music Box. Result Sam can't go to the college boy's playground any more.

Everybody waiting for the 10 American girls Chanel picked for her mannequins. Arriving next month on a year's contract. Most are blonde.

Elsa Maxwell invited only titled guests to see the run of a short in which she is the only actor. She plays the piano and sings—not too nice songs. She screens surprisingly well and is amusing in the bargain.

Toronto

By Gordon Sinclair

Sammy ("What Price Glory") Cohen eating in Childs.

Bill Tilden talking things over with Elwood Hughes.

Capt. George Corsan back from Denver to train Wrigley-swim entrants. (His wife came in second last year.)

Frank Chamberlain in Hollywood and sending dirt postcards to his friends.

Joe Long is p. a.ing Edith McColl, Toronto stenog, who says she will fly the Atlantic in July. Six have failed; she thinks she's the lucky seventh.

Sunnyside Beach, Canada's Coney Island, opened Friday (1).

Empire theatre dark.

Bobby Eber's wife will be storked in June. Bobby was one-time bantly champ of the Dominion.

Eighteen players in that Vincent Lopez orchestra at the Royal York Hotel were locals.

Betty Compton's ex-husband may lose his gown here for lowering the dignity of the Canadian Bar Association by naming names. Now Tommy Mungevin, his lawyer, claims his office has been rifled of the duplicate copy of Betty's divorce proceedings.

Jules Allen building a mid-town country club.

In a fortnight Jack Pepper, Imperial m. c., will swipe that Burns and Allen bit where the pianist finds himself in the wrong theatre.

Doc Rockwell dropped in on the De Forest Crossley dealers' annual blowout at the Royal York Hotel. Hal LeRoy there, too.

Lady Bessborough, wife of Canada's governor-general, will be storked at Government House next month.

Paderewski took 286 bows at his last Massey Hall recital here April 30. Gave two extra numbers.

Mountain Grass, Sifton stable pride, succumbed after gallant battle with pneumonia on way to Brandon races.

Twelve players from Toronto Symphony Orchestra will play at Bigwin Inn this summer, with Al Aylward conducting. Marjorie Squires and Edythe Shuttleworth to sing.

The Anderson Ross who wrote "The Love Tree" is Dr. Charles R. Owen, teacher of classics at North Toronto Collegiate.

Montreal

Six-day bicycling flop.

Censors easing off some.

Night clubs still folding.

Walter Jones in; Vic Sutherland out.

Joe Lightstone takes over Orpheum.

J. J. FitzGibbons down with appendicitis.

Billy Munro asking why it is called Frolics.

Jimmy Adams dropping kids' mats at Loew's.

Joe Cattarinich to run own horses at own tracks here.

McGill students wondering about jobs when diplomaed.

Nabes trying out kids' mats in effort to stem b. o. flop.

J. B. Baillargeon says city falling down on tourist bally.

George Rotsky and Howard Conover ballying anniversaries.

Montreal heads International League. Joe Page says not for long.

Leo Dandurand putting Les Canadiens in mutuels pay-off booths.

Axe falls on big corporation's employees. Ten per cent salary cut.

Best attended shows in Montreal are free. Include Japanese Royal couple and Communist riots.

Department stores waiting for United States tourists, half empty all along main street. Some of 'em closing departments. Locals lack cash.

Portland, Me.

By Hal Cram

Ed Don George wins from Jack Ganson here.

Chick Hayes from Boston for summer ring game.

Vivian Barry wants to try musical comedy next season.

Frankie DeRice ready to hop a flyer for Montreal season.

Food and Home Progress Expo. did record breaking business.

Mr. and Mrs. Frank McDonald during the summer at Plymouth, Mass.

Good old time smashing 7-act vaudeville at Keith's draws big houses.

Roland Winters likes Portland and knows what it's like in the summer.

Old Man Depression given burial at State theatre by high school students.

Lawrence Fletcher on way to New York, thence home to Indianapolis until fall.

Old Orchard gets the jump by announcing $5,000 open golf tournament this summer.

Scott Kolk off two weeks' fishing trip, then to Gotham, world's greatest hick town, for whatever turns up.

CHATTER

Hollywood

Abe Meyer back.

Inez Norton here.

Lou Schreiber agenting with Arthur Landau.

Harry D. Wilson free-lancing for the fan mags.

Hollywood taxi drivers wearing riding breeches and boots.

Another "Who's Who" thing being worked among picture celebs.

Mike Boylan is the mysterious man in tweeds seen around Metro.

Harry Takiff is the last word at Radio on the selection of submitted titles.

William Randolph Hearst at a recent beach party was costumed as a Pope.

Max Lief has a Hollywood "hang-over" already after the first load of the burg.

Al Kingston succeeded Irving Starr as Leo Morrisson's ass't. Latter with Morris office.

Jeanne Helbling, Alsacian free-lance in Hollywood, forgot her yacht. It's at Cannes.

Publicity department's stationery at Fox-West Coast now reads "Fox-West Coast Service Corporation."

"Tripe a la Mexican" appeared briefly on the Munchers' menu at Fox. It was scratched out pronto.

Clara Bow confesses a terrible scare with each new talker she starts. Avers she's still uncertain of herself in dialog.

Arthur Sheekman, who came out here as a gag man for the Marx Brothers, is now on the credit sheet for additional dialog.

Wiring from New York, Winnie Sheehan stopped production of the Fox remake, "Over the Hill," until he returns. Cast changes needed.

Fox studio has suggested, and Buddy DeSylva has agreed, that there's more class in George DeSylva. From now on that's his.

"One-eyed" Connolly in town with a banged-up face suffered in San Jose when he tried to crash a prizefight on horseback. He crashed the gate and also his head against a beam.

A femme chatter writer has objected long and often at the rough treatment she was accorded in "Queer People." Three writers are planning to start novels based on her exploits.

Matinee Luncheon club is latest eat and entertainment project. Women lunch over a dramatic reading, then hie themselves to a legit matinee. Mrs. Dickson Morgan and Mrs. Alice Botsford are organizers.

Ben Piazza drove his boiler to Coronado Beach as part of his California hospitality to Al Alter, the visiting M-G-M caster, and on the way back his a.k. car saw the inside of every garage between San Diego and L. A.

Pessimism note: The dummy newsboy in front of Henry's is donating his location to his youthful assistant and will seek a downtown spot. Claims they've either stopped reading out here or the adjacent boulevard competitish is too much.

Louisville

By M. W. Hall

"The Old Inn," famous cafe of 10 years ago, reopened.

Governor Sampson designates May 3-9 as Music Week.

J. M. Robison, former U. S. Senator, has opened law offices.

Jack Turner, WHAS star, can't keep overcoats. Forgets to lock his car.

Western Arts Association held annual meeting last week, 700 delegates.

Col. Abe Feinberg, formerly of Gayety, may rent Walnut for stock burlesque.

Judge John Bryce Baskin fined Magistrate Don Warren $15 for contempt of court.

2,200 automobiles registered from Shively, town of 25 families. Looks like tax evasion.

Stench bombs are being hurled at Brown, Strand, Rialto, Kentucky and Loew theatres.

Circus opened Sunday for first time, formerly Monday shows. Hegenbeck-Wallace.

Pat O'Sullivan, pianist and composer, formerly here, suffered a broken leg in Memphis.

Wright Players sold 2,200 advance seats for "Apron Strings." First stock since Brown's in 1929.

National, leased three weeks ago by Switow Brothers, dark again. Cheap vaude and second runs no go.

Abe Bass, owner of National, has leased house to Brown Enterprises of Marion, Ind., for two years at $62,000.

Prince Pat, praised by late Arthur Conan Doyle, peddling prophecies at Egyptian Tea Rooms, local restaurant.

Mrs. Annie Fellows Johnston, 67-year-old creator of "The Little Colonel" series of books, is seriously ill at her Pewee Valley home.

A group of friends have published "Miss Betty Lewis and Her Work" in honor of her dramatic school efforts here for many years.

Adolph Reutlinger went fishing in Harrington Lake and caught himself. Artificial bait got stuck in a tree. He pulled hard and it caught in his nose.

Times files amended articles of incorporation increasing capital stock from 1,000 shares at $1 each to 1,500 shares at $1,500 each, and limit of indebtedness from $10,000 to $1,000,000. Does it intend to run Herald-Post?

Abe Bass, owner of National, sued his brother-in-law, Max Kushner, for $7,500 for death of Bass' two-year-old son, Louis, in auto accident in 1929. Won case and $2,500 also against Mrs. Lizzie I. Moneypenny, whose car figured in crash.

C. B. O'Nan in jail again. This time accused of stealing a purse containing $11 from Women's Club coat room. In February he was the hare in a chase from ballet room at Memorial Auditorium during performance of "Mignon" by Chicago Opera.

Reno

Snowed here last week, 10 inches deep.

Great treat for the first six-weekers from California here to give Cupid a break.

Average payroll of gambling houses now $2,500 a day.

Wages for gambling game dealers have been increased to $15 a shift of eight hours.

W. A. (Big Bill) Kelly, court bailiff, had his hands full during the courthouse rush keeping the divorce parade moving.

Bank Club, gambling resort, boasts of the biggest upright Neon electric sign on the Pacific Coast excepting one theatre sign in L. A.

Jot Scott, chief second for Mrs. Dempsey (Estelle Taylor) in the impending court battle, had a good time here last week. Thinks Dempsey picked out a fine spot to spend six weeks.

Jack Dempsey making a great hit here as a dinner club speaker. The ex-champ told the knife and fork wielders on two occasions how much he likes Reno and they are thinking of making him a director of the Chamber of Commerce.

Silver Slipper, rival night club to the old reliable Willows, was raided last week. Business good there, too. Nevada's entire prohibition squad made the raid. He walked in the front door, took charge of the bar, and walked off with plenty of evidence, the report stated.

Pittsburgh

By Hal Cohen

Dick Powell back.

Jim Sharkey in hospital for three weeks for stomach treatments.

The only monocle in town is over the left eye of Horace Sinclair.

Wesley Eddy has a new custom-made car and Dick Leibert a roadster.

Joe Penner insisted upon dressing for a nite club to reveal a new monkey suit.

Florence Fisher Parry, columnist on the Press, used to be Florence Fisher, legit leading lady.

Don Stitt bought a new rhyming dictionary to help him think up Bernie Armstrong's organlogs.

Tom Lysaught, blackface radio crooner, says he doesn't have to get a haircut because he's an actor now.

Downtown Y.M.C.A. Group won Samuel French trophy and $100 cash award in Pittsburgh Drama League contest.

Bill legalizing Sunday baseball in Pennsylvania, passed by state legislature, expected to get veto from Governor Pinchot.

Maureen, of Maureen and Sonny, used Benny Drob, the prop man, as her official leg-puller for those killing setting-up exercises.

Jobless actors are hanging out around Earl Roeser's little Palace theatre on Diamond street. They don't miss Broadway that way.

George Seibel, Sun-Telegraph drama ed, leaving soon for Scandanavia to spend the summer. He's covered all Europe save Russia.

Mary Leibert doing field work here for the Red Cross and getting a big kick out of it. She has a nurse for the recent addition to the family.

Davis, which hasn't panned out too well for Warners, will try to make a go of it as a run house, first picture to be "The Public Enemy."

Bob Wood, ex-city ed old Gazette-Times and now an insurance pa, as well as a playwright, did it last week. Her name was Margaret Lindquist.

Angela, of the Three Queens, came home last week to find an engagement ring waiting for her from Mike Cappy, band leader at Caruso's restaurant.

Carl Laemmle sent an autographed copy of his biography to one of the local film critics here, but it had somebody else's name. The crick burned.

Saranac

By Happy Benway

Fishing season is on.

Angela Papulis back to normal.

Gladys Palmer's sister here from Chicago.

No overproduction here; all consumption.

Fred D'orio in town, not ill, but resting and singing.

James Giltrap (IATSE), N. Y. C., at Lodge visiting wife.

Mandy Kay getting along okay. More weight, and how.

Florenz Ames left okay. Came here with this, that and the other.

Tots Kohan now looking at his best. Expects to send home for those barrels soon.

Fred Rith, after an x-ray and the check-up examination, will stay in bed for about two months.

Lilly Leonora improving, sitting up, painting and gaining weight, also breaking in new pajamas.

Russ Kelly, downtowner, now at his best, swears that T. B. is not T. B. taken too seriously or otherwise.

Ida Howard and Ingret Fisher coming along on the okay side. Good x-ray reports. May get exercise soon.

William Holly, now closing in on a year of that strictly abed-thing, a game "curer" who is showing a fine result.

From Denver: Joseph Vaughey (1433 Olive street) about ready for the comeback east. Has had a three-year siege.

Dick Kuni says that this is the only town in the world where one can get frost bitten and sun burned the same day.

Xela Edwards doing a 100% collapse with the gas thing and a 100% okay on the comeback side. Nice after two years abed.

Bobby Hatz, now a leather tooling expert, also up for three meals a day, limited exercise, expects to visit the Robin's sand lots next month.

Frisco DeVere left for the big street for a short stay. Wants to see if whiffing that downtown air will make any difference with the bellows.

Gladys Gay Parle Bishop, that little curer who did a 100% comeback here, now at French Lick. She will return here for a check-up on that how do you feel thing.

Edward DeCaro, with that long-looked-for okay, left for NYC an arrested case. After a short stay at home he will start honeymooning it. Florence Miner is the girl.

Fred Bachman, a bed patient for two years in a Chicago san, received a radio for a birthday gift. His first tune-in brought in "Would You Like to Take a Walk?"

Harry Namba, Dick Kuni and Tots Koban all sent photographs. So far all they have received is another letter for an additional $5. (All big T. B. doctors please note.)

Andrew Molony just finished a battle of that in-bed thing, quite serious for a while. Day and night nurses. As usual, Andy licked it. Now taking bows on the main stem.

Doris Moore, after ups and downs, now on the okay side. Ted Moore (hubby), Mrs. VanWinkle (mother) and Charles Turner motored from Westfield, N. J., on a visit, and they generally prove good doctors.

From Tokyo, Beverly Griffith of Fox Films sent Kitty Flynn a card, viz., "See in Variety you were ill. Hope that you will be well before this card reaches you." How those good cheer cards help up here!

From Tucson, Ariz.: Tom Lenihan (Fairview san), who has been hitting the cure for some time, took an examination. His medico put him on a vocal rest. No doubt Tom is now paying his medico hush money.

From Nice, France: Frank Scully (Variety), who did his bit in Saranac and 800 other health resorts, now okay, writing a book called "Fun in Bed." Hope it's a success, but who ever had any fun while sick in bed?

From Alexandria, La.: Hi Tom Long (U. S. Vets. Hospital); veteran of a million and one theatrical ventures, staging a big show toward the comeback side, has had a touch of about everything, but now holding his own. Cheerful letter would help that old-timer.

From Rutland, Mass.: Lee Foster (Central N. E. San), after a serious setback, now once more on the okay side; states that after his operation he was positive business was real bad, because he took a big cut and still they made him lay off. A vaudevillian fighting a hard battle.

From Cambridge, Mass.: Oliver Lincoln (Holy Ghost Hospital), connected with the old Dresser opera house in Southbridge, Mass., years ago, says that between the two (hospital or o. h.) he would prefer the o. h. He's getting along okay and receiving great treatment.

From Chicago: Nate Mulroy (Hotel Sheffield Manor) just getting over the flu and all that goes with it, now back to normal. Formerly of Benway and Mulroy. Since Benway got the bug and came to Saranac, Mulroy has been connected with the Chicago Daily News as a copper.

Osaka Mainichi Publishing Co., of Osaka, Japan, shoots out this ad. in the last month's mag., viz.: 'Chronic tuberculosis cured either directly by personal touch or by means of photographs. Simply by standing in front of a patient Mr. R. Aoki can diagnose their illness and suggest a cure. These cures can be made even if you live thousands of miles away. All you have to do is send your photograph.'

Cleveland

By Glenn Pullen

Margaret Covie is Robert McLaughlin's new p. a.

Jimmy Agne doing his radio songs at Coral Gables.

Lee Roth and Claude Hoagland have merged their bands.

Kay Kyser's band, local, given week's date at Palace here.

Striking waiters and cooks have settled with Hotel Hollenden.

Hy Baron in State band shaved off mustache to please Ted Claire.

Jack Marshall, m. c., for Manny Landers' band, on leave of absence.

Margaret Gibbons, dance coach, engaged to local auto man, Frank Finney.

Tommy Carroll, former Loew manager, now managing Griff Morris' band.

Bonner Semple Dunkerson, Play House actress, off to New York to write plays.

New playlet by Walter Rochenbach, local playwright, produced by Play House.

Bubbles Arnold, local nitery singer, once was fashion columnist on Buffalo "News."

Sam Bradley, of Bradley Players, reported to have smashed rib or two in taxi accident.

Clyde Davidson, new China dance inspector, to manage dance spot in Conneaut Lake Park, Pa.

Matt Brock, local boxing ref., accidentally shot in battle between gunman and cop. Not serious.

Carlton Brickert's little theatre folds for summer. Company reopening in Youngstown late this month.

Albert Carroll, vaude impersonator, is brother of Gene Carroll, of the Cleveland radio team of Gene and Glenn.

Nitery boys and Slate's musicians threw farewell party for Harry Shaw, who leaves for New York to join Loew's production dept.

Ed Keller's Cocoanut Grove, nite spot, dark after being in hands of receivers three weeks. Vic Leval, manager, opened spot of his own called Red Lantern within 24 hours.

Dallas

By Ruby Donat

Hayden stock folded.

Sig Badt, ad copy basher, writing play.

Don Douglas rates as best coffee drinker on film row.

Film distribs talking about a golf turney for show folk.

J. B. Underwood building new home in the country.

Merchants gave daylight time the razz, and nobody mad.

Ex-booker contemplating a dance joint equipped with gigolos.

Lawrence Keating gets attention with tennis, besides acting.

Lucille Kelly, pro Nancy Dover, dropped in on relatives last week.

Julius Caesar Romero, local stude, off for an RKO screen test on the coast.

L. B. Rust, former booker for Par, goes with indie exchange as branch mgr.

Dwight Brown making slow comeback at the Texas, new nabe, at his old job, organist.

Considerable interest in racing around town, although ponies ruled out of Texas. Betting plentiful.

Women's clubs still pushing the censor idea. Nobody seems particularly interested but the femmes.

Faye Lemmon, femme p. a. for Old Mill, made a speech to the parent-teachers' assn. That's how hard times are.

Theophilus Fitz's celestial opera, "Womanhood Glorified," didn't even appeal to the pious. Scarcely 100 for the opener. Native talent no draw.

And now it's evident why Bobby Connelly's idea for an original musical here this fall didn't click with state fair execs. Asked $80,000 for his cut.

Kidd Springs first outdoor spot to open this week. Swimming and midway, with dime admission. Biz good every summer. City opening competish place on White Rock lake this summer.

Loop

Joe Sherman has become a six syllabist.

Benny Meroff came back to town with the same valet.

Billy Diamond says the Loop not so bad after the w. k. w. e.

W. S. Butterfield and family back in Michigan from California.

Jack Danger, agent, soon to be crooning regularly for NBC.

Lou Goldberg has quit the loop, will stick to theatre in Long Beach.

Edith Blair, formerly of Vaughn Sisters, is now singling in the Roxy cafe.

Ted Weber doubling as manager and p. a. for White City. It opens May 13.

Hank Peters now locally on film row as personal rep in the midwest for Walt Disney.

Freedlander Bros., comedy musical act out of vaude, slated to hit the air shortly for WLS.

Col. Bill Roche's latest Wales pony importation goes by the moniker of Craven Sunshine.

Club Artists association continued its social strides with a clown party at the Sherman House.

Jimmy Cooke took a shot at the lobster trick over NBC studios to give Jim Little a chance to catch up.

Lee Sims such an ad-libber at the piano, he doesn't play even his recorded music twice in the same way.

Danny Graham has figured he's saved enough coin by not wearing hats to pay for his manuscript postage for three more years.

Rochester

By Don Record

Merc 84 to 34. Br-r-r!

Eighty-seven dance schools in city.

Theatres cut on advertising with opening of outdoor season.

Robert Stevenson from New York as treasurer of Auditorium stock.

Paul Benton, m.e. of the "Times Union," doing series on youth reform problem.

George Blackwood replaces Carl Benton Reid as leading man of Auditorium stock.

Dorothy Tree, Auditorium Players' lead, goes to Hollywood for Paramount in July.

Margaret Frawley, "Democrat and Chronicle" reporter, may go to Russia this summer.

Lilac queen to be chosen in connection with Rochester's Lilac Sunday, probably May 17.

Virgil Markham, son of Edwin Markham, is in Avon writing novel with locale in this section.

Regent admitted kids free with parents on opening day of "Skippy" to give film quick talk publicity.

Joan Claire (Claire Sisters, Spanish dancers) training for benefit performance, fell and broke her arm.

Billy Hallen (Hallen and Hunter), is selling real estate in Spencerport under his real name, William Hallen Falls.

Mrs. Edna Gruver Reeves of Batavia wants to give away a minnie golf course to some institution that will take it away.

Frank Snyder of Red Creek quits as mail carrier to organize Snyder Brothers' circus, season opening with home stand May 2.

Marie Keber Burbank, formerly of Eastman stage company, who joined Roxy's Gang on tour, now pupil of Mme. Schumann-Heink.

Katherine Skuse Benz, "Miss Rochester" of 1924, seeking divorce from Henry Benz, roadhouse operator. Married shortly after she was crowned.

U. of R. girls can win letter for such outdoor sports as wheeling a neighbor's baby or washing family car as long as they certify to so many hours.

Grand Duchess Marie of Russia on speaking tour refused to pose with Princess Ami de Cerami of the Auditorium Players. Another publicity stunt spiked.

Birmingham

By Bob Brown

George Steele writes short stories.

Dixie, Negro house, going sound.

Oscar Watson helps out with the art work at times.

Radios as premiums, every theatre in town giving them away.

Soda skeets around town are growing mustaches. Joe Miller has one.

George G. Goodale succeeds Dixie Graham as mgr. Bromberg exchange.

Yodeling Smitty came into the city from the sticks and made good over WBRC.

Clint Lake, who left Birmingham recently, is now mgr. of the Rialto on Broadway.

The North Birmingham Nite Club has opened. Only night club within a mile of nowhere.

Three Musketeers are Vernon Reaves, Ben Sims and Bill Coury. Nobody knows why or cares.

Mr. and Mrs. W. B. Bankhead came down from Jasper to see the Southern premiere of their daughter, Tallulah, in "Tarnished Lady."

CHATTER

Minneapolis

By Les Rees

Gayety (stock burlesque) folds.

Modernized badger game working here. Girl lures victims to robbers' den.

Eddie Kuepper's invested in a new car just after paying off on an old one.

Morris Abrahams making speedy recovery from emergency appendicitis operation.

Jack Lorentz, new Fox exchange manager here, succeeding M. A. Levy, transferred to Milwaukee.

Stewart Johnson critically ill at General hospital. Recently married daughter of Bunte, Chicago candy magnate.

Oscar Danielson's Swedish band, local radio feature, engaged as special added attraction at Minnesota next week.

Cedric Adams, former newspaper columnist here, making hit as m. c. for radio programs. Uses wit to good advantage.

W. J. McDonald, Metropolitan theatre advertising agent and local billposter for many years, who died recently, left $50,000 estate.

Negotiations completed for American concert tour for Eunice Norton, brilliant young local pianist, daughter of prominent legislator.

Grand jury examining bank accounts of various police officials and mayor's secretary in connection with vice protection investigation.

Ruth Harding Pack, former legit actress, and now society leader, wife of local millionaire utility magnate, doing radio interviews with prominent women.

Local society girl arrested using father's automobile and accompanying bandits on drug store hold-up. Said she went along "for thrill." Probably will blame that on pictures, too.

Cafe of George O'Rourke, mayoralty candidate, raided at 3 a. m., on account of dancing after hours. Mayor W. A. Kunze, seeking re-election, revoked establishment's license. Nice boys!

Her husband, Bert Lytell, delayed a week, Grace Menken will substitute as Bainbridge drama guest star at Shubert for seven days starting next Sunday. Then will appear with the Lytell for fortnight.

State Senator Victor Lawson of Willmar, dry leader, hits at drinking in state legislature in newspaper editorial. Declared "drinking among legislators no minor thing, but many indulge to degree that renders them unable to serve properly." Perhaps just as well for Minnesota.

Detroit

By Lee Elman

Joe LaRoss was hitting them around last week.

Bill Raynor, who plays tournament golf is looking for a chump.

Station WXYZ has made an application for Television broadcasts.

Sammy Clark, smoking a cigar and driving a high-powered Chevrolet.

B. B. Katz has just joined the local Publix office in the real estate department.

Oscar Davis is known by his white carnation and Dave Davidson by his white tie.

Eddie Loughton was taken to jail on a frame the other night. Met a lot of old friends there.

Midnight amateur shows getting big turnout of nances, called fluffs, locally, among other things.

The Early Birds, Miller and Ray, are now on the air at 7 a. m., an hour earlier that they were before.

Phil Lampkin claims he is trying to get out of show business. Unknown who or what is stopping him.

Carl West was at the Aviation show looking over the ships since he closed his office for Remick and is working out of his hat.

Bill Tracy got married and had a party across the river. Hung out the S. R. O sign. John CMacDonald, best man. First time he's been that close to the firing line.

Nate Platt has a nice word for everyone since his wife, Myrtle reached town. Mrs. Platt may stay here but she's off bridge parties, etc., which makes her quite a girl besides being Mrs. Nate.

Honolulu

By Mabel Thomas

Mrs. Lon Chaney here for a long rest.

Ricardo Cortez on the beach for 10 days between pictures.

Louis Greenfield and Walter Hodges here for four weeks from San Francisco.

Mr. and Mrs. Eddie Mitchell celebrated their 20th anniversary April 21. Eddie does publicity for Consolidated Co.

Wilbur Players closed a 26-week run here April 24. Most of the players are returning to California. Most of the company had flu for two weeks, but carried on.

Boston

By Len Libbey

Boston may have night courts soon.

Cigaret price war has ended at two for 27 cents.

Ringling's playing Boston indoors again and going fair.

Yiddish Players at the Franklin Park theatre reviewed by the Boston Transcript, no less.

Wrestling war in Boston getting so bitter that a lot of truth is being printed by Bill Cunningham in the Post.

Joe Gilman, the crockery king and former all-America football star, takes over the Boston Garden on a hoss-sense basis.

Barbara Hastings, local college girl, exploited as a coming star by Joe DiPesa at the Copley theatre.

Dorothy Hubert, Boston's only beautiful professional model, takes poison from despondency, but will probably pull through at City Hospital.

Hotel Arlington, with 1,000 rooms, which went respectable several years ago, closes its doors through lack of business. Structure houses the old Castle Square theatre.

Ed Mumford is leading the local organization plans of bookers and entertainers who are being hurt by the bootleg entertainment featuring dirt cards for stage. Mayor Curley helping the clean-up.

Clergymen appeared in opposition to Levaggi's Show Boat Night Club idea, back of the South Station. Opposisit based mainly on the wickedness of dancing and night clubs generally.

Ray Fontaine, night club entertainer, been granted his divorce after much evidence on both sides involving local celebrities.

Charley Winston due back next week, with health regained.

On Post Roads

By Al Crawford

Fort Hill Duck Farm, roadhouse near Yonkers, raided by agents for third time.

I. Balch Louis, lawyer, North Pelham, known to radio fans for talks on business law, who died a short time ago, inserted a clause in his will requesting his wife to remarry after his death.

Mount Vernon police holding Lucy Holland, dance club hostess, 160 East 108th street, Manhattan, as material witness in connection with murder of Andrew D'Amate, Bronx speak owner, whose body was found in Mount Vernon, March 24.

Buffalo

Shubert-Teck out as legit house for season.

Streett opening stock June 1 at Erlanger with Ione H. Tine in lead.

Milton Korack cold on Hollywood lease, taking over Fillmore for 10c stage-picture policy.

Wesley Eddy yanked as m. c. from Great Lakes without notice now showing in Pittsburgh.

Pennsylvania U Masque and Wig Club kicked plenty when at Erlanger, finding bill for stage hands was double the amount the boys collected in Pittsburgh night before.

Milwaukee

By Frank J. Miller

Charlie Behn, for many years treasurer, is now a cheese salesman.

WTMJ, Milwaukee "Journal" station, now starts things at 6 in the morning.

Edna Dunlop, once drama writer on "Journal," now has her own advertising business.

Frank Laird Waller, director of Milwaukee's Philharmonic Orchestra was a famous athlete at college.

Another local lad who made good in a big city is Bob Gunnis, former box office man, now assistant city attorney.

No further peeps from a certain woman's club about balcony petting. Found there wasn't anything to worry about.

Dollar-a-week tickets on street cars popular. Ride as often as you want for that money. A more liberal transfer system also provided.

Mrs. Roland Coerper, former Alice Ringling of the Ringling circus family, has had most enthusiastic audiences in Chicago this month when she gave several programs of original readings.

Milwaukee has real ball team. First time in ages local aggregation has come home from opening spasms in anything but last place. Great race between Art Shires and Cuckoo Christensen for comedy honors. They're roommates.

Alfred Lunt and Lynn Fontanne at the Pabst in "Elizabeth the Queen" felt thoroughly at home here. They spent their nights and spare minutes at the home of Mr. Lunt's mother, Mrs. Harriet Sederholm, in Genesses, near Milwaukee.

Seven thousand two hundred paid admission for the heavyweight grunting match between Gus Sonnenberg and Milwaukee's own Ernie Scharpsgge with a gross total of $12,000. Gus won two out of three. The previous bout resulted in injury to Sonnenberg when Ernie threw him out of the ring onto the concrete floor of the Auditorium. Largest attendance for any wrestling bout ever known hereabouts.

Syracuse

By Chester Bahn

Syracuse remains on standard time.

Mary Williams, Syracuse actress, given screen test.

Syracuse now has its third radio station—WMAC, Syracuse University's.

Syracuse University's radio station, WMAC, begins broadcasting this week.

Mrs. William J. Tubbert is recovering from a facial infection; toilet preparation blamed.

Downtown managers Monday night gave a dinner for Mayor Rolland B. Marvin. His Honor is sailing to Europe.

Sheriff John Sleeth has two more theatrical deputies; latest are William J. Tubbert of Keith's and Victor Frank of Loew's.

Peter Cimicato, of the Four Vagabonds, radio act, suffered a crushed chest, fractured leg and severe lacerations when struck by a hit-and-run driver.

Alma Jeanne Williams, professionally Sonia Karlov, is back in the old home town to negotiate with Julian S. Brown, of the Dewitt, for that house for summer stock.

Showing of advertising films in local theatres will bring retaliatory measures from local papers, it is indicated. Publishers returned from national meetings in a fighting mood.

Hearst's Journal-American is using no by-line for its reviews in the absence of Franklin H. Chase, critic, in Europe. The Journal desk is being handled by F. John Pendergast of the city staff.

Paul H. Forster, Fox-Eckel featured organist, and Gus W. Lampe, Fox house pilot, have teamed up as "Paul and Gus" for radio. Act will be a WSYR weekly feature, with Hearst's Journal-American tying in.

Relatives here, hear that Edna May (Lewisohn), now living in retirement in London, may wed Howard Gould. If so, Gould will be the third husband of the Syracuse girl. Her first, divorced, was Fred Titus, bicyclist; her second, deceased, Oscar Lewisohn.

The Dewitt showed similar disinterest in "Sinners Holiday," although a hot local angle. The film, which the Strand passed up, is based on "Penny Arcade," the author of which is Marie Baumer, daughter of a well known local family. House made no attempt to capitalize upon this fact, if knowing it.

James V. Baldassare, of Portland, won the barber title from Billy Menzer of Waterloo in a match staged in the latter place last week. Rivals were to cut 25 heads of hair each. When Baldassare reached his 23d patron in 110 minutes, Menzer, only on his 19th, conceded the victory. Approximately 300 paid 50c. per to see the contest.

Despite the unusual local interest in "The Silent Enemy," as its society producer, William Douglas Burden, is married to a daughter of Ernest Ingersoll White of Syracuse, and Chief Long Lance who plays the lead, is a graduate of Manlius School, the Paramount passed up the picture, permitting it to go to the Riviera, neighborhood, for its first run. Riviera, apparently unaware of the prize package it had for local exploitation, did nothing with the film.

Toledo

By Dick McGeorge

Flophouse closing 15th.

Feigley packs 'em in at Riv.

Billy Olt opening new eatery.

Neat passes for the Valentine.

Dick Overmeyer is some worryer.

Bill (not Bob) Hall quite an entertainer.

Apple peddlers may be out in Columbus but they're up at 6 a. m. here.

Open golf tourney and nat'l Eagle convention biz hot and heavy in town.

Jack Oakie's "Dude Ranch" title changed to "Under Cover" at Paramount.

Paramount here het up over Variety's report it's going stage soon. Know nothing about it here.

Brooklyn

By Jo Ranson

Irv Solomon has a car.

Majestic pictures again.

Blanche Livingston is gaining weight

Lou Goldberg playing tennis in Brooklyn.

Louise George's spouse is editor of "Airways."

Morris Kinzler, Fox p. a., may move to Brooklyn.

Elsie Thompson, Par organist, has sold two ditties.

Paramount Inn, hangout for theatre celebrities, out of business.

Allan Prescott, mirror broadcaster, may go on Brooklyn commercial.

Maurice Bergman wearing goggles and still entertaining relatives.

Bob Weitman and Frankie Judnick getting spring ball training Sunday morning in Prospect Park. Weitman former star of Cornell nine.

Cincinnati

By Joe Kolling

Bill E. Danziger in knickers.

Max Halperin learning Cincy.

Fresh outbreak of vestpocket golfies.

Community chest $2,400,000 drive, biggest ever, over the top.

J. L. McCurdy down to normal weight; dropped mustache.

Francois Vathe replaces Paul Batchelor as Zoo ballet director.

Little Jack Little, now with NBC in New York, sold his home here.

George Olsen's orchestra returns to Netherlands Plaza May 7 for 12 days.

Outdoor showman mopping with pony track on lots in tenement districts.

The Barge, river dansant near city wharf, new enterprise floated by Duke Taney.

Ken Magers walked into a daily's city room and asked for the RKO editor. Reaped a bellow.

Managers Schleffler, Horgan and Reichl of Gibson, Sinton and Plaza hotels are Kentucky Colonels.

The few surviving local box office boys grabbed mutuel machine jobs for Louisville and Latonia race meets.

Kenneth Doris, vet Enquirer news hound, got a buck from "Whiz Bang" for a gag which he has since seen in print seven times.

Alexander McQueen, WLW's "nothing but the truth" broadcaster, does a timid soul on cigarets. He never smokes, but always carries fags to oblige friends.

Seattle

By Dave Trepp

Seattle isn't saving daylight.

G. Richard Eckman back in town.

Art Gillis to L. A.

Roy Oxman to L. A. with two new songs for publishers.

Recall petitions filed against Mayor Edwards, ex-showman.

Cecil Gwinn from Gyas Harbor in town; says lumber still down but looking up.

Charlie Wellman, radio and former vaude actor, takes Ruth Alexander as his bride. Non-pro.

Betty Prichard, co-ed and hello girl at Fox-West Coast, fights midnight attacker and crashes front page.

Will King has his own cafe in S. F. now catering to theatrical folk and presiding over the cash register in person. Jobs for ex-chorus gals and professionals also.

New England

Downtown second run film competition lively in Worcester, Mass., with low prices and double features.

Some Liggett stores firing girl pianists at music counters and replacing with girls to operate player pianos.

Joe Donovan, former pitcher in the N. E. baseball league, has been doing an m. c. at the Bates theatre, Attleboro, Mass.

The "little lady with the big voice" of stage fame many years ago, Nettie de Coursey, now lives in Worcester, Mass., and she's Mrs. Edward P. Jameson. Still knows the complete scores of 32 operas.

Twice a beauty contest winner, Anna Yankauskas of Brockton, Mass., is suing Evelyn Bloom of Boston for $10,000. She alleges she suffered permanent facial disfigurement from an auto collision two years ago.

One newspaperman was the audience on the first day and no one attended the second day's appearance at Webster, Mass., of Prophet Nelson Abbott of the House of Light and Truth of Roxbury. He had to call off the three-day engagement. The newspaperman, Lawrence J. Daly, listened attentively to the "prophet's" hour talk.

Denver

Trout fishing is taking place of minnie golf.

Guy Bates Post has cancelled at the Broadway.

Both amusements parks, Elitch and Lakeside, open. Elitch theatre opens in June.

State legislature adjourned without passing any laws affecting the show business.

Mrs. Josephine Thompson, Denver burlesque actress, committed suicide here by slashing her wrists. Third attempt.

R. J. Garland, former mgr., Western Electric, made manager Columbia exchange here, succeeding J. R. Beale, who goes to Portland as Col. mgr.

Maxine Mesch, Denver dancer, and Ray Samuels, vaude performer, were married at Golden, near here, April 28. Will go to New York and form dancing team. Not the Rae Samuels (Mrs. Morty Forkins).

Providence

By A. A. Marcello

Dick Farrell in town.

Eddie Fitzgerald again a daddy.

Jack Toohey knows his tuxedos.

Lea Duhamel only woman p.a. in town.

Billy McDermott now at Loew's State.

Rosiba de Anchoriz Joy directing little theatre plays.

City may buy home where Georgie Cohan was born, at Fox Point.

Jack Hobby, Florida hotel man, here last week to say hello to Jack Hobby, Victory manager.

New daily paper, Telegram, out. Town's first tabloid. Everybody's trying to guess who's behind it.

Legit fans bothered about announcement Broadway legits at Carlton next season. Town legitless since Opera house razed.

Barney Fay still bragging the Majestic was the first independent house in country to have talking pictures, and Matt Reilly still disagrees.

Portland, Ore.

Charlie Couche fishes.

Bert Lytell got up at 6 a. m. for the Breakfast Club.

Mitzi Hajos rehearsing at the Dufwin for "Petticoat Influence."

George Appleby says there must be no salacious advertising of golf scores in the showmen's tourney.

Jimmy Richardson, Multnomah Athletic club manager, going to stage motorcycle races in the stadium.

Bill Green is new pres. of Cinema Club, grouch aggregation of local showmen. Going to have a golf tourney.

Beauts may mean nothing to Galveston but new bevies of the one-piece femmes cropping up here for summer season.

Town morale zipped up over new real estate prospect. Land is moving. Young cyclone blew the next state over this way in a dust storm. Some suburban indies still digging themselves out.

Tige Reynolds, famed cartoonist for the Oregonian, local daily, died of heart trouble. Tige won several national awards for his editorial cartoons. Often called leading pencil artist on the coast.

Bad "Big Man"

(Continued from page 40)

bellboy at the Ogden Hotel, 50 West 72nd street, and who lives at 2515-24th street, L. I. C. Ohlott was one of three men who visited Mrs. Gibbs at her apartment on the night of the assault.

"Your Honor, I have no desire to prosecute the defendant. He was not the person who assaulted me. While he was one of the three in the apartment, he really went to my aid and tried to prevent the 'big man' from beating me," said Mrs. Gibbs.

Mrs. Gibbs, whose husband works at night, told of the visit of the Ohlott and two others. She declared she knew Ohlott. She told of how she gave them drinks and played the radio. "I also showed them photographs of myself," said Mrs. Gibbs.

"The 'big man' sought to shove me to my bedchamber. I fought him and he began to strike me. He hit me repeatedly. Ohlott went to my aid, said Mrs. Gibbs. The following morning her husband discovered her condition and notified Detective Tom Gorman. Ohlott was arrested subsequently but was unable to shed light on the assailant as he had met him but a few days prior, he said.

Philip Wagner, assistant district attorney, sought an adjournment for further time in the hopes that Gorman would round up the 'big man." Mrs. Gibbs urged the dismissal of the charge against Ohlott, and it was done.

Hollywood Shorts

By Claude Binyon

Hollywood, May 2.

NEWS from O'Malley and O'Goldstein.

Publicists for the Profession.
"We'll Make or Revive You."
Our Rates Make You Laugh.

For The Press:

(Release May 5. Thank You!)

Reports that Olga Yohnson, the screen's foremost siren, was dropped by Scintillant Productions because of an accent are entirely unfounded. Miss Yohnson simply has retired to her magnificent Malibu beach cottage for a couple of years to consider various tempting picture offers.

The public will be glad to know that Betty Snowdrop, star of many Broadway successes, is in Hollywood refusing stellar film contracts right and left. But don't be too sure, for Miss Snowdrop may capitulate yet.

This petite blonde's last sensational performance was in I. Herk's stupendous "Cuticle Cuties."

(PLEASE use this. Drop into the office any time and have a drink of you-know-what.)

Hollywood is gossiping over the attention being paid by a prominent producer to Betty Swank, promising young screen star. It is said the producer has uncovered Miss Swank's innate talent and will give her a prominent part in his next picture.

Fagged by continued hard work at various studios, Magdalene Martel is resting at her magnificent Beverly Hills home. Many friends are calling her at Or. 6063 and congratulating her. She is home between 9 and 5.

Miss Martel says she may be induced to accept another engagement even though she is tired.

Besieged by people who ask if his perfect, white teeth are really genuine, Harry Hancock gets many a chuckle. People who saw Harry in the battle scenes of "All Quiet on the Western Front" can't believe that those dazzling molars are really a part of the brilliant actor.

Pansy Prim, former vaudeville partner of Eddie Cantor, Al Jolson, the Four Marx Brothers and Mrs. Fiske, is vacationing in Hollywood at the home of her sister. The vaudeville critic of the Applegate (Wis.) "Citizen" once wrote that "Miss Prim looks so much like Mary Pickford it's a wonder she wasn't conscripted by the great motion picture industry long ago."

Is it perfectly proper for ladies to wear the new pyjamas at afternoon affaires d' tea and dansants d' dinner? Many social leaders have been baffled by that problem, but now comes Sarah Sarah Sarah, beautiful English actress, with a stamp of approval.

"Of course it's proper," says Sarah Sarah Sarah, lying down in her dressing room between scenes of "Dynamite Kid" at Tec-Art Studios. "We've been doing it for years in London." It adds that certain chicky aura of haunting cherchez la femme, so dear to the hearts of women who know their stuff."

Free Fillers for Your Picture Pages

Helen Hartwell glimpsed on the Boulevard wearing a stunning green dress that must have cost a fortune.

"It isn't the original cost of my three town cars," says Mary Logan. "It's the upkeep."

What Parisian designer makes Mitzi McGuire's gowns? They're gorgeous.

Charles Chancer has purchased a [illegible] new home in exclusive Beverly Hills. While Chancer refuses to discuss such mercenary matters, it is rumored the house cost about $1[illegible]67,462.

Director's War Book

Harrison & Smith will publish "With My Own Eyes," an account of Richard Boleslavsky's experiences while a colonel in the Russian cavalry during the War.

Boleslavsky is a picture director, now under contract to Radio on the [illegible]

8,000 Squares a Day

The Astor uses more food than any hotel in New York. Serving 2,700 banquet plates is a light business; when it gets around 5,000 the waiters become interested and the hotel has served 8,000 in one day—also 15 banquets all starting at the same hour.

It's believed a local record.

McBride Coin Carriers Lose $1,639 to Bandits

The three affable bandits who held up and robbed two messengers of McBride's Ticket Agency of $1,639 in cash and $755 in checks are still being sought for by detectives of the West 47th street station. The stick-up occurred at the rear entrance of the Dixie hotel, 250 West 43d street.

Stanley Buzzanowski, 21, 326 East 83d street, and Michael Pellegrino, 18, of 51 Vernon avenue, Astoria, left McBride's to go to the Corn Exchange Bank. As they reached the 43d street entrance of the Dixie three men approached them from the rear. Pellegrino carried the money in a portfolio. Buzzanowski was his bodyguard, but had no gun. One of the bandits stuck his hand into Mike's ribs and seized the bag of money, whispering to him to make no outcry.

"Come with us," the bandits commanded. One bandit preceded the victims and the other two through the crowded lobby of the Dixie. On the 42d street side the bandit with the money haled a taxicab. The victims feared to make an outcry. The bandits, once in the cab, showed the victims a revolver. "See," he said, "we meant business."

They told the chauffeur to drive to 37th street near Tenth avenue. They dismissed the chauffeur. Meantime the bandits guided the victims up a darkened hallway of a tenement to the third floor. "Be quiet," they were warned. The bandits then disappeared. The victims went to police headquarters to scan the rogues' gallery, but met with no success.

After Gibson's Houses

New York interests are reported seeking the John T. Gibson theatres, Gibson and Howard in Philadelphia.

Gibson is reported willing to lend an ear. Two years ago he refused an offer of $800,000 for the two houses.

Some Tenants Resist Radio City Expulsion

Razing of buildings in the Radio City territory starts Monday (11), with about one-third of the residents already out. About half of the people occupying the various buildings in the three blocks were scheduled to move Friday (1), with most putting up no argument.

Others in the blocks are scheduled to move at various days during the present month, with leases or special agreements falling due.

According to Robertson & Todd, engineers of the project, there are still a few holdouts in the three blocks who don't want to move, but they will be dealt with summarily with no legal way of restricting expulsion.

By the beginning of June, according to the engineering firm, work of razing will have progressed all along the line to the point where digging of foundations can be started.

Joe Lewis on Coast

[illegible]

Burlesque Girls' Roof Top Siesta Has Window Draw

Burlesque men are trying to figure on a method whereby they may expand the gross to include roof performances now being given gratis. Peekers from surrounding office buildings watching the sun bath on the Republic roof number more than the week's gross downstairs.

The girls go on top to get some air between shows and in scant attire.

PICKING UP DIPS

Detectives in Campaign on Theatre Pickpockets—One Given 6 Mos.

A campaign by the detectives attached to the Pickpocket Squad at Headquarters to clean out theatres in Times Square of jostlers and pickpockets has started. During the past month the sleuths have rounded up many with police records who are adept at lifting purses from seats in front of them.

Louis Lacker, 42, known to the sleuths as the "Barber," was bagged in the Roxy theatre by Detectives Tom Catterson and Tom McVeigh of Headquarters. The cops saw "The Barber" jostle two men patrons waiting for seats, they testified.

They whispered into Lacker's ear he was under arrest. He made no protest. They escorted him to the West 47th street station and later to West Side Court.

When the sleuths searched him at the station they found in his pocket 20 capsules of opium, they alleged. An additional charge of possessing narcotics was lodged against Lacker.

In West Side Court Magistrate Burke sentenced "The Barber" to six months on Welfare Island. When released he will be tried in Special Sessions for possessing the opium.

Cook Turned Down Offer Of Numerologist's Visit

The Grand Jury will hear the facts in the case of James Coffman, 46, numerologist, astrologist and psychologist. Coffman, who resides at the Marseilles hotel, 103rd and Broadway, was recently held by Magistrate Dreyer for the action of the Grand Jury on the charge of grand larceny.

In asking for high bail, Assistant District Attorney Philip Wagner informed the Court that other women were present who alleged they had been victimized. Magistrate Dreyer disregarded this in setting bail as none of the others had made formal complaint.

Mrs. Anna Quell, 57 West 73rd street, cook, narrated on the witness stand how she parted with $2,000 to Coffman. She testified she had taken lessons on numerology from Coffman and had read many of his tracts.

"I told Mr. Coffman I intended to buy some lots at Jones' Beach. I had drawn $150 from the Central Savings Bank. When he learned that I intended to buy lots, he suggested that I purchase shares in 'The Enumeration,'" she told the Court.

"The Enumeration" is said to be a trust estate, according to Coffman's attorney. Mrs. Quell further stated that she was to receive $10 a month from her investment in "The Enumeration." She had received about $50, she averred. She [illegible] Coffman [illegible] $25 [illegible] month. The tithe, she stated, [illegible] to the Scriptures, was for [illegible] of the needy. She stated [illegible] told her he had occult pow[illegible] asserted.

[illegible] told me he was the Mach[illegible] White Brotherhood [illegible] Moses at the top of the [illegible] mountain [illegible]

[illegible] He told me [illegible] shares in 'The [illegible] He stated [illegible] her shares. [illegible] at 153 West 72nd [illegible]

'Round the Square

License Renewals Due

Operators' and chauffeurs' licenses for motor vehicles in New York State expire May 31 this year and must be renewed before that date. Renewals are now available at the offices of the Motor Vehicle Bureau in the State Office Building, Worth and Center streets, New York; 150 Court street, Brooklyn; State Office Building, Albany; branch offices at Utica, Syracuse, Rochester and Buffalo; and also at all county clerks' offices throughout the state, except Albany, Manhattan and Kings counties.

Charles A. Harnett, Commissioner of Motor Vehicles, advises theatrical people holding New York licenses that they must renew the certificates. He will establish several branch offices in New York within the next 10 days. He also urges all performers to use the mails and save waiting in line.

A Broken Heart

James Finch, 27, Negro giant, died in Harlem Hospital, New York, last week of uraemic poisoning. To those who knew the man since coming to New York, they believe he died of a broken heart through his inability to be an actor.

Finch reached New York with every hope of being a stage attraction. Irvin C. Miller, colored producer, tried to sell him to shows, without success. The best Finch got was one week at the Lafayette although he had been with Miller's "Brownskin Models" for a short time when the management of the show, Mrs. Blanche Thompson, found him stranded in Detroit last December and carried him to Baltimore, where the show closed. It was then Finch decided Broadway was his goal.

Finch weighed 670 pounds and was seven feet four inches tall. He became quite a street figure around Harlem. As he continued to grow despondent over his failure to get a theatrical job, Miller arranged with the Adler shoe interests to use Finch as a street ballyhoo. And they moved him all over New York even to assigning him to sandwich man duty in Times Square.

He collapsed and was sent to the hospital where he was for five days prior to his death. His home was originally in Atlanta.

NEW YORK THEATRES

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE
5TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees. Wed. and Sat., 2.40. Bryant 9-2628

Getting Married
By BERNARD SHAW
Eves. 8.40. Mats. Thurs. and Sat., 2.10.
GUILD THEA. 52nd St., West of Broadway

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eve. 8:40. Mats. Thurs. and Sat., 2:10.

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30.

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat. 2.30

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Thurs. & Sat. 2:30

[illegible]
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. [illegible]

ROBERT E. [illegible]
[illegible]
THE HOUSE BEAUTIFUL
APOLLO [illegible]
Phone for reservations Wis. 7-2450

Die Försterchristl
(The Foresters Daughter)
Viennese musical screen romance. Music by Grünfeldstaedten, with melodies by Wolfgang Amadeus Mozart. All Star cast: Irene Eisinger, Oskar Karlweis, Paul Hörbiger, Adele Pilot and others.
BELMONT Theatre, W. 48th Street Contin. Noon to Midnite

"Brisk, exciting, the best that has come this way in some time."—World-Telegram.
"The RAP"
AVON THEA., W. 45th St. Eve. 8:40 Mats. Thurs. & Sat. at 2:30

ROXY 50th St. & 7th Ave.
THREE GIRLS LOST
A Fox Movietone Picture
Loretta Young, John Wayne
Lew Cody
On the Stage FLOATING FIESTA with Complete Ensemble
MICKEY MOUSE in "Traffic Troubles"
Beg. Friday, May 8, "YOUNG SINNERS"

Wallace BEERY
THE SECRET 6
IRVING AARONSON'S COMMANDERS and Gala Revue
CAPITOL B'WAY & 51st St.
Coming: MARION DAVIES in "IT'S A WISE CHILD"

R-K-O
MAYFAIR B'way & 47th, Continuous Shows
SECOND BIG WEEK
CONSTANCE BENNETT
in "BORN TO LOVE"

GLOBE B'way & 46th Cont. Shows NOW
SUBWAY EXPRESS
with JACK HOLT
AILEEN PRINGLE

PALACE 47th St. & B'way Mats. Daily, 2.30
ED WYNN
PETER HIGGINS
BUSTER WEST
ROSETTA DUNCAN

58th ST. Bet. Lexington and 3d Aves.
Wednesday to Friday—May 6 to 8
ALL THIS WEEK
CIMARRON
with RICHARD DIX
IRENE DUNN

86th ST. Cor. Lexington
Wednesday to Friday—May 6 to 8
ALL THIS WEEK
CIMARRON
with RICHARD DIX
IRENE DUNN
AND RKO ACTS

The Parisian Front

By Christine

Paris, April 26.

Well, my dears, what Madame Chanel said about you the minute she stepped off the boat still gives the palm to French women for sex appeal. She didn't seem to agree with what this sobble has been hearing over here during over two years' stay. That is that American women are the best dressed in the world.

Oh no, Madame Chanel said the way you dressed is positively grotesque, not to say slightly mad in an effort to attract the male eye. But never mind, remember that there are two sides to every question, and that Madame Chanel being a dressmaker has caught hold of the extreme end of one side.

Just to show how she has generalized in this one particular, it is necessary to mention that she also largely stated American women do not gossip. That proves everything.

Perhaps no girl in the world dresses so poorly as the French chorus girl (they can't help it, the poor things, when their salaries are less than $40 a month), nor so dowdily and uninterestingly as the French business girl. The boulevards here compared with Fifth avenue at lunch time suffer horribly as far as smart looking women are concerned.

In France one must either pay nothing at all for hideously cheap clothes or a very great deal for smart ones. No $10 and $15 dresses, nor $5 hats that bear inspection. You either dress from a department store's counter or from an exclusive dressmaker's salon. Besides, French girls do not have the figures that American girls possess—and, furthermore, they are nearly always in mourning for a great-aunt or a fifth cousin or a friend's nephew. This ancient custom means cotton stockings in black, of course, and a dusty crepe veil.

Hat Display

The mid-season collections are on, and although not generally so elaborate as the big winter and summer ones, there was an opening recently that outdid itself in originality. That was Agnes, the hat maker. It started at 9 in the evening. First thing, was the queer music from stringed instruments, tom-toms and what-nots from the French colonies. Negresses also from the colonies, dressed in their own very loud colors and with strange head-dresses passed around the refreshments in enormous straw hats. All this, of course, because of the Colonial Expositions to open May 1.

The hats she showed, thank Heaven, had brims. The most important one had a crown of soft knitted or crocheted silk jersey with an equally fine straw brim. It was very snappy and sat on the side of the head at a decidedly flirty angle. Also turbans, but even these based on French Indo-Chinese hats had stuffed rolled brims. Plaid cotton ribbon made into toques looked quite like the Martinique negress bandannas, but because Agnes is so darned original and clever managed to seem ultra new and modern. Pointed crowns were also outstanding, but if you get one don't set the point in the middle of your head. It won't do—it's got to come out on the side somewhere.

Talk about a showman who knows her stuff, Agnes is one. She gets her ideas from a current event like the Colonial Exposition, or once before a Jeanne d'Arc celebration she saw, at which she modeled her hats from the caps worn by the men.

A Spanish Order

While on the subject of fashions you might like to know that the recent Spanish upheaval was quite a fortunate thing for a dressmaker here, although at first she wondered whether her bill for some 200 dresses for the Spanish court would find favor or not. It's a Rue de la Paix dressmaker, who for years made a few things now and then for old Christine, Alphonse's mother. Eventually she started to make simple sports things for Queen Christine's grandchildren, the Infantas Isabella and Christine; then through a friend she was formally introduced at the Spanish court. The result was that just before the crash Mirande sold to the entire flock of ladies and duchesses and things, and to the Queen Victoria herself. She was in London while the gowns were being made, and when she learned the Queen was now ex and all the aristocrats were fleeing to Paris, she feverishly, as well as worriedly, hurried back here herself. The lucky break was that instead of having to deliver everything to Spain all she had to do was bring them in person out to Fontainbleau, where the Bourbons are now hanging out.

Actor's Ma

(Continued from page 49)

than any of theirs. They seem to keep working. I don't know why you can't."

"You gotta have a drag with the big guys to get in, Ma."

"Well what's the matter with all your friends? You always come home and tell me about the big politicians and other big men you met. Why can't they do something for you?"

"Oh I don't like to ask them. Anyway it's up to your agent. He's gotta to be in right?"

"Well then why don't you get an agent that's in right?"

"Oh he's alright, Ma, but he can't seem to get the bookers to catch my act."

"Well why don't you go up yourself and tell them to come and see it? You have a tongue, you certainly shoot off your mouth around the house."

"You don't understand Ma, they won't see me. It's hard to get in their office."

Ma Knows

"Now that's a lie, Jimmy. If you wanted to see them they'd see you. They are always looking for talent. They say so in the papers. I bet if I went up to see them they'd see me. I have a good mind to go up and have a talk with 'em about you."

"Now don't go starting that Ma. I know my business and I know what I'm doing."

"Yeh, and I know what you're doing too. If you'd saved your money instead of spending it in speakeasys and on those no-good girls you go with you'd be better off."

"Leave the girls out of it, Ma. I'm over 21 and white and know what I'm doing."

"Yes, well if you know what you're doing, you'd be working now instead of laying around the house."

" Oh you're just sore because I haven't kicked in with any sugar lately."

Protection

"Now listen, son, you shouldn't say that. It's hard enough to run the house with no money coming in, but I do the best I can. It's lucky for us that I saved some of the money you gave me when you were working, or else you wouldn't even have a decent suit. It isn't the money so much, son, it's that I don't want you loafing around and becoming a bum."

"That's right, Ma. When a guy can't get a job you call him a bum."

"You can get a job if you want to. It doesn't have to be on the stage. Frankie Hayman got a nice job in a bank, and he isn't half as smart as you are. He can't sing or dance as good as you either, and he gets himself a good job in a bank."

"What do you mean a good job, 20 bucks a week?"

"That's better than nothing, and twice as much as you're making. And look at the nice people he meets. And he keeps decent hours."

"Oh, stop lecturing me will you, Ma. I'm getting sick of it."

"I haven't lectured you the past three months, and I think it's about time for somebody to say something to you. I've given you carfare and spending money every day, I press your suits and do your laundry. You know what would happen to those silk shirts of yours if I ever sent them out. I have supper ready for you every night and you never come home for it. You get in 4 and 5 in the morning, half lit. Now don't say you're not cause I know better. People don't fall over lamps when they're sober. Son, I've been worrying about you every minute in the day. I want you to go to work and forget about those trollops you go with. They're no good for you.

The Mother Idea

" What's the matter with Miss Jackson? I suppose she's a trollop! Ain't she got a swell car and real diamond bracelets, and ain't she given you swell perfume? Is she a trollop?"

"Well anyone that has all them things and don't work, I'm suspicious of."

" I told you she has an income, Ma. Her first husband died and left her plenty."

"Yeh, and now she's hanging around with you! She's old enough to be your mother. She ain't fooling me. I guess you'll run off one of these days and get married to her. I won't stand in your way, but take my word for it, son, you'll regret it the rest of your life if you do."

" Oh, gee, Ma, you get the craziest ideas I ever heard. Who ever said anything about getting married? We're just friends that's all."

" Well do as you like, but I don't know what you'd support a woman on when you can't even support yourself. I'd get a job before I'd think of getting married."

"I told you I'm trying to get a job, but it's slow now."

"There are a lot of actors working in pictures, on the radio and on the stage and you're as clever as they are, and if they can———."

And so Ma keeps up her morning monolog until her baby gets shaved, eats his breakfast and touches her for a two-spot, giving Ma a kiss, a hug and plenty of reform talk, to use the two to take the wealthy widow to a speak.

Speaking of Wives

(Continued from page 41)

on the number. Maybe it was Nelson's "dual personality," which he claimed he was affiliated with. His memory being poor in that respect, it failed him also when he was choosing material for his own act.

Nelson only mentioned the Canada Dry gag, but failed to mention the others. He might write the Canada Dry people and find out about the cases of ginger ale that they sent me from time to time in appreciation of the gag.

The arrangement of "Smile a Little Bit" with its material in its proper form as I sing it, was written by me, so sue me! Furthermore, I don't believe Nelson wrote that letter to you. It smacks of Mrs. Nelson, who phoned me one night and became very abusive in her language because I had taken the matter up with Mr. Freeman. She talked or rather raved for what seemed hours, but Nelson didn't have the guts to get on the phone himself, which proves what?

Proved Ownership

I left my script with Ray Hodgon and proved the ownership of the material he took from me. It was ordered out of his act. That ends the controversy, I believe.

When speaking of "sweet lovable wives and a baby," Mrs. Nelson might take a lesson in "sweetness and politeness, and minding her own business" from Mrs. Glason, who listened in on the phone that particular night and said nothing, while Mrs. Nelson lashed me with her flow of "beautiful language," championing the cause of her Bob Nelson.

Again let me repeat that I didn't write Nelson's act, but had interpolated some gags, and offered to write him whatever he needed. The article in this week's Variety says that "after the story appeared, Nelson, possibly having read it, took a slam at Variety at the Jefferson, from the stage." Well if he did read it, he must have found a copy; I don't think he bought it.

As for the kiss-and-make-up finish, the matter is closed as far as I'm concerned. Outside of this little mess, I feel the same towards Nelson as I always have, and if he needed help, I'd be the first to step forward.

Billy Glason.

Druggists Complain

(Continued from page 1)

vaude, and even in pictures, without drawing a squawk or a vegetable.

It's evident that there is a wide difference between what audiences will go for in a theatre and what they'll stand over the air. This particular station received yelps from druggists, relatives of druggists and friends of druggists. Some even hinted at slander proceedings.

Insult to Chivalry

But this was not the limit. Just two weeks ago, a midwest station announcer harmlessly thought he was being funny when he dug up that he was trading his chivalry in for an Essex. Every past, present and future Chevrolet and Essex owner in the country seemed to have been tuned in on this poor guy. Not only was this business problem, but every true lover of chivalry—and they are evidently legion—howled at this derision of one of the most exalted of human traits. They openly accused the station of trying to stamp out chivalry, and the station is still busy sending apologies.

As for the stations themselves, the censorship thing becomes more and more stringent. Performers are sweating to find proper comedy material, because of the "must nots." It seems that no matter what they say, they're bound to step on somebody's toes.

Pat and Mike jokes are out. They might offend the Irish royalists; Ikey and Abey can't be mentioned, and the Scotch joke, final refuge, is going to be given the official gate.

Uncommon Chatter

By Ruth Morris

Wynne Costumes Win

A discussion of Palace costumes ignoring the assorted raiment Ed Wynn drapes about his rotund form would be incomplete and biased. Beyond doubt, style honors go to the lisping comic whose clothes are sagely chosen for unobtrusive comedy.

Rosetta Duncan, with only one new song to vary her recent Palace appearance, was lucky to have been spotted on the same bill with Wynn.

The Ingenues entertain solidly, wearing down resistance to girl bands with one versatile feat after another. There appears to be nothing they can't do, no instrument they can't play. If anything, they are too eager to show manifold talents, prolonged almost interminably. Their background conflicts with a lavish display of musical instruments, confusing enough without additional intricate embroideries to distract from the main grouping. Platforms made of richer materials would improve the act's style, as well as more individual attention to makeup and grooming.

A tall blonde, well-groomed in dark blue lace, is the perfect assistant for a young man who does miraculous stunts with sticks and rubber balls. She looks so worried when the tricks don't work, smiles so proudly when they are finally accomplished, that the audience shares her anxiety and ultimate triumph.

Tougher Hoodlums

What is the film industry doing to its gangsters, those brave killers who faced danger unflinchingly, who robbed from the rich to give to the poor? What has become of those gallant roughnecks who revered women and children, whose hearts melted at the sight of a stray dog? Gone, all gone. Hollywood has put them on the spot.

Their dear places have been usurped by unrelenting racketeers without a streak of pity in their brutish make-ups. The prevailing unglorified type has no appeal for feminine audiences, gradually drifting away from unidealized versions of racketeering.

"The Secret Six" is the latest gang film to deny women the right of breaking their hearts over a gunman's inevitable progress toward the electric chair. No gal is going to waste sympathy over a brute who gets what he deserves, nor can she be deeply moved by a hero who enters the story too late, sketched in vaguely as a gang-defying reporter. The authors were no more mindful of the love interest than is Jean Harlow, the tough cigarette vender. Confident that she screens well, Miss Harlow permits no big thoughts to trouble her placid brow, no emotion to take form behind her wide, often vacant stare.

86th Street Fashions

Myrtle Glass may not be the best-dressed woman in vaudeville, but she certainly is the most persistent. Forced to work every moment for the privilege of singing a song, she finally triumphs over the conspiracies of off-stage stooges, collapsing props and a partner, Jimmy Conlin, who is drawn away from piano accompaniments through pleasantly insane diversions. Resistance battered down, she ripples off a verse and chorus in agreeable, unaffected style, her attractive stage presence rising above a gown dated by bouffante arrangement of yellow tulle on a taffeta foundation. An unprogrammed assistant in the act, current at the 86th Street, wears a simple white crepe costume that emphasizes slim youthfulness.

The Hazel Manjean Girls make amends for their initial, poorly executed routine by trim appearances in white flannel beach pajamas and deft acrobatics performed in neat red and white bathing suits.

That Well-Dressed Feeling

Gaiety comes easy to the Chester Hales, dancing to Irving Aaronson's Commanders' bright accompaniments, confident of trim appearances in cunning white sports frocks. The dresses are very cute, one group slit to reveal underskirts of red and white polka dots, the other white dots on green. Tiny white hats perched high on their heads, the dancers weave in and out with the affable high spirits of girls who know they are well dressed.

Christine Marson has discarded the sequins she always wore for strut routines in favor of pearl gray flannel, faultlessly tailored.

3 Girls Not So Lost

"3 Girls Lost" are gals who set out from midwestern homes to see the sights and experience the thrills of a big city. To Chicago they go by airplane, a touch of modern speed and luxury that promises real, glamorous excitement. But once in the city of their dreams they locate in a quiet boarding house, outside of which they are seldom pictured. They tour the city, secure jobs and become involved in intrigues, few of which are shown on the screen. The audience hears about them, second-hand, when the girls return to their lodgings, one with a broken heart and another with eloquent supplies of expensive hats and gowns. Ladies in the audience are disappointed at not being given a peek into the shops whence comes such finery or into Chicago's gay restaurants and night clubs. The one pent-house party they are permitted to attend is so flat that they're sorry they came.

Joan Marsh registers forcefully as the plotting little gold digger who does well for herself in the big town. A platinum blonde with a baby face, she projects the schemes of a shrewd, competent conniver. Loretta Young and Joyce Compton complete an eager, youthful trio.

It's a Gift

The peculiar fascination Svengali held for ladies of the nineteenth century is not at first apparent to modern misses who go to the Hollywood, attracted by the name of John Barrymore. But they soon find out that if Sven was anything like Barrymore, he was a clever hypnotist, who, despite a revolting make-up, could turn on his charm at a given moment and enthrall them with the richness of his voice and the gradual beautifying of his features.

For three-quarters of the film Barrymore has a swell time making ladies hate him, even though they laugh at his too, too, funny antics. Then, quite suddenly, Barrymore remembers the feminine sympathy necessary to good box office. He takes heed, subdues an unkempt beard, shortens a pointed putty nose, discards the offensive trick of clouding his eyes for hypnotic sequences, and lets his rich, eloquent voice do the rest. A few minutes of this witchery and feminine fans are ready to feel a bit teary over the passing of a no-good hypnotist.

Marian Marsh finds in Trilby a part excellently suited to her eager, ingenious youth. Though her vocalizing isn't of the quality Trilby was supposed to possess, she sings well enough, photographs interestingly and seems a promising screen prospect. Carmel Myers, freed of heavy vampire mannerisms, discloses an unsuspected sense of humor as one of Svengali's most gullible singing pupils.

Going Places

By Cecelia Ager

When Clothes, et al, Count

The set designer and the costume department are the heroes of "Ladies' Man" at the Paramount. They did their noblest, threw in furs, and smart backgrounds that made fine photographic compositions, authentically swank details for the interiors, and saved the picture. Women are so busy exclaiming over Carole Lombard's luxurious clothes, Olive Tell's beautifully simple home, Kay Francis' lovely white evening wrap, that they don't get the chance to consider the story much.

Carole Lombard proves she not only screens gloriously when lighted with gentleness and care, but that she can act, too. Enveloped in an evening dress which in the Vionnet manner says there's a body beneath, her soft blonde hair coiffed to do right by her bunches of long black eyelashes, and her eye-shadow smoothed on most mystically, she is the girl you remember of the many pretty ladies who move across the screen. She's tuned her mood to match the star's. She gets drunk to forget her heartbreak, but nicely, amusingly drunk, losing none of her appeal. Once again Kay Francis is serene and warm with her voice throatily pleasing.

Olive Tell works hard as a lady fighting desperately to hold her man.

Taken on Subway Ride

The passengers in "Subway Express" at the Globe are a hardy lot. Back and forth under Broadway they ride, face to face with the wide-open eyes of a murdered man, and not one of them flinches, not one of them seeks to evade his ghastly stare. They may stand it, but the audience can't. Somebody might at least have tucked a handkerchief over his awful countenance for the sake of the lady spectators. But no, the picture can't get enough of him. He's in most every shot, close, medium and long from every possible angle, dominating the production long past the time when his usefulness in lending a sense of horror had expired. Ultimately he fills the audience with admiration for the miraculous way he avoids blinking his eyelids. Never for a moment does the cast think it strange they are so close to murder and a corpse. They're agitated enough, but only about getting home on time, and in the meanwhile supplying comedy.

From the placid way they accept it all, a crackerjack murder is an everyday occurrence, apt to happen in the best of subway trains. Aileen Pringle does little save look smart in a black suit so generous about its silver fox one wonders that it was content to ride in the subway. The ladies playing a neurotic school teacher and an Irish housewife mind the director implicitly.

Adagio Dancer's Lot

What wretched lives they lead, these little girl adagio dancers! Tossed about from hand to foot whirled till they get spots before their eyes; handled as if they were just hunks of cells that happened to unite, never treated as the living, hoping, eager young morsels of femininity they really are. No wonder they get thin and have to order smaller and shorter trunks and tinier and tinier brassieres. The time comes when their uniforms shrink to mere badges of courtesy.

Miss Ray, of Ray, Ellis and Larue, in the Paramount stage show this week, is a wisp of a girl in two wisps of silver cloth, a dainty package to be grasped and flung, as if she wasn't something feminine, and if that's to be her lot, she gives in nicely and at least makes it easy for her partners. She's the littlest, lightest adagio dancer with the greatest number of ribs ever seen in a Paramount unit.

Surrounding the team is a "Rose Ballet" pirouetted by the Sanford-Martin Girls dressed in shades ranging from flesh to red and huge headdresses that look like butterfly wings. To some they might be taken for roses after all. Others could think them a Charles Le Maire peasantry dressed up to meet the prince. It wouldn't matter. They're pretty and dance well.

Loretta Young's Serenity

When all about her are ranting, mugging and screeching into the mikes in "Too Young to Marry," at Warner's Theatre, Loretta Young keeps her pretty head. The contrast of her quiet performance with all the tumult surrounding her, sets her off as a likeable little lady, soothing to listen to and winning to watch in her steadiness. For her sake it's unfortunate more people aren't going to see the picture.

Miss Young's serene demeanor can't compensate for the creakiness of her present talker, nor for its lack of interest to the world at large. Nobody cares what happens to the dull and far-fetched bunch of characters provided for this one. Its setting in a small and unexciting town clinches their indifference. Romance is lacking. There are no clothes to admire. Whoever happens to see the picture will like Miss Young's genuineness and wholesomeness. That's about all the entertainment the film offers.

Bankhead Finally Seen

Every once in a while, as "Tarnished Lady" slowly unreels at the Rivoli, Tallulah Bankhead fights her way through the heavy conception of the story to fulfill the extravagant promises made about her. She has an air, an easy way of reading asides, she doesn't falter in her broad English pronunciation, and her manner as a gal accustomed to the luxuries of life is just as it should be.

Her possibilities for sophisticated comedy are a surety. Yet most of the time she's sunk in a turbulent sea of unhappiness with nothing to make her suffering believable. Wracked with the false emotions the story demands, her dramatic work looks just like so much dramatic school acting prompted by a nearby and over-zealous director. Cast for sympathy, the snobbery and insincerities of the plot thwart the production's purpose.

Presented as a lady who can meet Garbo, Dietrich, and Swanson, all at once on their own grounds, a little more study of camera angles, a bit more experimenting with make-up, hairdressing and costuming to determine just what suits her and what doesn't will be necessary before Miss Bankhead may be considered serious competition. She has a long, pointed face with a goodly quota of hollows. Her dark blonde hair, fluffed out and shortened, instead of clinging lankily to her face and continuing down to her neck, could be transformed into an asset. Made up as they are in this film, her eyes have a tendency to appear close-set. The thin line of her eyebrows circle too near her nose and her eye pencilling also concentrates toward her nose instead of eschewing that part and outlining only the outer edges of her eyes to make them look wider apart. Those turban hats are disastrous for the English actress' best possible good. One in shiny beige straw is too like the color of her hair to aid her photographically. Another of black felt hugs her head in a way to accentuate the longness of her face. Her profile is lovely but seldom seen. Close shots of her looking squarely into the camera take up a great part of her footage to her disadvantage.

Much can be done that was neglected in Miss Bankhead's first picture to put over her individual type of beauty. Her voice registers pleasantly low. When given the chance she photographs as an interesting and very beautiful person, an exotic, langourous lady with sad, sad eyes. With a great deal of care and much more forethought than was evidenced in "Tarnished Lady" Miss Bankhead can become a draw. It depends on what happens next.

Hipp's Open Spaces

The last row at the Hippodrome does uncanny things to a spectator, makes her brood about shoes, for instance. Feet on the stage loom strangely large from this vantage-point. They set a soul to pondering how quickest to reduce their size. The slippers of Miss Crowell, of Crowell and Allan, started it and the shoes of the lady member of Ross and Bennett kept it up.

Miss Crowell's white footgear with their butterfly bows would shrink if only the bows took wing and flew away. The shiny blue satin slippers of the Ross and Bennett lady ought to go hide their pointed toes under a dull coating. They match her blue crepe dress oke, but they gleam so enthusiastically in the spotlight that they dim her comedy by comparison.

Rassana enters in white toe slippers, balancing herself neatly on long slender, white, silk clad legs, and bringing up the problem of the mean things that toe slippers do to most ladies' feet. She doesn't offer herself as an example long enough for the question's solution, however, as there is a trapeze and a noose for her wrist awaiting her the moment she's through with her Russian dance. She sheds her refulgent beaded cape to reveal strong muscular arms and a lithe form outlined in jeweled white satin. Round and round she whirls in her series of spectacular arm lifts. Rassana is so generous about it that the drummer accompanying her must nearly collapse from exhaustion when finally she's through. The audience thought she was fine and brave. From the last row she looked like a mechanical doll with a good strong spring.

Trans-Lux's Gift to Women

Dowagers dropping in at the Trans-Lux Theatre will be glad to see their old friend Jim Londos again. Wrestling away for dear life, this fascinating gentleman who resembles somewhat the gorilla in "The Gorilla," seems to have as effective a stranglehold on newsreel clips as he has on his helpless opponents.

The subtitles read differently about Londos each time newsed yet it must be the same clip. His muscles are always a-swelling with mighty effort, his foolish opponents are always bigger men, and he's always sitting on top of them. Yes, the dowagers of the Trans-Lux would feel real hurt if Jim wasn't there to go on teaching them toe holds and hammer lock technique.

It's all very well to see Jim every week, but the dowagers' feet start tapping when they've got to look at those same old military manoeuvres with the same old canons popping all the time. David Belasco is sweet, and so is Gertrude Ederle. George Jessel likes to go to banquets and Al Smith's fondness for cornerstones must take up all his time. The Crown Princess of Italy wears becoming tweeds when looking at Libyan troops, and Gertrude Huddleston stayed in the water for eighty-four hours and didn't want anyone to help her out. That man who used to give lessons in pronunciation at the Trans-Lux isn't there this week. The Trans-Lux dowagers could teach him a thing or two.

Did You Know That—

May 6 marked the first anniversary of the ladies "Dominos Club" in Hollywood...Norma Shearer causing quite a flutter since she arrived in New York, looked too lovely the other day in Saks, wearing a short white fur jacket and white beret...There are those who don't believe that Ina Claire, who is very fussy about her femme support, will do "The Greeks Had a Word for It" with Carole Lombard and Jean Harlow, two warm blondes...Primo Carnera had an accident at 77th street entrance to the park the other day; the owner of the other car didn't have much to say...Leila Hyams is now minus an appendix...Tallulah Bankhead has the loveliest speaking voice yet for the mike...Johnny Gallidett and Frank Morgan took time off from rehearsals of the "Band Wagon" to see "The Barretts of Wimpole Street"...Speaking of that play is it possible that the film interests have passed up Brian Aherne, or have they?...Carmel Myers does a very clever singing bit in "Svengali"...Attendance at the Mayfair was way off...Two big opposition parties, they say...Bobbie Arnst was there with her new hubby, Johnny Weismuller, as also Edmund Goulding, Frank Case, Mary Nolan (wearing that very pink and white make-up), Pearl Osgood, A. J. Kobler, Barbara Bennett (who wore a very pretty black gown of lace)...Mort Downey, Grace Hayes, Dorothy Hall, Neal Andrews, Catherine Dale Owen, Ruth Roland, Herb Harris, Bobbie Perkins, and J. C. Flippen...They say Leatrice Joy lost two brand new $500 gowns in the RKO Trenton fire the other night.

In Paris

Paris, April 26.

At present in Paris: Robert Hurel, Tod Browning, John W. Rumsey, Gustavo Schetzendorf, Grete Steuckgold, Arthur Bodansky, Jed Harris, Harry Lachman, Ruth Draper, Freddie McKaye, Putney Haight, Carlo Zecchi, Gilbert K. Chesterton, Thomas Delanty, Courtney Savage, Arthur Freed, Erik Charrell, Lauritz Melchoir, Betty Balfour, Claire Windsor, Syd Brown, Etta Lee, Arthur Mollison, Mrs. Paul Robeson, James Light.

Hollywood's Charity Hurrah

By Grace Green

Hollywood, May 2.

Even sweet charity out here is done in the grand Hollywood manner. The Hollywood Women's Press Club staged a gala charity bridge and tea at the Montmartre Thursday afternoon (30), and did itself proud.

A wealth of stars, picture executives' wives and other familiar Hollywood personalities turned out. No one knew who the beneficiary was and, strangely enough for a woman, few even seemed curious to make inquiry as to the name.

All Maude Latham ("Photoplay") with the charming assistance of Evelyn Brent, June Collyer and Lucille Gleason, told the $2.50-per-cover patrons was that it was for some needy picture person.

Every major studio and some of the stars contributed the 14 bridge prizes. Gloria Swanson's $100 merchandise order on Robertson's department store was the first prize. And make believe girls won't be girls. One judge discovering an erroneous score card observed that even Sidney Lentz would have had a tough time making that score.

It cost Mrs. Joe E. Brown exactly 33c to win the handsome bedspread donated by Constance Bennett. Mrs. Brown was very elated by her luck considering the other 699 contenders.

Among the commendable ensembles were Thelma Todd's maize sports outfit, June Collyer's brown flowered chiffon frock, Irene Rich's navy blue crepe with white scalloped collars, and Mae Robson's beautifully tailored grey gown with a matching coat and hat.

Aside from Mae Robson's smartly selected outfit, the unusual pep and vitality of this veteran actress drew comment.

Dance on Crutches at Pan

Nothing especially distinctive about the "Broken Dolls" idea at the Hollywood Pantages excepting the number where the girls did a dance routine on crutches. In "Babes in Toyland" costumes, they looked cute as they hopped about beating a rat-tat-tat with their sticks.

Also outstanding in this unit is the poor copy act by the Bennington harmonica band of Borrah Minevitch's original. It may be Mr. Minevitch authorized this California edition of his act as Bennington certainly has all the mannerisms, costumes, etc. down pat, even using the same numbers.

Pyjama Craze Fizzles

The pyjama craze hasn't gone to extremes out here. Perfectly okeh at home any hour of the day or night but they appear rather ridiculous at a supper dance. Some daring soul flashed 'em at the Roosevelt one night. Men particularly don't like it.

A few sillies were seen along Hollywood Boulevard wearing 'jamas' one afternoon. Hard to imagine they are cooler by completely covering their lower extremities. They most assuredly have to wear as much underneath as when wearing a frock.

Silver Sequin Has Edge at RKO

One certainly gets his money's worth at the RKO. A first run picture and eight acts and not bad at that. Last week particularly the vaudeville was excellent; even the amateurs were okeh.

For a time it seemed as though all the acts were without a female. The fourth act, Audrey Wykoff with her dad and grandad, came forth to uphold the women's end. Miss Wykoff flits about in a cute little light blue crepe suit and a maize colored blouse, all very becoming to this little blonde.

Another pleasant act is Peggy and Polly Paige billed with Billy Kelly. Also in the act are two others who appear to be sister and mother to Peggy and Polly. All three tall and pretty girls wear clothes beautifully. The twins wore white tiered chiffon gowns studded with silver sequins. Edith chose a light blue satin wisely.

The femme of Redmond and Wells wore a poorly selected all-over, silver, sequin gown which emphasizes her somewhat plump figure. Her Irene Bordoni coiffure is flattering.

The sister of Galla-Rini and Sister made two changes of velvet, one of black and the other of pink, both very attractive.

Chatter

Evelyn Brent and Dorothy Herzog are luncheon pals daily at the Embassy. Latter is p.a. for Miss Brent's husband's new producing firm (Harry Edwards and Jack Buchanan).

Carl Fleming's hammered silver bracelet was given him by an Indian chief. Great honor.

Kay Francis loves to step on the gas. Not many tickets tho.

Lil and Paul Sloane's three-year-old son has to be sung to sleep nightly by his mother who studied for grand opera.

Carmel Myers resuming her singing lessons.

Believe it or not Mrs. Zilch is a Hollywood maid. And her husband's name is Joe.

The Arthur Hornblows have an adorrrrrable three months' old son. All moving down to Malibu.

Ina Claire is craaaazzzy about backgammon.

Al Newman is being annoyed by a dentist. Ditto Henry Kolker.

Mrs. Edward G. Robinson leaving soon for a vacation in New York.

Pearl Gallup is joining her husband, Bruce, in New York next week.

MARRIAGES

"Peaches" Jackson, former child screen player, to Joe Grasse, non-pro, in Tia Juana, April 16.

Paul Savoy, vaudeville agent, to Anna Vimmer, non-pro, May 2 in New York.

Marjorie Eloise Quick to Wallis Bean, in Allentown, April 1. Bride is treasurer, Lyric, Allentown, Pa.

Barbara Brody to Gordon Kahn, May 3, Los Angeles. Groom is M-G-M contract writer.

S. R. Buchman to Beatrice Rosenthal, April 23 in New York. Groom is the playwright and the bride is a non-pro.

BIRTHS

Mr. and Mrs. Will J. Harris, daughter, April 30, Passavant hospital, Chicago. Father is stage producer with Publix-B&K.

Mr. and Mrs. Nathan Burkan, son, May 3, Harvard Sanitarium, New York. Father is theatrical lawyer.

Mr. and Mrs. James Mulvey, a daughter, May 2, in Brooklyn. Father is [illegible] sales manager in N. Y. offices.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Fire destroyed the Landisville (N. J.) theatre April 28. Loss is estimated at $10,000.

Peggy Wood is returning next week to New York.

Owen Davis has finished "The Harbor Light," new play.

Harry Davenport, in "Melo," is the oldest living American actor, in number of years on the stage. Jefferson de Angelis second, only about a week behind. Davenport made his stage debut on April 30, 1871.

Boyd Davis, in the cast of "Meet My Sister," has written a play entitled "Heartstones."

Faye Martin, actress, was awarded $4,000 by a jury in the N. Y. Supreme Court as damages for a nose fracture and other injuries she received in a taxi smash in September, 1929. Suit was against Albert Groffman, taxi owner.

Ruth Donald, burlesque actress, unwittingly led police to the hiding place of Joseph (Silk Vest) Dinan, wanted for several holdups. Police say they knew that Miss Donald was Dinan's sweetheart, and trailed her for several days. Miss Donald was not held.

Two employees of McBride's Ticket Agency were kidnaped Thursday (30), taken on a forced motor ride by three bandits and robbed of $1,600. The money belonged to the firm. Stanley Duzzanowski and Michael Pelegrino are the two clerks. They walked out of the McBride office at 1493 Broadway, with the money in a satchel to take it to the Corn Exchange Bank, at 8th avenue and 42d street. They walked down Broadway to 43d street and turned west to 8th avenue. As they got around the corner three men walked over suddenly and jammed guns against the money carriers and told them not to say a word.

Flanked by the bandits the two clerks were marched through the Dixie Hotel to the 42d street entrance and into an automobile. At 39th street the two men were ordered out of the car.

Gus Van, singer, was ordered by N. Y. Supreme Court to pay $9,206 to the estate of Arnold Rothstein to cover a note for debts incurred during the summer of 1928. Van had already paid $2,531 on the note, and the verdict was for the rest, plus interest. Van argued that he had reason to believe that Rothstein had defaulted on a promise to pay off gambling debts to other persons to whom Van owed money. The note represented these debts, he said.

Sale by a syndicate headed by the Chase National Bank of $10,000,000 in 7% preferred stock of Film Securities Corp. to General Theatres Equipment was reported in Wall Street. Chase bank officials refused to comment. Report went further to say that the significance of the deal lay in the fact that Film Securities owns the 660,000 shares of Loew's, Inc., formerly held by Fox Films.

"Cissy," a new play by Maurice Marks, may be produced next season by James W. Elliott.

Ann Harding and her husband, Harry Bannister, have left New York to return to Hollywood.

Vicki Baum's new play, "Pariser Platz 13" will be called "Beauty Parlor" when produced by Herman Shumlin here next season.

Arraigned for socking a process server who came to his home to serve him in a laundryman's suit to collect $20, Morton Downey, singer, was found guilty and given a suspended sentence in Yorkville Court. Downey pleaded he socked the process server for using obscene language.

George Kaufman is back in the cast of "Once in a Lifetime." Moss Hart took his place for about a week, owing to Kaufman being ill. New actor for the part is being looked for so that Kaufman, who wrote the play, can ease off.

Joe Gerson, of the Belasco staff, is out for the job of Commissioner of Education at Long Beach, L. I.

Edward Dean Sullivan goes to Metro to adapt "Night Court," Mark Hellinger's unproduced play. Charles Behan helped write it.

Two sisters will be married May 6 in a double ceremony. They are Olga and Eugenia Zundel. Olga will marry Aaron Hirsch, and Eugenia will become the wife of David Mankowitz, both musicians.

Phillips Lord, of NBC, goes in pictures for Radio. Due in Hollywood in August.

Dorothea St. Claire, former show girl, sat beside her husband, Jerome F. Collins, when he was sentenced to four years in Atlanta for participation in a $1,000,000 mail fraud.

Eddie Dowling, from Hollywood, is negotiating with Charles Miller for the writing of a musical comedy and possibly also a picture, both to be adapted from "Raggedy Ann's Sunny Songs," book by William H. Woodin and Johnny Gruelle. Idea is to have Rae Dooley (Mrs. Dowling) star in both.

Ethel Harris goes with "Crazy Quilt." Ethelind Terry goes to London for "Nina Rosa." Ethel Clark has been engaged for "The Mikado."

Theodore Dreiser is getting together a jury of literati to look at Paramount's version of his "American Tragedy" and help him decide whether it is passable or not. Committee will consist of George Jean Nathan, J. D. Mooney, Herman S. Oelrichs, Dr. A. A. Brill, Fannie Hurst, George Luks, Joseph Hergesheimer, Ernest Boyd, Carl van Doren, Harrison Smith, Harry Hansen, Julian Mason, Burton Rascoe, Pat Kearney, Frank Crowninshield and John S. Cohen, Jr. Says he's going to make Par make any changes in the film suggested by any of the judges.

Samuel Goldwyn has purchased picture rights to "Arrowsmith," Sinclair Lewis' novel, for Ronald Colman.

McKay Morris replacing Louis Calhern in "Give Me Yesterday." Calhern was suddenly called to the coast for picture work and had to leave Sunday (3).

Myrtle Miller, actress and artists' model, who said she was shocked when seeing her partly undraped form on exhibit in a penny-a-peep machine on 14th street, will have to go on being shocked. Supreme Court Justice Gavegan, with whom she pleaded to have her pictures removed, told her he had nothing to say on the subject and denied the petition.

Accused of kicking and severely injuring a policeman who tried to quiet her after a street altercation in which she took part, Mae Brown, 20, dancing instructor, was held for the grand jury in $5,000 bail when arraigned in West Side Court.

Gloria Holden replaces Lily Cahill in "As Husbands Go," at the Golden.

An order restraining Fred Swallo from exhibiting pictures at Coney Island showing torture scenes from the Spanish Inquisition issued in Brooklyn Supreme Court. Application made by Seph A. Maloney, who says the pictures are copies of originals which he is displaying in Manhattan.

Air-cooled basement of the Mayfair theatre has been leased for 10 years at a gross rental of $225,000 by Charles Zivirko and Henry Seowald, who now operate the Paramount Restaurant on 47th street, few doors from the Mayfair.

Resignation of Major Gen. James G. Harbord as chairman of the board of directors of RCA is expected in order that Gen. Harbord may devote his entire time to the Republican party. Probability David Sarnoff, now president, will shift to chairman of the board after Harbord resigns, with M. H. Aylesworth going in as RCA president.

Thomas F. Bleistein, burlesque comedian under the name of Bozo Snyder, filed suit for divorce from his actress-wife, Fannie C. Bleistein, April 27 in Hagerstown, Md. Testimony was not revealed.

After staging a $400 holdup in sight of after-theatre throngs on Broadway, William Tunney, 23, was captured and arrested. He claims to be a cousin of Gene Tunney. Tunney got the money by holding up the cashier of the Arcadia ballroom, 1680 Broadway. As he turned away with the money the girl screamed and he ran; chased several blocks before caught.

Sitting in a lawyer's office with his estranged wife and a lawyer in an attempt to straighten out their marital difficulties, Roy Schuster, dancer, suddenly whipped out a gun Friday and shot his wife dead, wounded the lawyer and tried to kill himself but failed. He was not caught. In a dairy which he left Schuster told of his harried life with the woman who had threatened to jail him the following day if he did not give her $410 back alimony, despite he was broke and homeless.

"I do not blame her," Schuster's dairy read. "It is not her fault. It is the fault of a law that makes those things possible."

Robert Aubert, brother of Jeanne Aubert, added to "Wonder Bar."

Mrs. Florence Jane Foreman, once of the films, testified in N. Y. Supreme Court that her husband was so cruel she once spent a night in the Grand Central Terminal waiting room rather than go to his room in a fine hotel. Her husband is Winfield Foreman, 60-year-old millionaire clothing manufacturer. She is suing him for a separation.

Quincy Kilby, author, poet, playwright, actor and for 30 years treasurer of the old Boston theatre, died in Boston May 4 at the age of 77. He was at one time manager of the Walnut theatre, Philadelphia.

Following receipt of a letter threatening bodily injury unless handing over $10,000, George Jessel asked for a detective bodyguard and was assigned three men, one to guard him at all times of the day on three eight-hour shifts. Police are investigating the letters.

Mrs. Louise Bateman Hutton, former Broadway actress, was apprised by her husband, Thomas R. Hutton, Binghamton, N. Y., editor and publisher, that she is just an ex now, a divorce having been granted him in Binghamton courts several days ago. Mrs. Hutton, who knew nothing about it until after it was all over, says she's going to fight to have the decree set aside.

Hyman Niskar, 18, was sentenced to a year and $100 fine in Detroit Friday (1) when found guilty of selling pirated song sheets in that city.

Report from Hollywood stated that Ralph Graves was fired off the Metro lot after he took a sock at a director. Graves was in "Great Lover," in which he and Adolphe Menjou are featured. He got into a verbal argument with Dave Shinborg, assistant director for Metro, which wound up with Graves taking a poke at the director. Shinborg came back at the actor, and it was a few minutes before the pair could be separated.

Shinborg then fired Graves.

"Alison's House" is the season's Pulitzer prize winner, the announcement being attended with some surprise on Broadway. The play, by Susan Gaspell, was presented by the Civic Repertory in 14th street and was performed occasionally along with other offerings of the Eva Le Gallienne rep group.

LOS ANGELES

John B. Fox, circus midget, was awarded $10,000 damages from Jessie J. Coombs, novelty manufacturer, on default. Fox alleged Coombs alienated the affections of Mrs. Nona Fox, who is four feet tall.

Alexander Pantages pleaded not guilty to all counts of contributing to the delinquency of a minor girl in connection with investigation of a "party-girl" agency. Olive Day, William Jobelmann, John P. Mills and Jesse Shreve, similarly accused, entered like pleas. Trial will be in San Diego May 25.

Fredric H. Girnau, publisher of the "Coast Reporter," weekly newspaper which attacked the character of Clara Bow, goes on trial June 1 on four counts of sending obscene matter through the mails. Girnau is still in the County jail, unable to raise $10,000 bail.

Lucy Doraine Riethmuller, film actress, and Wolff M. Henius, studio foreign casting director, received final U. S. citizenship papers last week.

Collette Merton, film actress, in applying for temporary alimony from Arthur East, actor, told the court she gave up her career for her husband, and feels she can't secure a job in pictures again until securing a divorce. She was awarded $35 per week for 15 weeks.

Descending 3,000 feet in a parachute, Dick Perry, film stunt man, nearly lost his life when caught among high tension wires. Dangling in mid-air, he released his belting and dropped 30 feet to the ground with only slight injuries.

Ted Bullock, theatre musician, was arrested on suspicion of possessing a dangerous weapon. A diner in Henry's cafe gave the loaded weapon to a policeman, saying Bullock had handed it to him to keep during a proposed fight.

Trial of the suit filed by Edith Higgins against Howard Hughes, film producer, has been set for January 20, 1932. Miss Higgins asserts Hughes owes her $1,750 on a verbal agreement. She was accused previously by Warner Bros., where she was a stenographer, of pirating the script of "Dawn Patrol" for Hughes. Charges against her and co-defendants were dropped.

Mrs. Mildred Marsh Forster, former actress, filed suit for separate maintenance against Ygnacio Forster, charging infidelity. Among women named is Hazel Howell, film actress. Mrs. Forster wants $300 per month for support for their three children. Complainant is a sister of Mae Marsh.

Theodore von Eltz, film actor, filed an affidavit against his ex-wife, Mrs. Peggy Prior von Eltz, actress, demanding custody of their two children. He claims Mrs. von Eltz is not morally suited to care for the children, alleging she told him she didn't believe in the conventions of marriage.

Ray West, orchestra leader, has disappeared again, according to police reports. Last year he disappeared, only to be found "resting" a week later in Catalina.

Frederick H. Girnau, publisher of the "Coast Reporter," which recently waged a morality attack on Clara Bow, was released from the county jail on bond of $6,000. Girnau is facing four Federal charges of sending obscene matter through the mails.

Jack White, film producer, filed suit for divorce against Pauline Starke, actress, charging cruelty, intoxication and other failings. Miss Starke recently filed suit for separate maintenance, asking $750 monthly and division of community property valued at $100,000. White asserts his wife has an independent income of $350 monthly.

Alice Polk, radio singer, filed suit for $50,000 damages against Robert H. Nicholson, charging he saw her waiting on a street corner for a bus, picked her up, attempted to make love to her, and when she resisted he handled her roughly. Nicholson is wealthy and married.

Mrs. Clarence Kolb, wife of the comedian, was badly lacerated by an alley cat when attempting to stop a fight between the cat and her small dog.

Mrs. Irene Edwards, contesting the divorce suit of Clifton ("Ukulele Ike") Edwards, denied charges of relations with Austin J. Young, musician, whom Edwards named as co-respondent. Mrs. Edwards also asks the court to compel her husband to pay money assertedly due under a property settlement effective nearly a year ago.

Marshal Neilan, film director, told the court he was $9,500 in arrears in alimony for the support of his son because of unemployment. Explaining that he expected to go to work shortly, hearing was postponed until June 1.

Camille Rovele, legit actress, is defendant in a suit, charging fraud in a real estate transaction, filed by John H. Huber, former cafe owner. Huber avers that the actress, J. P. Oleson and C. F. Wingfield gypped him in swapping his restaurant for two lots.

John McCormick, former producer, cabled his proposal of marriage to a Mrs. Gattis of Beverly Hills. She sailed for Hawaii last week, where they will be married and spend their honeymoon, returning to Beverly Hills to live, it is said.

McCormick recently left Hollywood with the declaration he would never return. Upon landing in Hawaii he stated he was to be married to Dorothy Mackaill, film actress, some time this month. That falling through, he cabled Mrs. Gattis. May 13 is the date Colleen Moore's divorce from him becomes final.

Frederic Girnau, out on bail on a Federal charge of sending obscene matter through the mails, revisited the sheriff's office to demand the arrest of two men, one said to be Guy Rockwell, former Federal convict, who attempted to shake down Rex Bell, friend, and Robert Bow, father of Clara Bow. Girnau's arrest was in connection with articles he printed in his "Coast Reporter" purporting to "expose" Miss Bow's private life.

LONDON

Sheffield (Yorkshire) film censorship, which exercises options over the general decisions of the British Board of Film Censors, has come in for another panning from the trade through banning "Outward Bound," Warner talker, which was refused a certificate by the official censors, but got by with most local authorities all the same.

Edgar Wallace has given up the idea of standing for Parliament as a Liberal candidate, saying Fleet Street demands so much of his time, now he is an editor.

"The Evening Standard," London evening paper, ran a ballot to determine Sunday opening opinion among its readers. Result was 15 to 1 in favor of opening.

Clarence Johnstone, one of the colored singers from the Layton and Johnstone vaudeville team, had $35,000 worth of stuff lifted from his flat.

Charles Gulliver bought a race horse for just over $500 and it won the Metropolitan April 20 with a purse of $4,400. Gulliver, who never bets, put 25 cents each way on it, and the Toto paid 30 to 1, the bookies paying 20 to 1.

Book Society's choice for the month is "My Northcliffe Diary," by Tom Clarke, editor of the News Chronicle. Listed as the best book yet written on the big noise of Fleet street.

Eddie Guerin, who escaped from Devil's Island and became notorious through his association with "Chicago May" in the States, was sentenced to three years' imprisonment for theft.

Noel Coward has completed "Post Mortem," play of post-war life and manners, with no production set so far.

Edgar Wallace has now written the book of "Rome," musical with score by Jose Podilla, which is to be produced in London some time in August.

J. B. Fagan moved "The New Gossoon" from the Apollo to the Duchess, and is changing the title to "The Girl on the Pillion."

'Play or Pay' Shorts

(Continued from page 32)

exchanges are making enough revenue from the double features to more than repay for the minor losses on shorts. It is a fact that exhibs are using product at present that they formerly wouldn't look at. Demand for pictures is so urgent they are buying up the quickie material dished out by the cheapest of states right outfits.

Old Pal, Duress

The exhibs also maintain that they will plea in the courts that they signed for shorts under duress. They threaten to take these cases to the equity courts with statements that the exchanges forced them into pledging themselves f r the one and two reelers by withholding features. And if not actually withholding features, the exchanges boosted the prices for features to such ridic figures that they were still forced to sign for shorts in order to get reasonable prices on the features.

Much haggling with the exchanges in a fever to get their contracted shorts billed. But the exhibs merely shrug their shoulders and refuse to date the shorts. Both sides are waiting for a slow-down.

Block Booking

(Continued from page 27)

big circuits and then sell to the indies who have the most dough. If the exhib wants exclusive run they have to take all the pictures, which, in the estimation of these spokesmen, gets the block down to nothing more than a block except for the cheapest grinds.

Hollywood, May 5.

The most important change in Radio Pictures' distribution plan for 1931-32 product calls for playing of over half its feature films on percentage. A flat rental system goes for the remainder. Elimination of "sales quotas" among the selling crew, and individual advertising and publicity campaigns for each picture, are the other two most salient decisions. This was decided upon at the sales convention here which ended Friday (1).

Decision as to which pictures will be percentage-booked will rest with a committee of seven home office executives.

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15 YEARS AGO

(From Variety and Clipper)

Billy Sunday's opening in Kansas City for revival meetings, kicked the bottom out of show business. Sunday's opening sermon drew 37,000 people.

In the 26 weeks "Fair and Warmer" ran at the Eltinge theatre, it was said to have played to a gross of $320,000.

Benny Leonard, lightweight champion, lured into vaudeville.

Broadway's summer shows lining up for rehearsals. Three musicals in sight, "Step This Way," "Follies" and "Passing Show."

Mike Donlin, famous ball player, permanently gave up the stage, going to Long Branch, N. J., where he handled the local ball team.

License bureau after unlicensed theatrical agents. Claim made large percentage of agencies operating unlawfully.

Records disclosed 107 less picture theatres in Greater New York than year before. Those out of business mostly store-front nickel admission.

Stock burlesque company at the Dauphine, New Orleans, lasted one week. Police closed the show as obscene. Company sent back to New York at the city of New Orleans' expense.

50 YEARS AGO

(From Clipper)

Railroad train of two cars drawn by the newly invented Fontaine engine made the run from Amherstberg to St. Thomas Ont., 111 miles in 98 minutes. Fastest previous time same route 169 minutes.

Mr. and Mrs. Thomas Whiffen were preparing to sail for England early in June to visit Mrs. Whiffin's mother, then 61. They were to present her with a grandchild she had never seen and return to the Madison Square theatre, New York in the fall.

Small son of the manager of the Grand opera house, Chicago, while playing in the street, was run over by a hack. Its driver whipped up his horses and galloped away.

Four baseball players were struck by lightning while playing a game near Philadelphia. Daily papers commented at the time strange none but ball players were hit.

The great Bob Ingersoll had a jammed house at the Academy of Music, New York when he lectured to men only on "Infidels." Many wives suspecting husbands of infidelity watched the entrance as the crowd passed in. Evidences of rolling pins could be seen under aprons.

Dave Belasco, stage manager of the Baldwin theatre, San Francisco, was dangerously ill from paralysis.

"The wordy eloquence of the gentlemen now working in the U. S. Senate might be utilized and made to give additional light to the dark deeds of the nation by boring a small hole in each Senator's head and introducing a gas jet. The gas supply would then be insured."

With Spring came the Italian organ grinders. Papers said it was a pleasure to hear the tunes without being annoyed with the performing bears or monkeys.

Daniel Frohman who was reported as so capably handling the management of Haverly's Fifth Avenue theatre, New York, the year previously, was engaged for the same position at the Madison Square theatre.

Mushroom-like gardens combining beer, cheap music and cheap talent springing up all over the country, and well patronized. They originated in San Francisco where they bloomed on nearly every block.

Inside Stuff—Pictures

(Continued from page 32)

"That was the only part of those old conventions I paid attention to. How the Boss could throw the whip."

"Motion Picture Classic," fan magazine, will launch a campaign endeavoring to bring Roscoe (Fatty) Arbuckle back to films. Campaign will start with a sympathetic article and calls from picture goers for pro and con letters.

Several months ago one of the comedy lots gave Roscoe Arbuckle a conditional five-year contract to be effective if it were found that public opinion was not still against the comedian. A four-line newspaper report to this effect brought a storm of protest from women's clubs, and the plan was dropped. Currently Arbuckle is directing at Pathe under the screen name of Will Goodrich, a version of his earlier cognomen, Will B. Good.

United Artists is recalling all the prints of "The Salvation Hunters," freak picture made by Josef von Sternberg five years ago. Picture was made at a production cost of $4,500 supplied by Sternberg, Doris Lloyd, George K. Arthur and Robert McIntyre. Miss Lloyd and Arthur appeared in the picture. McIntyre, then production manager, is now Sam Goldwyn's business manager.

In the five years it was out picture returned over $100,000 to the quartet. When retired next month there will be still $16,000 to be split among them.

The Newman-Publix Kansas City theatre is out of the daily "Journal-Post" in that city. Explanation is that the management deciding to cut expenses, sent copy for less space than the house gave the opposition paper.

"Journal-Post," it is said, then wanted the same amount as the other paper or none, and the ads are out.

A friendly attitude among picture interests on the air is manifesting itself. Latest was Major Bowes on the Capitol hour Friday night (1), suggesting to listeners that they tune in on the RKO broadcast from the Empire State building later the same night.

Not long ago RKO worked in what was characterized as a plug for "Skippy," Paramount picture.

Change in the Awards plan of the Academy of Motion Picture Arts and Sciences provides that no individual or company shall be entitled to more than one nomination for the best production.

If a company has more than one picture in the five final nominations for best-of-the-year, all except their highest rating will be eliminated and others moved up accordingly.

Under an agreement with Sam Harris the picture version of "Once in a Lifetime" will not be released until 1932 by Universal.

A sidelight on the deal is that Harris, just after getting a purchase okay over the wire from Laemmle, received an offer much in excess of the U figure but made no attempt to dodge the bargain.

A taxi driver Monday (4) returned to Bruce Gallup of United Artists the wallet he lost Saturday night while on his way home to Pelham.

The UA ad-pub head rewarded the driver and took his name for passes for the family now and then.

Adoption of the basic agreement and standard contract between picture producers and players, cases up for arbitration have declined to such an extent that since the first of the year the conciliation committee of the Academy has met but once, and that to decide one case.

Recent press blurbs sent out by a film company about one of its femme stars: "In the seven pictures in which Jasmania Umph has played, six have included scenes showing her rising in the morning and three have included bathtub scenes. In her next picture there will be both."

"Born to Love" is the single one of the three pictures included in the RKO purchase of Pathe that RKO-Pathe finished production upon. The other two, "Beyond Victory" and "Lonely Wives" were wholly made by the old Pathe and are released under the agreement by RKO-Pathe.

Recent survey by two or more of the larger chains brings out the worst theatre depression is between Indianapolis to St. Louis and from Detroit to Memphis. Next low section is from South eastward with weather conditions mostly accountable. Third low region is the South.

Vice-President Curtis, in a telegram to [illegible] convention [illegible] off the starting point that:

"Talking pictures are valuable because they give you a chance to see and hear at the same time."

Mrs. [illegible] Keating is [illegible] S. 2 [illegible] E. B. Dea[illegible] New York c.d.

Inside Stuff—Music

In-Hat Offices

In-hat offices are now the predominating style for publishers' out-of-town reps.

Time when the reps had offices of their own and worked out of them has been banished by the majority of the publishers. Present conditions do not permit the publishers to support rentals and side-expenses of maintaining those offices.

Now frequently two or three reps of different publishers are combined in one office, splitting the charge. More often the rep is just told to carry his office in his hat. If he can't the publishers soon find a rep who can.

According to tin-pan-alley statisticians, Morton Downey has warbled "Wabash Moon" more than 200 times over CBS.

Downey is named as co-writer of the song on the title page, published by Berlin. For more than three months he has been using it for his theme. He is on CBS at least six times weekly, opening and closing each program with "Wabash Moon." Besides, he has often featured that song in the middle of his program.

Hymn Songs' Air Plugs

Abe Olman, new pop publisher previously with Forster Music, is tying up radio stations as selling agencies for his new book of standard songs, titled Radio Hymn Book. Book sells for $1 direct.

Olman has taken one-minute spot advertising time on three stations in New England and the South to advertise the book. He has worked out a plan with these stations whereby for the 15 minutes preceding his one-minute time buy, the stations have sustaining talent feature the hymns from Olman's book. At the end of the periods, Olman gets in his plug. Each station is supplied with the books and announcements made they may either be purchased from Olman direct or from the station.

Gene and Glenn, getting the NBC network each morning from WTAM, Cleveland, on a commercial, are reported to have a financial interest in Olman's publishing business. Each morning these two boys sing a different hymn from Olman's book, with all letters sent them for information regarding the hymns turned over to Olman.

Inside Stuff—Legit

There are no allotment of tickets for "As Husbands Go" in cut rates. The show is John Golden's. It has been among comedy leaders since opening. Leblang's has a substantial buy for the balcony, such tickets generally being sold at box office price or at 50c. premium. Part of that allotment sometimes is dumped into cut rates, accounting for the show's occasional listing there. Leblang's balcony buy extends to May 16.

Ann Harding and her husband, Harry Bannister, were weather bound in Wichita, Kans., two days on account of a low "ceiling," which made travel to Los Angeles in their plane hazardous. Meanwhile Miss Harding received reporters and bevys of film fans who called at her hotel.

Her attitude was made more noticeable because Ethel Barrymore, just previously playing at the Crawford theatre, denied herself to all newspapermen on the pretext that she was tired. In consequence the Barrymore was severely criticized by the press. It's an instance designating why pictures have so far outrun legit, and Miss Harding knows the legit end, too.

Argument over "Hail Columbia!" one-act travesty by Lloyd L. Harris, Harry Green said it was picture material. Harris maintained it would make a play. They took a cast to the laboratory of the Magnegraph corporation and recorded the play on wire, which affords an immediate play-back. Green admitted it was stage stuff and Harris is working it up to three-act form.

First instance of a complete playlet recorded on wire. Cast that did it, besides Green, had Joe DeGrasse, Maud Truax, Boyd Irwin, Bram Mossem and Lillian Leighton.

When a legit producing group which has read and turned down plays Sam Warshawsky (Radio Pictures) has submitted, learned that Pathe was interested in the picture rights of "Fastest Thing Afloat," it is now fighting to get legit rights. Meanwhile Warshawsky is mulling over the idea of producing it himself in view of three offers now for pictures, the legit group meanwhile screaming to Sam that "we can get $150,000 for those film rights now."

Warshawsky nearly stunned his friends and the trade by asking $100,000 for the rights himself.

Following postponement of "The Roof" on this season's subscription program, Charles Hopkins, according to insiders, has arranged two deals with his subscribers. Producer planned four shows, did two.

One arrangement was a pro rata system for advanced sums to go towards next fall's shows. Other method was a straight money return, which around 15% of the subscribers are said to have wanted. "Roof" by John Galsworthy, will come in next season.

Looks like Flo Ziegfeld has a chance to get even with William Anthony McGuire for the long waits the former used to stand for when contracted for script was due Zieggy.

Two plays by McGuire are now in Ziegfeld's hands awaiting his consideration. With other show matters requiring immediate attention chances are McGuire will have wait indef. Latter's on coast.

In a letter to members, League of New York Theatres states ticket brokers are to continue liquidation of the $25,000 note to be paid off. League claims brokers are paying only 20% of their weekly allotments, with a full basis to be resumed in September.

Letter, signed by Henry Moskowitz, denies published reports of the nine brokers ceasing payments.

Additional possibility to the foreign plays embodying stage tricks is "Donagoo" by Jules Romain, owned for America by Bory Osso.

Involves 22 scenes about a promoter selling gold mine shares on an imaginary island, with the island happening to be actual.

Using it as a gag Al Jolson nightly tells audiences at "The Wonder Bar" that he would like to be in Louisville May 15 for the running of the Kentucky Derby (it always rains). A railroad agent phoned the other day to ask if Al wanted a private car for the trip.

Leo Bulgakov, who staged and plays the lead in the Russian "Devil in The Mind" at the Fulton, vented out his temperament one day at rehearsals. Just threw a chair at a couple of stage hands, exclaiming: "You know I cannot act when people stand in the wings."

Assemblyman Langdon Post has been made an honorary life member of Equity for life. That was announced at a dinner of the Young Democratic Club of which Post is president. The gesture on Equity's part is a response for Post's efforts in passing the amendment to the Padlock law which exempts actors from summary arrests where indecency charges are made against shows.

Inside Stuff—Vaudeville

Raymond Baird, sax soloist with the Publix unit, "Parlor Sports," is a discovery of John Friedl, Publix divisional director. Four years ago Friedl, then in Dallas, was being pestered by a 12-year-old kid who wanted a chance at Publix's local Palace. Friedl eventually gave him a try and he was oke, but Boris Morros, Publix musical director there at the time, suggested he ought to learn some instrument.

When Baird appeared at the Paramount it was the first time Morros had seen him since then. On Morros' advice, he had picked the sax.

Under present plans, RKO will continue its heavy policy of eight acts and features at the New York Hippodrome over the entire summer.

Though the house was to have been torn down nearly a year ago by Fred F. French to make way for erection of an office building, conditions are such that RKO may continue tenancy of the Hipp for some time.

City Hall Makes Mgrs. Tone Down 'On the Spot'—No Chi Locale

Chicago, May 5.

Censorship problem, annoying the film business here for many years, is becoming serious now in the legit field, with the civic heads determined to restore the name of Chicago.

Fight was expected here on account of "On the Spot," Edgar Wallace gangster play which has for its locale this mad burg. Citizens committee and Mayor Cermak "advised" the Shuberts to cut all references to Chicago, on the grounds that the cracks might give people a bad impression about Chicago.

Shuberts quickly agreed. They have too much money invested in loop theatrical property to take a chance on antagonizing City Hall. If these big boys are crossed, they are apt to suddenly find official complaints to make against these properties.

Chicago appears to be the only town which has formed a dislike to being the locale of stories. On the picture end, "The Front Page" is even now on the fire before the censor board on that score, with a great number of cuts certain to be ordered.

Legally, it's understood that the city fathers have no right to declare a play censorable because it chooses Chicago, or any other city, as its locale. It was on these grounds the city censored "The Racket" and kept it out of town entirely. In the future, all playwrights be warned; it's oke to have your play spotted in New York, London, or even Peoria. But not Chicago.

SCRUTINIZED BENEFIT HELD FOR "JOBLESS"

Although announced to have been called off, an affair which had been under scrutiny of authorities and theatrical organizations was staged at the St. Moritz hotel Monday night. It was promoted by the Jobless Actors' Emergency Relief, Inc., and had been in preparation for several months, during which time the Actors' Fund, Equity and the N. V. A. protested against the stunt.

Those who conducted the "relief" were Samuel Johnson, his wife, Major Edith Ward, known in vaudeville as Marie Clark, Robert Vernon and Edward Owings Towne, counsel. At least two of those concerned have been aided by the Actors' Fund.

The advisory board was headed by Henry E. Dixey, chairman, but at least some of the names, those of well known players in Broadway attractions, knew little or nothing about it. Some stated they had no knowledge their names were used on the Relief's letterheads.

Methods

Henry Hull, named on the board, had the idea the affair was under Actors' Fund auspices and sent a donation of $500. Equity investigated and was able to obtain only vague replies as to how the proceeds would be dispersed to needy professionals. It is claimed high pressure stock selling methods by phone were used to solicit funds, the names of the advisory board being employed without their consent or knowledge.

Henry Chesterfield could secure no satisfactory assurance as to the aims of the group and reported it to the police.

It was first intended by the Jobless Relief to hold a ball but Deputy Commissioner Kelly of the Department of Public Welfare declined to issue a license, that also denying the organization the right to solicit funds. For that reason Equity warned members to investigate before making donations or permitting the use of their names.

At one time the organization is said to have had $6,000 on deposit in a 42nd street bank. Faced with a situation that would have necessitated the return of donations and the refunding of tickets, Monday's affair was apparently put through.

Coast Girl for B'way

Los Angeles, May 6.

Edna Torance, acrobatic dancer, goes east for Schwab & Mandel's new musical.

Will do a specialty and has a part.

BENEFITS FOR CLUBS

Friars Frolic — Summer Show for Lambs

The Friars Friendship Frolic will be given at the New Amsterdam, New York, June 21, with Abbot George M. Cohan in charge. The event is so named because aim to arouse the interest of all the club's friends, even if not members. "Friendship" is also the title of Cohan's new show, it being something of a coincidence.

The Lambs propose to attempt a summer stay at the Cohan theatre, presenting a revue type of show. Idea is to raise funds for its members who have not had engagements. Settings will be those of "Tattle Tales," once slated for the house, and loaned by the Leblang office.

6 Shows Out

Six shows comprise Broadway's definite closing list. Included are two revivals.

"The Bellamy Trial" presented independently at the 48th Street is stopping at the 48th Street, and may not proceed after tonight, which ends two weeks of playing. Could get nothing.

"The Wiser They Are," presented at the Plymouth by Jed Harris, will call it a date. Five weeks. Disappointment after a first $11,000 week, after which it promptly dropped.

WISER THEY ARE

Opened March 6. "Old-fashioned dramagoers will find it pretty lightweight at the price," Mantle (News). "Six-or-eight-week comedy," Garland (Telegram). "Slim but amusing," Winchel (Mirror).

"Variety" (Ibee): "Moderate engagement indicated."

"Give Me Yesterday," presented by Charles Hopkins, closed at the Booth last Saturday. Played nine weeks to moderate money. Opened at the Hopkins and probably could have stayed there twice as long.

GIVE ME YESTERDAY

Opened March 4. "Should not fail here," Atkinson (Times). "Affecting drama," Lockridge (Sun). "Raised the stage from the parlous state," Ruhl (Her-Trib).

"Variety" (Ibee): "Should do very well."

"Getting Married," at the Guild, will close this Saturday after six weeks of fair trade. Much more was expected of the revival. The Civic Repertory ends its season Saturday also. "Young Sinners" stopped at the New Yorker last Saturday.

GETTING MARRIED

Opened March 30. "Dull affair," Anderson (Journal). "Finds Mr. Shaw and the Guild very far from their best," Brown (Post). "Will delight the Shaw fans," Rathbun (Sun).

"Variety" (Ibee): "Should make money here."

Cole Porter Reinstated By Dramatists' Guild

Reinstatement of Cole Porter as a member in good standing has been announced in a bulletin to members by the Dramatists' Guild.

Same Guild bulletin states Harry Ruby, Guy Bolton and Bert Kalmar continue under suspension indefinitely. Herbert Fields, also suspended, is to be reinstated Aug. 24, 1931.

Wynn as All

Ed Wynn will produce a revue which he is writing early in the fall. Wynn is going to do a writing, staging, directing, acting job.

He'll spend part of the summer in vaudes.

Shows in Rehearsal

"Crazy Quilt" (Billy Rose), Majestic.

"Ebb Tide" (Saul Martell), Geneva Hall.

"Wooden Soldier" (Alex Carr), Longacre.

"Rale McCoy" (Sam Lovett), Avon.

"Bandwagon" (Max Gordon), Erlanger.

"Honor Code" (Jack Linder), 48th St.

"Perfectly Scandalous" (R. Gallo), Geneva.

"Unexpected Husbands" (Richard Herndon), Booth.

PRODUCER SUES EQUITY FOR $100,000

Robert Du Roy, co-producer of "Right to Happiness," has started suit against Frank Gillmore as president of Equity, asking $100,000 damages. The plaintiff alleges Equity was at fault in ordering the players in "Happiness" not to further appear; that because the actors waived salary guarantees, Equity was not empowered to so act.

A. T. Sapinsly is attorney for Du Roy.

Guild's Guaranteed Wks For Affiliated Producers

Theatre Guild's idea for the presentation of other producers' attractions on the road under its out-of-town subscription auspices, has led additional managers to seek affiliation with the Guild. The arrangement is virtually a guarantee of three good weeks in Chicago and two weeks in other key cities.

Affiliated producers will share the exploitation and subscription expenses, other than in New York. The Guild expects the bulk of subscriptions in other cities will be considerably enhanced with the strengthened show line-up. There will be no split between the other managers and the Guild, attractions getting the percentages as stipulated in the regular booking contracts.

Cost of tickets to subscribers will be 50 cents on $3 tickets, with cheaper tickets also considered, the reduction to patrons being 15% under regular box office scales.

Gilbert Miller with the Guild-auspiced tours switches that producer from the Shuberts back to the Erlanger office and the booking of at least one of the current season's hits—"Tomorrow and Tomorrow."

GRAUMAN'S LEGITS

"Sketch Book" and "Private Lives" Set for Mayan in L. A.

Hollywood, May 5.

Sid Grauman will bring out Madge Kennedy and Otto Kruger in "Private Lives" for the Mayan under an arrangement closed with Arch Selwyn.

Earl Carroll's "Sketch Book" with Will Mahoney will probably open May 18 at the Mayan, succeeding "Street Scene." Latter two weeks is an extension by one of those "public demand" gags, making six weeks in all.

Grauman's "Once in a Lifetime" closed in San Francisco May 2 after 16 weeks. Ran 10 here and six weeks in Frisco, with Grauman winding up in the red.

Mrs. Rosa Grauman, Sid's mother, is rounding out her 16th week in bed with a broken leg in a cast. Her accident occurred on the night of "Lifetime" opening in Santa Barbara.

Couple of "Trips"

Two shows, foreign and involving line "A Trip To" someplace, are slated for fall production.

One of the "Trips" is to "Pressburg," Viennese play due in October, Ray-Miner producing.

Oscar Serlin has the other voyage to "Sorrento."

European Runaround

By Frank Scully

Abroad, April 25.

Dorchester House, London's new $700,000 slab, yanked Mike Arlen, the non-rug-selling Armenian, into its kennel for an added plug.

Actually paid him 12 grand for a short story to give class to the souvenir program it distributed on the opening nite.

Hotel henceforth plans to buy quality show names plenty, having already booked Kreisler and Chaliapin for concerts in May.

Teutonic Invasion

Berlin and Vienna have conquered London at last. The job the mailed fists failed to finish, the playboys completed.

Not only is "White Horse Inn" a clicker, but "Wonder Bar" keeps going, and "Ever Green," helped by the same hand as "Inn," is Cochran's chief consolation for the mo.

Not wanting to risk "The Land of Smiles" against such competition from home, Franz Lehar has left Vienna for London to conduct the opening at Drury Lane, his first job of the sort since 1907, when he bowed in with "The Merry Widow."

Richard Tauber, Czech with a stopover in Paris and the Metropolitan his ultimate destination next fall, is tenoring "Land of Smiles" in the further hope of pulling out Drurary Lane.

Only thing left in London for Britons in fact after this Teutonic invasion are the seats—and they're paying for those.

Lucky Break For Layoffs

"White Horse Inn" was such a smash despite its staggering overhead that future productions are likely to sop up big casts like bread does milk.

Priestley's "The Good Companions" with a cast of 100 has taken so well in Birmingham, an exacting show town, that it stays there till May 9 when it goes to London.

Run On Aspirin

Sinjun Ervine is still telling London what a pain in the neck the Marx, Fratellini and other brothers always give him.

Levy Landing

Hit of sorts among newer offering is "The Church Mouse," with Gerald du Maurier starring. Piece is by Benn W. Levy who did the book of "Ever Green."

Like so much else in London these days, Vienna gave birth to the "Mouse." Original was by Siegfried Geya and Ladislaus Fodor, who authored "By Candle Light" also an intercontinental clicker.

"Mouse's" story of an Austrian banker-baron who returns home all steamed up with 100% American go-getter technique till a highly scented gold digger and a mouselike little steno start gnawing at his heart, has a chance to take the banker back to Broadway again.

Translated

The shadings of language as used on either side of the Big Stream have been remarked on before, but the editing of Louis Weitzenkorn's "Five Star Final" is the last word.

Al Woods is peddling it over here. Raymond Massey has bought it and will call it "Five Stars Extra."

Jeritza's Heart Balm

Well, Jeritza won that libel suit and it cost Olga Bauer, one time rival of Jeritza's in Vienna opera circles, $300 to call her "Baggage."

Roderich Muller (ne Guttenbrunn) who authored "Baggage" on Frau Bauer's b.r. got 30 days in stir in Vienna, but the vol is still selling swell among Berlin bootleggers.

American Operas Abroad

Gone to America is George Antheil with the completed opera of John Erskine's "The Private Life of Helen of Troy."

Erskine, who uses a revolving stool to carry him from his piano to his typewriter, is a tremendous Antheil fan.

Antheil would like to get it into the Met and even if he doesn't, it has already been accepted for Cologne Opera House next fall.

As a modest Trenton, N. J. kid he is the first American composer to be accepted seriously abroad. He says that all German composers feel America affords greatest opportunity now for opera material.

Most of them are tapping it, which is why Antheil is in a huddle with J. P. McEvoy to get out an American opera, not with any hope of getting it in the Met, but to satisfy the demands of 400 houses in Europe.

Antheil would like to work in Hollywood. He would particularly like to score Disney's "Mickey" shorts.

As long as Europe continues to be his oyster he would be silly to go out of his way to have his back broken by the Hollywood's hammer murderers. So he will return to Europe in two months, where he and Jack Hylton will try to duplicate Paul Whiteman and George Gershwin as a team for at least one jazz-classic record.

Wallace's Machine Gun Jammed

Edgar Wallace better go back to work. Everything he touches these days go blah almost overnight. His "Charles the Third" went out with Alphonso Thirteenth, folding at the Wyndham in a week.

This was the machine gunner's third flop this winter, not so hot after starting out with "On the Spot."

Sax's Play Duo

Coming in to start producing next fall, Carrol Sax, former operator of the American Theatre in Paris, has acquired two plays, "Lottie Gathers No Moss" by Arthur Wilmurt, and "Cosmo Murphy" by Fred Schlik.

"Lottie" has been produced by Professor George Baker at Yale.

GOLDSTEINS RESUME

Springfield, Mass., May 5.

Samuel and Nathan Goldstein, who disposed of their chain of theatres to Publix, are returning to business.

They have awarded the contract for construction of a new theatre here. Work is scheduled to be completed Aug. 15.

Actors Doubling

Another of those legit offerings with everyone connected doubling in brass is due for New York soon. Alexander Carr is the prime influence. Carr wrote, is producing and will direct play entitled "The Wooden Soldier."

Victor Morley, in the cast, will do the staging. Only other person so far is Valerie Valaire, who for the time being is confining himself with acting only.

Miss Aubert Back Home

Schwab and Mandel have abandoned the idea of keeping Jeanne Aubert for another musical, "America's Sweetheart" closes.

Miss Aubert will return to France at the end of the play's r

LEGIT LOOKS DOOMED

Erlanger-Shubert Booking Battle, Or Guild Situation May Force Deal

Erlanger's booking hook-up with Theatre Guild subscription scheme outside of New York is regarded in legit circles as the start of a booking fight between Shuberts and Erlanger's. In that fight, which will also affect New York houses, Erlanger's will have an edge, it is claimed. Situation is also apt to force both firms to some kind of a deal.

With productions by four independent producers, John Golden, Arthur Hopkins, Gilbert Miller and Brock Pemberton, additional indies are figured for the Erlanger-Guild combo. The latter, state indies, is a stronger inducement to book shows than any Shuberts can offer. That includes any possible change in sharing terms the Shuberts may make.

In opposition to the Guild, Shuberts have three subscription schemes working in Boston, Philadelphia and Chicago. In attempt to build up others, Shuberts are reported having Fred Donaghey, former Chicago newspaper man, trying to organize further subscription lists.

Future Danger

Indies say the Erlanger-Guild deal may ultimately result in damaging both their and Shuberts plays' out-of-town chances through inability in New York to sell average shows on the road. That will come through the Guild's subscription bookings being New York hits, with a hit taste cultivation, putting in-betweener plays in wrong, if they try to travel.

There have been meetings of late between Erlanger and Shubert execs. The Erlanger office still denies a deal, saying that there would be no benefit accruing to Erlanger's as the result of one, but refuse to comment on the portent of the various recent meetings, vaguely admitting they had something to do with road booking.

One Shubert exec admitted a deal was in the wind, and that feeling among the Shubert forces was that something would be announced soon. He insisted the Shubert staff themselves are quite in the dark on the matter, having nothing more than suspicions.

If the deal goes through, it will probably mean Erlanger's will be, figuratively, sitting on the entire American road booking throne.

MATTRESS EPIC KEPT COOL AS STOCK PLAY

Chicago, May 5.

"Lysistrata" was given for the first time in stock last week at the Kedzie by the Gifford-Roberson Players. West side Chicago got a load of ancient Greek bedroom farce at an advance of 25 cents above the Kedzie's usual six-bit top. Management stated there had been no complaints from patrons or family heads on moral grounds. Business was good but not big in a working man neighborhood, admittedly having its full share of unemployment worries.

It is generally believed among showmen that "Lysistrata" will not be attempted in any city of under 150,000. Under that size they concede the "artistic" pretentions of the mattress epic would be brushed aside by the crusaders and uplifters.

A few cuts were noted in the [illegible], but many of the wisest cracks and most suggestive lines were lost, overlooked, played down. [illegible] stock company wrestled rather unsuccessfully with the complicated moral claims and [illegible] metaphor. It was a long jump from the American parlors of the average stock bill to the [illegible] Temple of Athens.

Standard wardrobes for American stock actors do not include tunics or togas. And they don't talk turkish, either.

New for Shoestringers

Putting shows into rehearsal without production backing as a means to snare necessary financing is gaining popularity with shoestringers.

Aiding the trying producers are layoff actors, willing to take a chance, and sometimes responsible for bringing in partial financing.

Producers' Names Off "Fine and Dandy," with Erlanger's Instead

Rocky career this season of Morris Green and Lewis Gensler has been given another tossing through a billing change on "Fine and Dandy," Joe Cook's musical. Their names have been withdrawn as its producers. Name of Erlanger Productions replaces.

Two reasons are thought to have caused the change, made shortly before the show closed in New York Saturday (2) to go on the road. Principal reason is figured as the producers' difficulties when "Gang's All Here" crashed, adding them to the default list at Equity.

Second reason was traced to Erlanger's takeover of the production shortly before "Gang" collapsed.

Only credit to the original producers, G. & G., was a line stating production had been by Morris Green. Gensler's name not seen on the N. Y. program.

Similar billing, it is said, will be used while touring.

According to report, Green and Gensler may still do a "Greenwich Village Follies." One holdup on the latter, it is stated, is a needed title release from the Shuberts.

Edith Mason Remarrying, And to Her First Husband

Chicago, May 5.

Edith Mason, former Chicago opera soprano, is bound for Milan, Italy, to remarry her first husband, Giorgio Polacco. Latter is former musical conductor of the same opera company.

Miss Mason was divorced from her second husband, Dr. Maurice Bernstein, April 14 in Dallas.

Macloon's Q. T. Bkptcy. Pops Up as a Surprise

Hollywood, May 5.

Louis O. Macloon, who has been in financial difficulties here several times with legit productions, was declared bankrupt in Mystic, Conn., April 13. His local creditors are now getting notices of this.

Macloon's most recent difficulties here were in connection with "Paris in Spring." He produced under the firm name of Atlantic and Pacific Productions, Ltd., and as Stage and Screen Productions, Ltd., with recent judgments placed against the latter.

Lillian Albertson, his wife, and Macloon had a boat building company in Mystic called the Alamac Yacht Corp., which went into bankruptcy last fall.

Bond Waved—2d Try

"The Rose M'Coy," Irish [illegible] previously announced for production by Samuel Lowett, [illegible] again. Failing altogether the first time, Lowett is now releasing the piece on a bond waiver.

"McCoy's" lineup includes Brandon Tynan, Ruth Chandler, John Morrissey, Dennis Moore.

HENRY BERNSTEIN SO DECLARES

Leading Dramatist of France, in New York on Visit, Expresses Views—No Doubt Talkers Will Wipe Out Legit Theatres

TELLS WHY

"Talking pictures have elevated the screen to the point where there is no longer any doubt that they will completely wipe out the legitimate theatre."

That comes from a dramatist, Henry Bernstein, for the stage famous throughout the world. He has never written for the screen or had any of his plays turned into pictures.

Bernstein, ranking French playwright, is in New York for his first visit, despite several of his plays have been shown here previously. He would like to live here forever if he could only understand "the strange way in which theatres are managed in America," the Frenchman says.

Bernstein states that when talkers were invented a new art was invented which puts every other form of plays into a shadow. They're especially a boon, he feels, to theatrical writers because they give those writers control of their material for the first time.

"A playwright," Bernstein points out, "never keeps his play after he puts in on a stage. He gives it to a producer. Between them, they make it as perfect as they can, they rehearse it, fix it up and put it on. Two weeks later it's entirely a different play, a month later it has changed again, and when it goes out on—what do you call it?—the road, no one can recognize it any more, except in that the plot, of course, sometimes remains.

"Not so with a film. You put on a film and it remains just as you put it there, forever. Many changes, of course, before and in between; and cutting, etc. But once it is finished it remains. A little country manager or actor cannot change it. It is yours."

Don't Know Art

M. Bernstein stopped to think that over and decided to make a margin note.

"Not yet, you understand. All that is not yet. The writer has not yet control of his story when he sells it to a picture producer. I have tremendous respect for those producers in Hollywood, despite they do not know art. They know business. They have made the film industry a great one. They are pioneers. Sooner or later they will realize that they must allow writers to have control of their material and will not bother to change completely according to their own will.

"You must realize that even theatrical managers wish often to change. But they suggest to the author to change and they come to agreements, and when the author is finished it remains. With the films it is not so. You sell them your play and then they do what they wish with it, often spoiling it. That will be changed soon as a matter of course, and a screen writer will then take his place in the class with composers, sculptors and novelists and above writers of stage plays."

One thing that the French man does not believe is that he will ever write for the screen himself.

[illegible] he said. "[illegible] a film in France. [illegible] If I do I will insist on doing it all [illegible] I'd [illegible] for their [illegible]. I will produce, direct and write [illegible]. Otherwise I will not do it," he says. "It would not be well done, and I feel too lazy about films [illegible] to do it badly."

Strange Theatre

"There is a strange thing that in America there seems to be an attitude that films are below the regular theatre. It is not so, and I never realized that feeling until I came here.

"But then, the theatre here in New York is strange anyway. Everybody you meet goes to the theatre here. I have met hundreds of people since I have been in New York, from all sorts of professions, and all were present at the first nights of my play. In France I would wander for months before I met half as many people that had seen it any night.

"Another curious thing here are the critics. They write [illegible] of [illegible] what are the words? a flop or a hit. They are not interested in [illegible] [illegible].

"But perhaps it is better as you do it here. I do not know. It is a different country with different methods and manners. I like it very much. I should like to live here forever."

WRITERS BUY AND SELL

MacArthur and Hecht Switch On Producing—Sell to Hopkins

Arthur Hopkins has a new play by Albert Bein, untitled.

The play comes to Hopkins from Charles MacArthur and Ben Hecht. For a minute and a half a couple of months ago the writers decided to be Broadway producers and got an option on it. They concluded it was safer to make money by writing than by producing.

Edith King's Speeding Car May Close Stock In Columbus—Arrested

Columbus, May 5.

Chase Boromeo, member of the Chicago Opera company, and Edith King, leading lady and owner of local stock company, were arrested in the small morning hours last week for running an auto race up the main drag. Both were bettering 65, police charge.

Both gave $50 bond for appearance the next day, at which time they pleaded not guilty and case was continued until late this week. Miss King gave name of Elizabeth Williams when arrested and said her occupation was domestic at local hotel. Newshounds recognized her.

Both speeders face 15-day jail terms and $100 fines for their offense, as it took place in the midst of the city's record traffic drive. No announcement here yet as to what will happen with the stock company after the trial and ending.

SHUBERT'S CHI LEAGUE MAKING MORE PROMISES

Kansas City, May 5.

Plans are being made by the Dramatic League of Chicago, subsidized by the Shuberts, to promote a subscription campaign here for plays at the Shubert next season.

A similar start was made last June but the scheme was dropped. Chicago League says its connection with producers has been enlarged, and that it will have more than the necessary plays for the coming season to insure a resumption of the plans.

Summer Stock Schools Helpful to General Legit, but College Girls Expect Just a Joyous Vacation

There are likely to be twice or three times as many summer stock companies with student schools this season as there were last. The student school feature is what makes the summer stocks a profitable venture. It is mainly responsible for their popularity. These summer theatrical companies with students besides are getting to be quite a business proposition.

A summer theatrical school where business may be combined with pleasure appeals as an idea to young people. Usually it is the pleasure they seek. This is particularly true of young college girls from all over the country, many of whom are choosing these schools as the best places to spend their vacation.

They have discovered that in a summer place amidst an intimate group without the strangeness or conventionality of a regular summer resort, exciting times can be had. This is what they are looking for, to such an extent that many serious stock and school managers are deciding to open their theatres this season in quiet and secluded spots rather than take the responsibility of the college girl students mainly seeking enjoyment during the summer.

This is particularly true of those stocks located amidst various summer art colonies. It was expected since the girls had paid their tuition in advance they would want to learn something. But not at all. No one could make them work. They wouldn't attend rehearsals, with most of them out until the small hours on parties with artists and other kindred bohemian spirits.

In several cases the girls remained in the art colonies after their summer schooling season was over. This was the crowning blow to the school managers with students under their wings.

No More

Summer art centers for student schools are likely to be out. However, the idea is as popular as ever with young people. Girls from New York who are seeking a stage career find the scheme appealing. The hot, dull summer months in the city may be escaped at quite a modest expense and with profitable training. These girls and boys are serious as compared to the college sprites.

The general growth of the student school idea has put the summer stocks on their feet to such an extent that now four to five performances a week are given where formerly only two or three plays a season were attempted. Boards of trade in various summer resort towns are anxious for summer stocks that can keep on their feet financially. Theatres at a minimum rental are provided. Audiences in these more or less secluded summer resorts are large because there is little or no entertainment outside of dances at the hotels.

Even in the smallest stock schools about 50 students are enrolled. Managers find that they don't have to have a professional company, as idle actors follow them up to their summer places. The actors get a very cheap room and board and hang around waiting for chances to job.

The stock and school at Skowhegan, Me.; Wanawanda theatre, [illegible] Wharf Players, Provincetown, Mass.; Gloucester School of the Little Theatre; Theatre in the Woods, Maine; Maverick theatre, Woodstock; Manhattan Theatre, [illegible], Bristol, Conn., and [illegible] School and [illegible] a few of the leading [illegible] will reopen [illegible].

Spence's Mystery Meller

Lee Morrison [illegible] New York [illegible] written by Ralph Spence [illegible].

Play is named "The Crime Club." Morrison may set it for stage production before returning west.

Only 4 Big Money Shows Out of 33 On B'way Now and 3 Are Dramas

Only four shows of Broadway's 33 are getting top money. Three are dramas. The latter approximate capacity.

With the several major musicals rather indefinite as to starting time, there's nothing rose-colored in sight the coming summer. The list is down to six musicals, led by "The Wonder Bar," which continues to lead all, getting $29,500 last week. The others appear to be nearing their end and are not clear summer possibilities.

"Grand Hotel," the dramatic leader, has been averaging $28,000, topping all the other musicals. "Barretts of Wimpole Street" is three months old and the demand leader in the agencies. "Private Lives" is the final dramatic heavyweight.

Old and New

Considered arriving in a good spot is "The Crazy Quilt," due next week at the 46th Street. It's the spring edition of "Sweet and Low." Next week are "Old Man Murphy," Royale; Little Theatre Tournament at Craig; recast "Private Lives," and "Perfectly Scandalous," house indefinite.

"Getting Married" ends at the Guild this week; "Wiser They Are" closes at the Plymouth; "The Bellamy Trial" due off at the 48th Street; "Give Me Yesterday" withdrew from the Booth Saturday, at which time the stock revival try of "Young Sinners" stopped at the New Yorker.

"Devil in the Mind" was last week's solo premiere. The heavy Russian drama arrived late in the week at the Fulton, with indications unfavorable.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (13th week) (M-1,118-$5.50). Agency deal will carry engagement through month and maybe into June; with cut rating, bettered $19,000 last week.

"As Husbands Go," Golden (10th week) (C-900-$3.85). Strong matinee show and on nine performances around $15,000 weekly; should go into summer.

"As You Desire Me," Maxine Elliot (45th week) (D-924-$3.85). Hooked up on new cut rate deal; little chance after this month; $7,000 estimated.

"Barretts of Wimpole Street," Empire (13th week) (CD-1,009-$3.85). As big as ever with gross over $21,000; capacity all performances.

"Betty Be Careful," Liberty (1st week) (F-1,202-$3). Postponed from last week; opened Monday.

"Brass Ankle," Masque (3d week) (D-700-$3). Should make fair showing to moderate money; first full week estimated around $7,500 for strong drama.

"Devil in the Mind," Fulton (2d week) (C-918-$3). Opened late last week; Russian tragedy not likely to create popular appeal.

"Five Star Final," Cort (19th week) (CD-1,043-$3.85). Break may carry newspaper meller into summer; around $9,000 recently.

"Girl 'Crazy,'" Alvin (30th week) (M-1,387-$5.50). Parties handy last week with claimed gross over $23,000.

"Give Me Yesterday," Booth. Closed Saturday; nine weeks; could have played out season at little Hopkins where first spotted.

"Grand Hotel," National (27th week) (CD-1,164-$4.40). Not as hot an agency ticket as before but gross tops everything including all but one musical; about $28,000.

"Green Pastures," Mansfield (63d week) (CD-1,050-$3.85). Run leader slipped around $13,000 last week; lowest in some time; may do comeback and stick into summer.

"Her Supporting Cast," Biltmore (1st week) (C-1,000-$3). Presented independently (Phillip Gerton); written by Harold Sherman; opened Monday; good reports from tryout points.

"House Beautiful," Apollo (9th week) (D-1,168-$3). Couple of parties last week and takings went up again; quoted well over $11,000.

"In the Best of Families," Forrest (13th week) (C-1,015-$3). Never pretended to be important; cooperative and making some money; last week nearly $6,000.

"Meet My Sister," Imperial (19th week) (M-1,416-$3). Will go through this month but summer stay unlikely; paced at nearly $10,000; apparently some profit.

"Melo," Barrymore (11th week) (D-1,090-$3). Probably only show improved last week against slumping trend; estimated around $16,000; especially strong downstairs.

"Once in Lifetime," Music Box (33d week) (D-1,015-$3). Good Saturday despite dreary weather made up for slump earlier in week; again $13,000.

"Private Lives," Times Square (13th week) (C-1,057-$3.85). Only three shows at capacity; this one, "Barretts of Wimpole Street" and "Grand Hotel"; nearly $25,000; Noel Coward and Gertrude Lawrence out after this week.

"Rhapsody in Black," Harris (1st week) (R-1,060-$3). Lew Leslie colored show. Opened Monday.

"The Bellamy Trial," 48th St. (3d week) (D-969-$3). Final week; first full week under $3,000; liable to stop after tonight's performance.

"The Rap," Avon (5th week) (D-830-$3). With low cost hook-up can go along to modest profit at from $3,000 to $4,000 weekly.

"The Silent Witness," Morosco (7th week) (D-893-$3). Agency buy protects lower floor with balcony partially cut-rated; estimated at $10,000.

"The Vinegar Tree," Playhouse (25th week) (C-969-$3.85). Completes half year's stay next week with good chance for summer stay; about $11,000.

"The Wiser They Are," Plymouth (5th week) (C-1,042-$3.85). Final week; figured having fairly good chance, but slipped after first week to $7,000 and then cut rates.

"The Wonder Bar," Bayes (8th week) (M-860-$6.60). Matinees not big but nights standing up to excellent trade with gross quoted over $29,000.

"Three's a Crowd," Selwyn (30th week) (R-1,067-$5.50). Unless picking up run will soon end; last week slipped to about $18,000; low mark.

"Tomorrow and Tomorrow," Miller's (17th week) (D-946-$3.85). Back to eight performances; party or two helped gross approximate $12,000; doubtful for summer.

"Tonight or Never," Belasco (25th week) (CD-1,000-$3.85). Holds up surprisingly and last week over $17,000 quoted.

"You Said It," Chanin's 46th St. (16th week) (M-1,413-$4.40). Few of surviving musicals getting real money; this one moderately successful from start; about $20,000 last week.

Other Attractions

"Mikado," Erlanger's; revival; switched in from Newark Monday; two weeks.

"An American Tragedy," Waldorf; revival; cut rates.

"Getting Married," Guild; revival, final (6th) week.

"Mrs. Moonlight," Little; making run of it.

"Peter Ibbetson," Shubert; revival.

"Precedent," Provincetown.

"Young Sinners," New Yorker; revival; closed Saturday.

'ON THE SPOT' FLOPPO IN PTSBGH AT $7,500

Pittsburgh, May 5.

"On the Spot" took a nosedive at the Alvin last week to wind up the legit season here. Meller did less than $7,500, pretty disappointing at $2.50 top.

At the Pitt the Sharp stock had a fine week with "Strange Interlude," claiming around $6,000, including two mats, getting under way at 11 a. m.

FUTURE PLAYS

"Prisoner's Bell," by Jerome Dreyfuss, has been taken by Ray-Minor.

Now first for Ray-Minor production is "Blessed Event." It is due to start June 1. Due on Broadway in October.

"Old Man Murphy" original title of the new Pat Kearney play goes back in the place of "The Patch" for play's New York showing. Produced by Robert Newman and booked into the Royale for May 11. Arthur Sinclair and Marie O'Neill remain leads.

"Reunion in Vienna," comedy by Robert E. Sherwood, will star Alfred Lunt and Lynn Fontanne next season, Theatre Guild producing. Guild also has the "Mourning Becomes Elektra," trilogy by Eugene O'Neill.

"What the Well-Dressed Man Will Wear," by Hugh McCraig, taken by George H. Brennan.

Hickey Retiring

Portland, Me., May 5.

Albert Hickey ends a 21-year stage career with closing of Jefferson stock. He will become civil engineer with the local branch of Johns-Manville Co.

Hickey has played with road and stock companies from coast to coast.

STOCK'S $3,500 NSG

Minneapolis' Reaction to Guest Star Policy Blamed on Poor Play

Minneapolis, May 5.

With Edith Taliaferro as guest star, the Bainbridge Players (stock) at the Shubert in "The Dishonored Lady" got under $3,500 at $1.25 top. Low gross blamed on poor play. Miss Taliaferro closes her two weeks' stay in "Peg o' My Heart" next Saturday.

New York Theatre Guild's "Elizabeth the Queen," with Alfred Lunt and Lynn Fontanne, current at the Lyceum. "Three Little Girls" comes to Metropolitan next week.

STANDOUT TRIO IN L. A. LEGIT LINEUP

Los Angeles, May 5.

Although a decline in attendance was felt last week, legit business locally is still above average. "Street Scene" at $12,500 and "Elizabeth the Queen" to $10,000 at the Mayan and Belasco, respectively, are more than content.

Mrs. Leslie Carter in "Shanghai Gesture" at the Hollywood Music Box is still the burg's surprise, with all the local producers who passed it up burning plenty. Second week at the 900-seater got $9,300; close to capacity.

"Apron Strings" at the Majestic stayed in the cellar with a $4,000 take. About nut money, with the stars and producers (Kolb and Dill) deciding to call it quits Saturday night.

At the El Capitan "Whispering Friends" did well at $5,800, several hundred over last week's take.

"Ten Nights in a Barroom," starring William Desmond and supposedly backed by the W. C. T. U., started at the Orange Grove on Monday and got $2,000 on the week. Cast waived a bond.

Estimates for Last Week

"Whispering Friends," El Capitan (3d week) C-1,371; $1.50). The Bessie Love-Tom Moore combination getting returns from the picture fans. Two theatre parties kept the take up to $5,800.

"Elizabeth the Queen," Belasco (4th week) (D-1,103; $2.50). Pauline Frederick's personal following gave up $10,000 to see her last week. One more than 'Frisco.

"Street Scene," Mayan (4th week). Built up $1,000 over last week to $12,500 on the "Last Two Weeks" billing.

"Apron Strings," Majestic (C-1,050; $1.50). Folded to $4,000 Saturday; total loss.

Shanghai Gesture," Music Box (2d week) (D-965; $2). Plenty of profit at $9,300 with a short-money cast.

"Ten Nights in a Barroom," Orange Grove (1st week) (D-750; $1). Just about got by at $2,000; ready to fold anytime.

"SISTERS" ARBITRATION

Actors' Claims Allowed—Bannister Claims Shuberts Responsible

Difficulties involving Shuberts, Albert Bannister and the cast of "Stepping Sister," produced by Bannister, were settled Monday (4) by arbiters' decision in favor of the actors. By the award, some of the troupe are to be paid salaries and gown rental costs by "Sisters" producer.

Trouble arose when the show closed after a short try in Boston. In a Shubert house, the latter had given Equity a letter of guarantee, with maximum liability stated. After the folding, salaries and rentals figured to a higher amount, and claims were entered for the balance.

Bannister claimed the Shuberts were responsible for the full amount.

Louisville Stock

Louisville, May 5.

W. H. Wright, who had a stock company here before, has leased Mary Anderson on a percentage for stock, opening with "Apron Strings" yesterday (4).

75c top. Special arrangements have been made with stagehands and musicians' union.

Betty Hanna and Lance Davis are leads. Alexis B. Luce, Bertha Creighton and Duane Thompson are in the troupe.

John McKee directing. H. C. Ashton, formerly of Parnell Players, has been made theatre manager.

Elmer Tedell is one of the backers.

Not a Musical in Chicago

Guild's "Lilacs" $13,400—7 Dramas with 4 Two-for-Ones—"On the Spot" Trimmed

Chicago, May 5.

"On the Spot" opened at the Grand Sunday with the new mayor on hand to make sure all references to Chicago in the lines and scenery had been eliminated. Publicity given the gag should help. Other week's entry was "The Greeks Had a Word For It" at Harris.

Withdrawal of "Three Little Girls" for Milwaukee, left the burg without anything resembling a musical. Seven dramatic shows on view, four with two-for-ohers.

Top disappointment of the week was the Guild's "Green Grow the Lilacs." Following the smash, "Elizabeth the Queen," the cowboy fable was but fair at $13,400.

"Oh, Promise Me," booking has been switched, for May 10, from the Selwyn to the Apollo. Concurrent entries for that date are Joe Cook in "Fine and Dandy," Erlanger, and "Blossom Time," Great Northern.

Estimates for Last Week

"Apron Strings," Playhouse (3rd week) (CD-603; $3). Town taking to this one warmly. Shot up grand to around $7,000. Cheap hookup should give all concerned a neat profit. Heavy drive for party trade doing the trick.

"Green Grow the Lilacs," Illinois (1st week) (D-1,219; $3). Cowboy folk play fell down gross contrasts with previous Guild smash that ran to $19,000 capacity. "Lilacs" $13,400.

"On the Spot," Grand (opened Sunday) (D-1,365; $3). Script revised to conform with Mayor Cermak's edict. Also eliminated backdrop representing two of the Michigan Boule skyscrapers.

"Petticoat Influence," Harris (5th final week) (C-1,984; $3). Lifted itself up to around $12,500 on the blow-out week. Company folds. Helen Hayes leaves for Hollywood. "Greeks Had a Word For It" opened Monday.

"Stepping Sisters," Cort (6th week) (C-950; $3). Move over from the Apollo didn't help this one. Cheaper hookup makes $7,500 on week satisfactory. May hold through May if figure maintained.

"That's Gratitude," Blackstone (4th week) (CD-1,219; $3). Approximated last week's $10,000. Expected to pull into June. Thomas W. Ross replacing Alan Dinehart, May 10. Latter leaving for Fox-Culver City, per picture contract.

"The First Mrs. Fraser," Selwyn (1st final week) (C-1,080; $3). Case of pitcher going to the well once to often. Return visit got very weak $6,000. House went dark Saturday, with nothing in sight.

"The Ninth Guest," Adelphi (8th week) (D-1,100; $3). Bettered itself slightly, going over $9,500.

"Three Little Girls," Great Northern (32nd final week) (O-1,315; $3.85). "Blosom Time" next Sunday (10).

FREE PASS CHISEL

Business Bureau After Leventhal Over Misleading Passes for "American Tragedy"

Jules Leventhal, producer of "American Tragedy" revival at the Waldorf has been given a second warning by the Better Business Bureau regarding cut rate tickets he is distributing for the show. If Leventhal does not clearly state on the tickets by the end of this week there is a charge attached, the Bureau will take action against him. The Bureau has warned several other independent legit producers distributing similar cut rate tickets for shows.

Two weeks ago Leventhal promised to call in his "free passes" and have a line printed on them to the effect that there is a charge attached. He did this, but the Bureau is dissatisfied since the line is in very small type hidden on the back of the ticket and unlikely to be seen. On its front the ticket reads "Pass two, etc."

B. B. B. maintains that people are mislead into going to the theatre by such shoddy methods. No objection is made, according to the Bureau, to two-for-one tickets, or in any other way indicating there is a charge attached.

$26,000 FOR 'CRICHTON' IS 'BROAD'S' RECORD

Philadelphia, May 5.

To nearly everybody's surprise, legit business took a big jump upward last week. Good shows and cold weather probably turned the trick.

George Tyler's revival of "Admirable Crichton," in at the Broad for a single week, broke the season's record for the house with $26,000 at $3.50 top.

Theatre Guild's "He," fifth and last subscription play of the season, got about $17,000 at the Garrick, which was okay all around, even though under last season's weekly average.

"Singing the Blues" in the second and final week at the Chestnut, $10,000 not exceptional, but claimed satisfactory for the try-out with no expensive names.

Jacob Ginsburg and Philly backers ended their season at the Lyric Saturday, after two weeks each of "Front Page" and "Oh Promise Me," Latter was pretty sad in final week.

This week's only opening is "One More Night," with Irene Bordoni, at the Forrest. Next week "The Band Wagon" comes into the Garrick. Only other show mentioned is "On the Spot," with no house reported. Unlikely to be any more shows this season.

Estimates for Last Week

"He" (Garrick, 2nd week). Theatre Guild's fifth local play healthy if not phenomenal at $17,000. "Band Wagon" next Tuesday.

"One More Night" (Forrest, 1st week). New Irene Bordoni show opened Monday (4). House dark last week.

"Student Prince" (Shubert, 2nd week). Operetta back for sixth time. Reported at $19,000, big at $2 top. The Broad got $26,000 and better for "The Admirable Crichton" last week, season's record. Dark first three days of this week with "He" moving down last three days so that Garrick stage can be made ready for "Band Wagon." No other booking for Broad. Chestnut has returned to pictures. "Singin' the Blues" got about $10,500 last week. Lyric dark. "Oh Promise Me" ended season of popular priced shows presnted by local group.

Actors Order Officers

The Actors Order of Friendship, oldest professional organization and its only secret order, re-elected Sam Colt as president.

Other officers are C. Jay Williams, Bernard Reinhold and Daniel E. Hanlon. Board of directors: Frank Peters, Royale Thayer, Thomas M. McGrath, George Pauncefort and Charles H. White.

Cast Changes

Fred Sweeney is in "Fine and Dandy," having taken over the role of the insurance agent, Mr. Hoover, who sprints about in his B.V.D.'s. Another cast change sent the stage manager, Larry Beck, on as the bank's president.

YIDDISH STOCK EASED OUT

Couldn't Pay Rent for McKinley Theatre—Radioed for Sympathy

Eased out of the McKinley Square theatre, in the Bronx, for non-payment of rent, Yiddish troupe broadcast its predicament over Station WBNX. For sympathy only.

Michal Michalesko and Nathan Goldberg, each formerly at the Prospect, negotiating for the McKinley Square theatre for next season, also for Yiddish shows.

Ownership of 2 Plays By Options in Dispute

Two plays have come into dispute as to ownership, one as to present rights, other on possession. "Inside Story," crook meller by Francis Verdi and George Bryant, owned on a short option by Benjamin David, is to have its rights determined by arbitration. Other play is "Captain of Kopenick," Berlin hit announced by Bela Blau and Herman Shumlin.

"Story" arbitration is to decide on a claim entered by David that he be given additional options for production. Counter claims have been made by the authors and their agents that his option expired and the show reverted to the playwrights.

Verdi, who wrote the play with Bryant, is a legit actor, once suspended by Equity on a mixup with the Theatre Guild. "Story" had been previously optioned by Herman Gantvoort and Edward Blatt, each paying option money.

Shumlin's play is said to have been bought through Ullstein Press in Germany, publishing it. [illegible] dealt with the Pinker agency [illegible] York.

Chaplin Advertises Against U. A. In England Over "Lights'" Rentals

London, April 26.

Charlie Chaplin has been taking advertising space in English trade papers in direct competition to United Artists, which is handling "City Lights."

The ad says: "Notice to Exhibitors. It is expressly agreed Charles Chaplin's film 'City Lights' should be separate and apart from all other films. Will any exhibitor experiencing difficulty in booking this picture as a single unit kindly communicate directly with Charles Chaplin, stating any offer they have made for the picture, the seating capacity and locality of their cinema. Such communications will be appreciated by Charles Chaplin and will receive his immediate and personal attention."

Address given is in a West London suburb, and presumably houses an authorized agent, as the comedian himself is on the Continent at present.

Understood here the ad is due to a belief by Chaplin that U. A., when approached about "City Lights," offers to lease the film providing the exhibitors takes some of its other product.

Chaplin, as an indie producer releasing through U. A., has a clause in his contracts stipulating his pictures be handled separately, and not booked with others.

VIENNA CLAQUE CAN'T BE NOISY

Vienna, May 5.

It's against the rules to applaud too loud or at the wrong times at the Vienna State Opera House now. An offender can be handed over to the police.

Trouble started when the opera claque got on the outs with the Opera House. The hard-mitted lads claimed some of the singers hadn't come through properly, so they took it on themselves to collect. To do this they applauded at the wrong times, laughed when sopranos reached for high notes and otherwise made themselves nuisances.

Only thing the Opera House management could do was to order out all loud applause.

Claque is threatening all sorts of things, claiming it is one of Vienna's leading industries and that every citizen has a right to applause when and as loud as he pleases.

The applause makers are considering taking the matter to Parliament, and if that doesn't work, to the League of Nations.

2 Legit Lightweights

London, May 5.

"London Wall," new play by John Van Druten, opened at York's and proved uninteresting. Doesn't show any of the fine qualities of "Young Woodley." Story has to do with the tired business women.

"Bush Fire" is another domestic triangle thing, at the Fortune. Cast of three and the first work of an Australian author. Incomplete and inconsequential.

"Nina Rosa" Not Fit For West End Showing

London, May 5.

Contrary to general expectations Lee Ephraim's production of "Nina Rosa," now touring the provinces, will not be brought to the West End. Ephraim negotiated with Gillespie for West End financing but was turned down on the grounds that the show was too similar to "Rio Rita."

Musical will continue to four more provincial dates and disband.

"Turkey Time" Opening

London, May 5.

"Turkey Time," the seventh successive farce by Ben Travers, succeeds "Mary the Girl" at the Aldwych, going in on May 26. Will star Tom Walls and Ralph Lynn.

"Speed," a new comedy, opens at the Phoenix Monday (11).

"JUAN JOSE" STOPPED BY HAVANA'S MAYOR

Havana, May 5.

Despite the Secretary of Interior had given a permit for "Juan Jose," labor propaganda play, at the Theatre Marti Payret, the mayor has banned it. Play was given a matinee performance May 1 and then withdrawn, Mayor's attitude is play might disturb the peace.

"Juan Jose" is by Joaquin Dicenta, first played 30 years ago in Madrid.

Papers here are criticizing the mayor for his action.

Americans' Original Turn Well Liked at Alhambra, London

London, May 5.

Best of the new acts at the Alhambra is Edith Lorand and a Viennese Male Orchestra of 15. With a Continental reputation and splendid musicians, they are unsuited for vaudeville.

Rabella, youthful juggler, has possibilities but appeared here underrehearsed. Clemson and Valerie, Spanish dancers, are fair.

With two Spanish dancing acts following each other and quite a number of holdovers from last week, the program is tedious and uninteresting.

Jack Hylton, back from his Continental tour, is at the Palladium, and the usual smash. New on the bill here are Billy Farrell and Dad in a dance and talk act, latter by Joe Laurie, Jr. It's the most original turn seen here for some time and splendidly received.

Ando Family, Japanese acrobats, are good openers and Reverhos Jugglers are suitable closers.

Performance last night capacity.

BETTY COMPTON MAY GO INTO A COCHRAN SHOW

London, May 5.

Betty Compton may go into a London musical. Reported here it may be a Charles Cochran production.

Miss Compton with her mother is on the water, Europe-bound. They left New York Thursday (30).

Betty Compton was reported engaged for the new George White show for Broadway. Her last stage appearance was in "Fifty Million Frenchmen."

The Comptons, daughter and mother, sailed from New York last week, with Miss Compton stating it would be a rest. She recently secured a Mexican divorce from Edward Dowling, Paramount director on Long Island.

Betty and her mother have been inseparable companions in New York. The only time of recent years the mother was away from New York, Betty married Dowling. Many believe if Mother had been home that would not have occurred.

Orchestra in Talker

The Hague, May 5.

Concertgebouw Orchestra of Amsterdam, with Willem Mengleberg conducting, left for Paris this week to make its first talking film.

It's the finest orchestra in Holland.

Murder Play Convinces

London, May 5.

"Payment Deferred" at the Saint James last night (4), is a sordid but convincing adaptation from the novel. It's the story of a man who commits murder and gets away with it, while later his wife commits suicide and he is convicted of murdering her.

Excellently played and warmly received, but not the kind of drawing room play usually associated with the Saint James.

ITALIAN AGENCY BILL

May Be Shortly Introduced—Government-Controlled Agency

London, May 5.

Italian government, cognizant that imported talent is being gypped by managements in Italy who repudiate engagements and contracts, is taking steps to remedy the condition.

Bill will shortly be introduced by the Fascisti government making the agency business illegal, with booking business to be conducted by the government direct.

Means that the situation in Italy will become similar to the Parenna idea now in use in Germany.

STARS' JUNIORS IN VAUDE TURN

London, May 5.

Sons and daughters of old timers are being formed into a vaude unit, opening provincially with town dates to follow, if over.

Company consists of Marie Lloyd, Jr.; Dan Leno, Jr.; Mary Honri, daughter of Percy Honri; Nat and Joy Jackley, children of George Jackley; Maisie Weldon, daughter of Harry Weldon; Ronnie Tate, son of Harry Tate; Gordon Whelan, son of Albert Whelan, and Betty Emney, daughter of Fred Emney.

'NEW YORKERS' WANTED BY COCHRAN IN LONDON

London, May 5.

Charles Cochran has been cabling the past few days to Ray Goetz in New York in an attempt to arrange for "The New Yorkers" to appear over here.

If the deal is concluded the show will be set for a limited run with its original New York principals, or most of them.

"The New Yorkers" closed at Moss' Broadway theatre Saturday (2). Its main principals were Clayton, Jackson and Durante, who open an engagement Friday (8) for two weeks at the New York Palace (vaude).

Jimmy Durante holds a picture-making contract with Metro, calling upon him to report when requested at any time after the show's closing. Durante could secure a postponement of his film start until about Aug. 1, owing to Irving Thalberg's vacation abroad just now. Thalberg will return about July 15.

G. B. SHAW A PEST!

Thats What French Showmen Call Him—He Pounded 'Em

Paris, May 5.

George Bernard Shaw came to see Paris the other day and stopped long enough to tell Parisians what he thought of them. What he thought was plenty, but mostly wound around the fact that his "Apple Cart" spilled over at the Theatre des Arts into an egg. If the French were good showmen, G. B. S. insisted, his play couldn't have flopped.

Answer from French showmen was to call Shaw a pest who writes unintelligible things anyway.

Butt's Show at Palace

London, May 5.

Sir Alfred Butt has concluded a deal with Charles Cochran for lease of the Palace for Butt's first show on his own, "Victoria and Her Hussar." Play is an adaptation from the German.

Butt expects to bring "Victoria" into the Palace the first week of [illegible].

Pav Back to Cochran

London, May 5.

British International, intending to [illegible] up its option on Cochran's Pavilion until Christmas, has suddenly changed. BIP is vacating the house after the run of "Dreyfus," [illegible].

Cochran will have the Pavilion on his hands again for [illegible] months before his new revue is ready.

London Show World

London, April 24.

Surprise in film circle here is the extraordinary success scored regularly by Continental product.

Rialto, Universal's 880-seater, was in the red with a regular sequence of American talkers, mainly small ones, and jumped up steeply with "The Blue Angel" (Ufa). It has now done so well with "Sous Les Toits de Paris," rather highbrow French talker, that it is now holding the picture into the third month.

"Le Million," another French talker made by Rene Clair, opened to spectacular notices on a fortnight's run at the Phoenix. House along Oxford street is playing Continental talkers on the grind, with good results.

Noticeable audiences don't even mind not understanding much of the dialog, paying solely on unusual entertainment.

Unusual Appeal

Encouraged by the success of "Dreyfus," current at the Pavil-

(Continued on page 71)

Am. Plays in Paris?

Paris, April 24.

American plays may be produced in Paris next season by Edmond Sayag in his Ambassadeurs theatre, if Abraham Kahn's impending production there of "Countess Maritza" shows a possibility of drawing patronage to the Champs Elysees house.

Except for weekly showings of children's vaudeville, theatre has been dark since Camille Wyn's unsuccessful venture. It had been wired for pictures, but the projection equipment is being dismantled. Theatre seats 904.

ENGLISH TABOO EXHIB PASSES

London, April 25.

Partly due to the slump in film theatre receipts exhibs have been issuing passes by tying up with coupon schemes, free gift schemes, small advertisement schemes in local newspapers, and the other bait.

Flooding of paper has caused a stir among the renters. Renters Society, at its monthly meeting, carried forward a resolution deprecating the free seat practice, and stating the continuance of such schemes would be interpreted as breach of contract, with the threat, if the stunts continued, of jointly refusing to serve such exhibitors.

NEW PLAY IN CAIRO BY ENGLISH TRIED OUT

Cairo, April 18.

It is not often Egyptians have the opportunity of seeing a play prior to London or New York, but "The Vulture," a 3-act play by John Pollock, correspondent in Paris for the Morning Post, which was given by the English Players here, is an exception.

The piece deals with Fleet Street matters in 1945. Lord Haxard, who began life in very poor circumstances but has now become rich through the influence he wields in his newspaper The Daily Wireless, has a capital of $65,000,000 behind him. He is not satisfied. When a society beauty, the wife of a Viscount, repels his amorous advances, his vanity receives a rude shock. In revenge he threatens to expose a scandal between the Viscountess and the Secretary of State for Foreign Affairs.

The incriminating love letters however are stolen from his safe. This discovery sends him into a frightful rage during which he has a stroke of apoplexy.

That ends his campaign of revenge and things are to go on as usual, but Lord Haxard is a useless invalid for life.

One-Cabin Class

London, May 5.

Gilbert Miller's "The Strange Interlude" American cast playing here was returned to New York third class. They say they [illegible] on a one-cabin American boat.

Some of the cast, he goes on to say, preferred to remain here for [illegible] on the continent. They were given the fare back to do with as they pleased.

Gaby Morlay Switches

Paris, April 26.

Bernstein is losing his femme star, Gaby Morlay, when her contract expires at the end of the season.

She is going over to the [illegible] in a play by Bourdet.

FRANCE BARS BELGIAN ACTOR

Brussels, April 24.

Ritchie, leading comedian, accepted a date for Vichy. French authorities vetoed it. Too many French artists are out of work and must be protected against foreign competition, they said.

Belgian theatre men urge the Belgian government to take similar measures against French artists wishing to appear here. The protest is, however, hypocritical, for were French actors barred, 75% of Belgian theatres would be forced to close.

German Jazz Leader Is Charged with Murder Of Young Sweetheart

Saarbruecken, April 23.

Conductor of the well known Berlin jazz orchestra, at the Cafe Kiefer, was Erik Borchardt, who has been arrested on suspicion of having killed his sweetheart, Margot Candelier.

He made the acquaintance of this young and extraordinarily pretty girl at the cafe. A few days ago Borchardt informed the girl that when he left Saarbruecken at the end of this month, their liaison would have to come to an end.

Driven to despair the young girl took an overdose of veronal. Borchardt found the unconscious girl in her room and in his first fright tried to force a rubber tube down her throat into the stomach. Accidentally it went into her air pipe, suffocating the unfortunate woman.

Borchardt was the first one to play jazz in Germany. This made him very popular. For many years he has been a drug addict and his affairs slowly went from bad to worse. It is probable that he gave his sweetheart an overdose of morphium and then tried to save her by pumping her stomach.

In her stomach a piece of rubber tubing was found. Doctors are of the opinion that this could have caused, perhaps, her death.

Borchardt tried to commit suicide in his cell by opening the arteries.

The German public is especially outraged, because Borchardt left the unconscious girl to recover by herself while he had dinner, and then upon his return tried to insert the rubber tube.

Once before Borchardt was in publicity in an aggravating matter. In Vienna he ran down a woman and child with his automobile. When the woman died as a result of the accident, he fled from Vienna to Budapest.

SIMPLIFIED VISA FORM GRANTED IN ENGLAND

London, April 25.

Another passport reform, affecting Americans visiting England, has been brought about by the Travel Association of Great Britain.

The association maintained the form of application for a visa which Americans had to fill up in order to visit England was long and complicated, some of the questions were irrelevant, and some, in [illegible], [illegible] of visiting [illegible] offended.

Additional [illegible] as the application forms had to be filled up in duplicate.

As a [illegible] the [illegible] is now prepared a simplified application form for [illegible] visitors, [illegible] to [illegible] one form to be filled in.

Plays on Broadway

Her $upporting Cast

Farce comedy in three acts by Harold Sherman, who also staged. Presented by Philip Gerton. Setting by Yellenti. At the Gilmore, New York, starting May 4. Top, $3.85.

Eleanor Curtis	Mildred McCoy
Gregory Lloyd	Otto Hulett
Henry Duncan	Dodson L. Mitchell
Jeff [illegible]	Jack Hartley

Farce with enough laughs and a sufficiently low nut to insure possibilities for a moderate run. May be necessary to slide into cut rates, but is the type of piece that could probably hold for a while with that prop.

"Her $upporting Cast," with no mistake about that dollar sign, palpably intended as a title lure, has only four people in the company. With reservations that cast, however, is a capable one. It's a matter of types with Otto Hulett, as a painter; Dodson L. Mitchell, as an elderly stock broker, and Jack Hartley as a crudely amusing pug.

The three men play papa to the girl, each accepting that one about "the aunt from Boston" as an alibi when a date with one of the others interferes. Deftly maneuvering to take lucre from all, but trying to help in the end when help seems needed, she allows the jig to be up in a grand sort of flourish. Had the girl walked out after investing the $8,000 she won in a crap game from the fighter against his own dough, plus money from the others, all on the stock market, the only false note in the piece would have been absent.

But this was a different type of gold-digger, who after handing out for the finish, takes the air with plenty as her bit. Or at least that's the supposition, and it may have been tough for that third act to wind up without the girl putting in an appearance after making dates with all three to meet her in the apartment for a trip abroad. The trio in themselves provided fast entertainment woven around an unusual situation.

Mildred McCoy is coy, wistful, coarse and shrewd in turns as demanded by the script, but her performance is spotty. Now and then she obviously forces to fit the mood.

As the blustering fighter, Jack Hartley stands out. The other two are more impressive as types than through the manner in which they sell parts, but oke just the same.

This is the maiden effort of both Philip Gerton, as producer, and Harold Sherman as playwright. In the writing the play is far from brilliant, situations and acting setup mainly selling. On laughs, however, fair.

Russell Medcraft's staging average. *Char.*

BETTY BE CAREFUL

Farce comedy in three acts presented at the Liberty May 4 by Gerald Bacon; written by Willis Maxwell Goodhue; staged by Earle Boothe.

Adeline West	Caroline McLean
L. Cheever West	Edmond Elton
Elizabeth West	Margaret Mullen
Judy West	Mary Murray
Rollin North	Alan Goode
Benito Calles	Frederic Tozere
Bernie O'Kelley	Edgar Nelson
Pearl Meacham	Helene Dumas

Only adds to the spring's list of shows that have been feeding the flop crop. Its excuse may be that of other farces before they are produced—read well in script.

Gerald Bacon as presenter and Earle Boothe as director sounds like a fair combination but the latter did not provide the pace that might have helped "Betty Be Careful." Perhaps one of those affairs that a stager could not do much with.

First act entirely preparatory. Second act roused some giggles from the more susceptible first nighters. Third act tried to make up the missing speed but it was too late. Scenes are a New York apartment in the Village.

The West household consists of a fussy father and mother and two daughters, Elizabeth and Judy. First named believes herself devoid of romance. Her impulses are biological and there are some complexes. She claims she is 98% perfect woman and following the order of the board of directors of the firm she works for, intends marrying to bear children. Elizabeth selects Rollin North because his Y. M. C. A. examination showed him to be 95% perfect. That Rolland loves sister Judy appears no deterrent for Elizabeth strives for the good of unborn humanity.

Into the picture is placed Benito Calles of the Argentine. A likely chap but one who though 29 has never held a woman in his arms. He is waiting for some girl from around the corner and therefore does not fall for Pearl, a gold digger, who moved into the flat next door.

Through some frame, Elizabeth comes to the Calles apartment seek-

(Continued on page 68)

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ACCIDENTS!
ACCIDENTS!

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PERCENTAGE PARTNERS

Equity Decides on Peters-Davis and "Two's Company"

Equity made clear its position in regards the complaint against Anne Davis, in a letter to Joseph P. Bickerton, Jr., who was interested in "Two's Company" with Howard Schnebbe. The two-person play failed to open at the Hudson, after a bad dress rehearsal for which the management blamed Miss Davis.

Equity stated that as Miss Davis and Rollo Peters were in fact partners in the show, since they were to have each received 10% of the gross, any differences must be settled between them and the producers.

Saving "The Blues"

"Singing the Blues," colored show tried out by Aarons and Freedley was brought in from Philadelphia Saturday.

"Blues" will be saved for Broadway until the new season.

Bel-Geddes Play

Norman Bel-Geddes, stage designer, has a play by Maurine Watkins, entitled "Mardigras."

He is looking for a cast.

"Anaconda" Deferred

"Anaconda," by William R. Leigh, which Joseph Totten started casting for immediate production, is off until July.

Tentative cast had included J. M. Holmes, Alan Bunce and Susan Freeman.

CHINESE GIRL WEST

Chicago, May 5.

Anna May Wong is supposed to leave the cast of Shuberts' "On the Spot" here next Monday (11). She goes west on a one-picture contract for Paramount.

Irene Homer is slated to replace.

Jed Harris Returning

Jed Harris, in Europe for three weeks, visiting Paris, London and Berlin, sails for New York on May 6 on the Ile de France.

Immediately on arrival in New York he will start work on "Twentieth Century," a new play by Charles MacArthur and Ben Hecht.

"Lifetime's" Moving Day

"Once in a Lifetime" is set to move from the Music Box to the Plymouth, New York, which will be vacated by "The Wiser They Are" this week.

"Third Little Show" is slated for the Music Box week of May 25, the switch of "Lifetime" occurring at that time.

Chorus Equity Meeting

Annual meeting of the Chorus Equity will be held May 29 in New York.

Portland Stock Ending

Portland, Ore., May 5.

Dufwin is due to close about June 1 after a short successful stock season.

BRANDTS LOST $12,000

All Red on List of Musical Revivals On Suburban Circuit

Broadway musicals, produced as revivals by Brandt Bros. to keep their subway legit theatres open, have failed. The brothers' total loss is around $12,000.

Brandts intend to close the Flatbush, Brooklyn, and Boulevard, Jackson Heights, after the revivals finish their runs. Only outside bookings will reopen them.

An indie sex picture starts May 11 week at the Carlton, Jamaica, and Windsor, Bronx.

As revived by Brandts, the musicals played to between $6,000 and $8,000 weekly, meaning red. Combined house and show overheads went around $9,000 weekly. Four shows were taken from the storehouse, "Good News," "Hold Everything," "Wildflower," and "Desert Song."

Robert Milton's Three Plays by Film Writers

Hollywood, May 5.

Robert Milton is scheduled to produce two more plays on Broadway during the coming season by film writers. Has "See Saw,"—by Richard Sharpe (Metro) and "Volcano," by Alan Rinehart (Paramount).

Previously announced "John "Oliver," by Horace Jackson (RKO-Pathe).

Coolness Stock Savior

Cool weather in the east kept a number of stocks from closing last week.

Stocks then numbered 59. No summer stock included.

Legits at Fay's, Prov.

Providence, May 5.

Legits will appear in Fay's Carlton hereafter. The old Providence opera house is out of commission to make way for a business block.

The Banky-Larocque show, "Cherries Are Ripe," was in the Carlton for four performances last week, to reported $5,860.

Erlanger's will book.

Passion Players' Debts

Quincy, May 5.

Alfred E. Wolf of Fairfield, Ia., former manager o the Freiburg Passion Players, has brought suit for $5,700. He claims this amount is due him in salary and booking commissions.

Troupe played all over the Quincy area to packed houses.

Stanley Sharpe's Drama

Stanley Sharpe has the stage rights to a dramatic "Clara Deane," by Max Arthur.

Reherasals start in August.

Plays Out of Town

COWL CANCELS

Defers Western Road Tour Until Mid-Summer

Los Angeles, May 15.

Jane Cowl, scheduled here for two weeks at Erlanger's Biltmore, canceled everything west of Kansas City.

Starts back to Boston May 9 from K. C.

Rent Lower, But Morals Still High—Majestic, Chi

Chicago, May 5.

Lehmann estate has slashed its rental demands for the Majestic, now offering the spot for $1,500 weekly. This as compared to the 125,000 yearly rental demanded some weeks ago.

Estate still censoring possible owners, snubbing sex shows, burlesque and other entertainments which can't pass all purity codes.

Salary Bonds Up

"Ebb Tide," "Honor Code" and "Oh Promise Me," latter for Chicago, have had cast bonds posted at Equity. Saul Martell, Jack Linder and Gregory Ratoff are producing, respectively.

Amounts, for "Tide" $485, "Code" $2,500 and "Promise" $3,000.

Mary Howard in Lead

Mary Howard will have the lead role in "Unexpected Husband," by Barry Conners. Richard Herndon is producing. He first had Peggy O'Neil in mind for the part. Play will open in Atlantic City May 18.

In the cast will be Josephine Hull, Hugh Cameron, Arnelius Vesin and Robert Gulon. Milton Stiefel is directing.

"Crazy Quilt" Now

Billy Rose changed "Sweet and Low" to "Sweeter and Lower," and now he says "Crazy Quilt."

Phil Baker, Ted Healy and Fannie Brice remain as co-stars. Sammy Lee is staging the numbers and Herman Timberg writing the sketches.

New edition opens at the 44th Street, New York, May 11.

"Murphy" in Wilmington

Wilmington, Del., May 5.

Arthur Sinclair and Marie O'Neill open here Thursday in a new comedy "Old Man Murphy" by Patrick Kearney and Harry Wagstaff Gribble. Play is produced by Robert V. Newman and staged by Mr. Gribble. Scheduled for the Royale theatre, New York, after trial run of three days here.

HE

Philadelphia, May 5.

Alfred Savoir's "He," the last Theatre Guild production of the season, is a play that is quite likely to win considerable critical favor. The subscription groups may go for its artistic angles, but it is extremely improbable that it will find many admirers in the rank and file of the theatre-going public.

Savoir has unexpectedly turned his hand in this case to an allegorical subject and a rather daring one at that. The natural thing is to compare it to "The Passing of the Third Floor Back" and "The Servant in the House," but where, as they were written with sober, heavy and often preachy earnestness, "He" is fundamentally Gallic and sophisticated.

It's in a Swiss alpine resort in the shadow of the Jungfrau during the meeting of a group of radical free-thinkers who aim to pass a resolution which, in effect, "abolishes God." The quietest and most unobtrusive of the delegates is the one dissenting voice and the reason is seen when he calmly announces that he himself is the Deity.

The free-thinkers refuse, at first, to accept him, but circumstances develop which force them to do so. One is an avalanche which threatens to destroy the hotel; the other is a revolt of the servants who, becoming suddenly revolutionists, band together to overthrow their masters. "He" becomes a modern miracle man, but, at the end, the head of an asylum comes to get him. The author does not say, however, that he is a madman. In fact, the last scene of the play reveals further divine powers of the man and in the end he exits, not off-stage but down through the audience as proof that no man-made walls or man-made wills can hold him.

There are several occasions when it appears that irreverent and sensational developments are just around the corner. One always feels the author is on the brim of a volcano, but the developments never arrive and the volcano never engulfs him. This can be seen from the fact that in Philadelphia, where censorship is rife and the church element strong, not a single exception has been taken to the Savoir play.

What does happen is that the author, who apparently started out in a vein of definite satire becomes so engrossed in his leading character that "He" becomes a character study rather than a drama. Splendid dialog and the presentation of one man's forceful and dominant personality get the call over dramatic conflict and theatrical twists.

Another reason for the failure of "He" to create any offense or shock lies in the performance of Tom Powers in the title role. Powers' kindly, restrained and real spiritual interpretation of this self-proclaimed Deity is reverent in the extreme, as well as forceful.

Claude Rains, as the elevator man who, given the backing of supernatural aid, demonstrates his complex of Napoleonic greatness, gives another corking performance, matching Powers' throughout. Others in the cast who are excellent are Edward Rigby, Violet Kemble Cooper and Cecil Yapp, with

(Continued on page 70)

IRWIN WITH GRADY

Non-Permit Agent Goes Into Agency —Coast Representation

Bill Grady is expanding his casting agency, increasing the staff and establishing a Coast contact. Lou Irwin is now Grady's chief aide, with Henry Dagnat also added. Although rather well established in legit offices, Irwin did not secure an individual Equity permit.

The Coast agency end is Walter Herzbrun, former company manager and Broadway ticket treasurer. Charles Harris, former manager of the Longacre and latterly on the Radio Picture lot, is with Herzbrun on the Coast.

GOODMAN WASHED UP

Art Institute Withdraws Subsidy For Drama

Chicago, May 5.

Repertory company of the Goodman theatre has been put into permanent discard. Trustees of the Art Institute, underwriters of the semi-professional project for five years, decided the company's maintenance took too big a chunk.

Drama School connected with the theatre will continue to be supported.

Concerts

By Sallie

Frederick Bristol's recital in Steinway Hall of modern music for the piano was one of the best of the season. His program included five items by Turina's and Debussy's Fantastic Dance.

As a first performance the program announced the same composer's suite Voyage Maritime, Rachmaninoff's Prelude Opus 32 No. 10, and Prokokieff's march from "The Love of the Three Oranges," made a bit as Russian music usually does. His last group was devoted to American composers. Charles Tomlinson Griffis' "The White Peacock," Elliot Griffis' "Summer" and the first hearing of Henry Cowell's "The Voice of Lir."

A full house and much applause.

English Mezzo

An English mezzo-contralto, Alexandra Cary, made her professional New York debut at Steinway Hall. Miss Cary is of quite some individual taste and musicianship. Her songs seated and brought out splendid diction.

A large and friendly audience manifested interest in the singer.

A Musical Contest

Graphic Musical Contest held at Madison Square Garden Saturday for unemployed musicians fell far short of capacity.

Mme. Germaine Schnitzer, in a lame silver evening gown, played with Goldman's Symphony Orchestra a stirring concert of Bach's. Beatrice Belkin, mezzo soprano, sang several songs, looking very pretty in a bodice of green spangles with a full skirt of same color net. Received much applause. Frankie Goldman conducted his band and received a gold medal for the work he has accomplished in getting the event together. The Hebrew Orphanage Band of the younger sets won a prize, but the first prize went to the Aviation Band of Brooklyn.

Rudy Vallee's appearance was nothing short of a storm of applause. His popularity is tremendous with the young people. He conducted one of the orchestras in good style and had to repeat his songs.

Evening of Dance

Louise Revere Morris in her own dance compositions at the Booth Sunday, with Charles Haubiel at the piano.

Miss Morris' entire evening was devoted to dances of soft movement. She appears to use too much restraint. In the Mazurka number force and expression could have been employed beautifully. Her body control is good. Program included dances to music by Grieg, Forrester, etc.

Good audience.

Dailies Starring Columnists

With the circulation battle of years now in progress between the various New York dailies, a recapitulation of their content reveals that they are leaning more heavily than ever on writers doing the trained-seal stuff, or on daily features which are now being puffed into great prominence.

The great tendency is toward special writers who can do a column. Within the last fortnight the American, to continue the bolstering campaign it started after the passing of The World, sought Robert Benchley and Dorothy Parker, both of whom pondered for a while because the money was so heavy. What with the advertising agencies allotting the ads on a basis of circulation and even with that circulation analyzed before the ads come through, it's a case with the papers now of keeping the figures up as high as possible.

Papers that wouldn't have given a writer a by-line 10 years ago without an editorial conference lasting for hours are now tossing them out daily. Papers that hadn't heard of clumnists are now employing them, and seeking more. Where the tradition years ago was one columnist to a paper, it is now as many as they can get, in the case of the New York Mirror, three men, Winchell, Hellinger and the recently acquired Eddie Doherty, writing about New York and its people, Herald-Tribune keeps two book reviewers working through the week, alternating the daily columns of Isabel M. Patterson and Lewis Gannett. The Times is laying stress on its Leo Kiernan, sports, but the paper which has gone furthest in all the recent changes is the American, which now runs 22 daily and prominent features, either columns or stuff identified with the paper in some other way. Close behind are the Journal, World Telegram with 21, and the Mirror with 18, News with 17 and the Graphic with 16.

Here's how they stretch out:

Mirror

The Mirror's 18 columns running daily include Winchell, Hellinger, the newly acquired Eddie Doherty, Nick Kenny (radio), Gladys Glad (beauty), Emile Gauvreau, the managing editor, who tries to do a Brisbane on the day's events, Edward Orleans, editorial writer of signed stuff, Dr. Shirley Wynne (health article), Wallace Everett Brown (astrology), Francis Ditton (Fashions), Sally Martin (family troubles), Dr. Michael Schumann (child health), Bland Johaneson (films), Dr. George Cohen (dog and cat column), Market Mirror (advice on stocks and bonds), Gustav Davidson, daily compilation of interesting facts, Dan Parker, sports, and the daily fashion pattern.

News

The News not far behind with 17 daily columns, and two other features, the Inquiring Reporter and the Voice of the People letter columns which must also be rated as daily features. The trained seal contingent for the News includes Paul Gallico (sports), Fred Fletcher (fishing and hunting), Dorothea Kardel (radio), Irene Thirer (films), Florabel Muir (scorching film gossip from Coast), Dr. Evans (health hints), Antoinette Donelly (beauty hints), Sidney Skolsky (Broadway), Burns Mantle (drama), Doris Blake (family problems), Nancy Dorris (food), Gladys H. Bevans (child health), Sally Joy Brown (poor relief), Trader (stock market tips and advice), Betting Bedwell (fashions) and Wynn (astrology).

Graphic

The Graphic is up with the other tabloids in maintaining a great number of daily signed features, sixteen also being its number. Thus, Louis Sobol (Broadway and theatres), Eddie Sullivan (sports), The Night Hawk (inside crime stuff—and he's very mysterious), Peggy Joyce (advice to gals on husband-getting), Mme. Gulman (quips and funny sayings—some new), Laura Vitray (comment of the day), Bernarr Macfadden's daily editorial, G. LeRoy Dale (Diet and Health), Patricia Lee (Love and so forth), Penne Hall (fashions), Ruth Corby (beauty), Mrs. J. S. Gowers (motherhood, etc.), Stella (astrology), Jerry Wald (radio), Julia Shawell (films) and Robert Grannis (theatre notes).

Journal

Among the standard sized papers, the same tendency for a heavy mass of feature writers is noted. The American and Journal (Hearst), have recently been blowing up this end of the publication. The Journal has gone in heavily for individual features and recently began giving its stars to double-column space and a greater display than they had had in the past. The paper runs to 21 stars, one or two of them syndicate bought but counted here because the Journal is their main paper. Claude G. Bowers, former editor of the Evening World, now writing daily column on political events, Elsie Robinson (Listen, World!), Helen Rowland (Love), Edgar Guest (Mr. Guest is a Detroit poet), T. E. Powers (cartoon), Marguerite Mooers Marshall (Women's interests), Dr. L. E. Bisch (medical advice), Beatrice Fairfax (Advice to the Lovelorn), Lewis Haney (financial), Leslie Gould (financial), Tad's cartoon, Hype Igoe (sports), Bill Corum (sports), Pare Lorentz (films), Rose Pelswick (films), John Anderson (stage), Gilbert Seldes (a recent acquisition and doing a general column), Maurice Roesk (politics), Mary Christie (society) and Nelson Harding (daily cartoon and comment).

Best Sellers

(Reprinted by the American News Co.)

Fiction

"Flamenco," by Lad. Eleanor Smith, $2.50.

"Grand Hotel," by Vicki Baum, $2.50.

"Good Earth," by Pearl S. Buck, $2.50.

"Storm Drift," by Ethel M. Dell, $2.

"Bridge of Desire," by Warwick Deeping, $2.

"Ambrose Holt and Family," by Susan Glaspell, $2.50.

Non-Fiction

"My Experiences in the World War," by General John J. Pershing, $10.

"Boners," $1.

"Fatal Interview," by Edna St. Vincent Millay, $2.

"Education of a Princess," by Grand Duchess Marie, $3.50.

"Green Hell," by Julian Duguid, $4.

"Jungle Ways," by William Seabrook, $3.50.

American

In developing its feature list recently The American made, for a Hearst paper, a radical departure and put in a page modelled after that which ran opposite The World's editorial sheet. But the American's list of features begins with Arthur Brisbane, daily on the front page, and O. O. McIntyre, daily on the first page of the second section. Then there is Bugs Baer, Damon Runyon, Cholly Knickerbocker, Louella Parsons, Merryl S. Rukeyser (financial), Harry Acton (ship news) and George E. Phair of sports, whose stuff has appeared regularly in the American. Lately plugged at their trained sealing have been Gilbert Gabriel (dramatic, and thrice-weekly column on page opposite editorial), Deems Taylor (music and thrice-weekly column), Malcolm Vaughn (art), Gobind Behari Lal (Science), Charles Hanson Towne (causeries), Louis Reid (radio), Leo Marsh (theatres), Winifred Black (human interest), Bainbridge Colby, former Secretary of State of the United States (political comment), Ted Cook (nut column), Robert E. Ripley (Believe It or Not), Jack Bramley (fishing and hunting) and Regina Crews (films). This gives The American 22 of the daily features.

World Telegram

The Scripps-Howard World Telegram is also long on the individual stuff. Although M. E. Tracy's stuff, which used to dominate the editorial page, isn't appearing there now, every other section of the paper has its I-writer. First in the Scripps lineup is Heywood Broun with his It Seems to Me column. Then Alice Hughes (merchandise), Jack Foster (radio), Helen Worden (society), George Abell (Washington society), Greta Palmer (woman's stuff), J. Otis Swift (Mr. Swift deals in the weather and the glories of nature), Enright's daily cartoon, Wortman's daily cartoon of Manhattan types on page opposite editorial, Harry Hansen with his The First Reader carried over from The World, Elsie McCormick, ditto, David Dietz (science), Mrs. Walter Ferguson (woman's angle), Dr. Harry Elmer Barnes (liberal viewpoint on world affairs), Robert Garland (drama and movies), William Boehnel (films), Bide Dudley (drama), William Myers (hotels), Joe Williams (sports), Daniel (sports), Russ Murphy and Ray Sonusky with a How It Began series, modeled after the Ripley Believe It or Not. The World Telegram also retains what was a prominent feature of the World, the page opposite editorial.

The Sun

The Sun goes in less strongly for name features, though the several it has are well advertised continually and well played in the paper. They include H. I. Phillips (columnist), W. J. Henderson (music critic), Karl K. Kitchen (anecdotal column), Ward Morehouse (theatrical and travel), Richard Lockridge (drama critic), John S. Cohen, Jr. (film critic), and Eileen Creelman (film news). Robert H. Davis runs a thrice-weekly column and Laurence Stallings was recently hired as book reviewer. Joe Vila is featured sports man.

The Times

The Times goes in for but one trained-seal feature in its week-day edition, that being the Will Rogers daily telegram, but on Sunday it features certain writers regularly—Brooks Atkinson in drama, Olin films, S. J. Woolf with interviews in the magazine section, the Marcus cartoons and drawings, etc. Quite Downes on music, Mordaunt Hall in different is the Times' chief opposition, the Herald-Tribune. On that paper Calvin Coolidge is head columnist, Cal's stuff appearing on page one daily and always placed in the top center spot. Inside daily many "names" are plugged, Percy Hammond on drama, Lawrence Gilman on music, Richard Watts, Jr., on pictures, Thornton Burgess (bed-time stories), F. P. A's (Conning Tower column), the book review columns of Lewis Gannett and Isabel Patterson, the sports columns of W. O. McGeehan (who seems to write on whatever subject pleases him), Donald Stillman, Harry Cross and others. James J. Montague's poetry is on the editorial page daily and in the Sunday edition Lucius Beebe, Stanley Walker (city editor, incidentally), and Beverly Smith are regularly represented on the page opposite editorial. Ding's cartoons are also a highly prized H-Trib feature, while the two magazine sections of the Sunday paper, Books edited by Irita Van Doren and the H-Trib Magazine, edited by Mrs. William Brown Meloney, are filled with the name stuff from here and abroad.

Evening Post

The Evening Post follows something of the same policy which marks the Tribune in respect to these features. Louis Sherwin does a daily Roving Reporter column; Russel Crouse a column; William Lyon Phelps a Saturday column; Dorothy Dix, Dr. Logan Clendening (health); Dr. Joseph Jastrow (mental hygiene); Karen Hollis (food); Ruth Stuyvesant (fashions); Marion Clyde McCarroll (chatter and gossip); Angelo Patri (child training); Frederick F. Schrader (articles on solitaire); Ruby Haskins Ellis (genealogy); Lucie Harrison (pets); Clinton W. Gilbert (Washington letter); John Mason Brown and Wilella Waldorf (drama); Oscar Thompson (music); William Goskin and Frederic W. Can Do Water (books); Jack Kofoed and Westbrook Pegler (sports) and Oscar Thompson on music.

The Star System

It's the theatre system of star attractions.

It's a development of this day in journalism when daily editors are trying to provide as much entertainment as news in their columns.

It's a development which followed the discovery that when a good writer is turned loose he can often attract a following. It's the same procedure that the theatre has always followed. Until recent years it was uncommon for a paper to have more than three or four writers who used the by-line. Generally it went to political writers on their dope stories, to the sports men and the critics. Now it is extending over the paper.

The Daily News has a well-developed by-line system which lets certain reporters—Martin Sommers, Norma Abrams, Lee Miller, Grace Robinson, etc.—showing up several times a week with their yarns. The Herald Tribune and the Post among the more conservative sheets also go in for the by-lines in addition to the heavy load of feature stuff which they carry.

It should be remembered that this compilation of the girls and boys putting on a special daily show in print is exclusive of the comic strip fellows. And it also doesn't include the hundreds of reporters about town, in sports, and other work, who get periodic by-lines.

Hollywood's Reading

(Consensus of demand with Satyr Book Store, Esme Warde, Pat Hunt, Hollywood Book Store, Stanley Rose.)

Fiction

"Grand Hotel," Vicky Baum.

"Impatient Virgin," D. H. Clarke.

"Men Dislike Women," Michael Arlen.

"The Glass Key," Dashiel Hammett.

"Shoe the Wild Mare," Gene Fowler.

"Gin and Bitters," anonymous.

General

"Jungle Ways," William B. Seabrook.

"Story of San Michael," Axel Munthe.

"Education of a Princess," Marie of Russia.

(Drinkwater's "Life and Adventures of Carl Laemmle" commenced selling the last few days of April and will make the list for May. Hollywood Book Store reports "Water Gypsies" its best fiction item. Stanley Rose has "Can These Things Be?" by George Seldes heading his general sellers.)

And if you didn't know it, the Times doesn't even print its editor's name on the masthead; ditto several of the others.

But the horde of columnists—they seem to be the stars.

Paris Convention

First International Convention of Book Publishers since the war is to be held in Paris on June 21, with representatives from seven countries to attend.

Object is to go over every angle of the business with a view towards bettering international relations in the craft. Chief among these will be those of the author in relation to the publisher.

Translations and publications in countries other than that of the author just now haphazard; with not enough protection to author and publisher. Admitted that the author is most often on the short end and the publishers hope to remedy this to cement relations with the writers.

While Russia is not officially in on the convention, hoped also to get the Russian publishers in line. Much open pirating in Russia of American and other writings, with not a penny going to the authors. Russian publishers understood willing to assume the obligations, to make their publications official. None amongst them will take the initiative, hence the action from the outside.

Although America is the second largest producer of books, England leading, not an American on the governing board of the convention. Nevertheless, there will be full American representation.

A Razz Evening

Members of the Toledo Blade editorial department had one swell get together dinner last week with everybody on the staff taken for plenty of razzing.

Dinner opened with Ralph Phelps, chairman, broadcasting for a scout car to clear out a bad gang at La Salle and Koch dining room.

That started it. Before the evening was over, everybody had a good idea what a razzing meant. Bill Hall was the feature of the affair what with his awarding of "journalistic" awards.

Fred Mollenkopf, city editor, and Grove Patterson, editor, came in for their share of roasting. The big sketch of the program was a satire on Fred Mollenkopf selling Times subscriptions to the usual office pests.

The banquet was the third annual affair for the Blade scribes. That Phelps was chairman did not let him out of the razz. He took it on the chin plenty.

In Paris

Jean Cocteau is anxious to start a literary colony near Toulon, France. Ford Madox Ford, Aldous Huxley, and Edith Wharton have already gone there.

Louise Bryant has gone to New York to sell her new book on Russia.

Arthur Train is collecting material for a new set of mystery tales of the Paris underworld.

Chatter

Albert Payson Terhune won't pose without one or more dogs. And such hounds!

Jack Devine, back home in Gloversville, and grown mellow. Doing mag articles.

Anthony Abbott has had 16 secretaries in two years. One subject for a mystery story he's holding out.

Between publicity notices John Peter Toohey turns out those Wilbur Jones tales for "Collier's."

"Holiday" has taken an indefinite one. Becomes part of "Travel" mag.

Because of Tiffany Thayer's superstition, "Call Her Savage" must not come out until May 25, birthday of "Thirteen Men."

Cornelius Vanderbilt, Jr., in the advertising business, but will continue to write fiction.

Eunice Hopewell didn't like the south of France last year, that's why she's going back "to see if it is any better." Does all sorts of writing except writing home for money.

Willem Hendrik Van Loon in Dutch again, meaning in Holland.

Ruth Waterbury and the rest of the girls on "Silver Screen" have a new office. Had to leave the partitions behind because they were nailed down.

"Forbes" mag has lured Chapin Hoskins away from Will Hays. Hoskins will be associate editor.

Know where Wilfred J. Funk got all the words in his new book of poems, "Manhattans, Bronxes and Queens?" From the Funk & Wagnalls dictionaries which he publishes.

Lester C. Grady editing "Film Fun."

Flashy booklet on the newsstands is entitled "Uncensored." The Truth About Rockne's Strange Death." Generally known Rockne had a fatal ailment.

The McGraw-Hill mags will go into the new building in another two months. Unless there will be a couple of more mags by then, making an addition necessary.

Farrar & Rinehart's new idea is publication of talking picture scripts in book form. Now selecting a trio with which to start off.

They say there's a Thomas Hardy manuscript, completed long before his death, which will never see publication. Not the reason why his American admirers recently erected a monument in his honor.

Even though Sinclair Lewis and Harcourt Brace are quits, latter is getting out a little book, called "Why Sinclair Lewis Got the Nobel Prize." Consists of the red-headed battler's talk when receiving the award.

Horace Green's name goes on that of the Duffield publishing house, the outfit to be called Duffield & Green. He's headed the outfit for some time.

Publisher's Weekly misquotes Variety.

G. K. Chesterton only said those things about America because he couldn't find a single bed strong enough to hold his weight.

When Booth Tarkington and Harry Leon Wilson get together, who sharpens the pencils?

Max Lief has yet to make expenses from "Hangover."

Another "Scribner" contest, this time $1,000 for the best first person article.

Pair of Notices

Out in Chicago they say the Tribune will not be sold in McCormick's time; that R. R. McCormick caused a bulletin-notice to be posted to that effect. Addressed to the managing editor of the Trib, the notice read:

Dear Mr. Beck:

I have not dignified the rumor of the sale of the Tribune nor do I intend to do so. But if any of our people are worried you can tell them the Tribune will not be sold in my time.

Sincerely yours,

McC.

McCormick is not so hot with the Tribune bunch, it is said. Two of the points that seem to stand against him are his cut of bonuses last Xmas and his handling of the Jake Lingle mess. McCormick's cousin, Joe Patterson of the New York Daily News, the Trib's eastern end, stands just in reverse.

No one on the Chi Trib, from the account, will admit which notice he preferred; that the Trib might be sold or McC's statement he would not permit that.

G.V. Mag

New Greenwich Village mag is out and known as "Man About Town." Meyer Horowitz, proprietor of the Greenwich Village Nut Club

(Continued on page 71)

"MARCH OF TIME"
Dramatized News
Commercial
WBBM, Chicago

After a couple of months on the air this program of dramatized newscasting still represents the apex in consciously developed radio showmanship. While perhaps not universal in appeal it is certainly provocative in form and potent in listener interest.

"Time," the pert journalistic vaudeville show that romps so impishly through the week's news dispatches has built up over over 300,000 circulation on nothing more esoteric than breeziness. It has modernized the old adage that "personality is news" and the essence of personality is idiosyncrasy. "Time" ranges all the way from broad hints to unveiled assertions.

In bring the "Time" technique to radio certain modifications are imperative. First there is radio's lack of elasticity and the needs of conforming to a cramped narrative style. But of cardinal consideration is the palpable obviousness that many of the personalities who are fair game in print enjoy immunity over the air. There are no known instances of a network carrying into the American parlor ridicule of the American chief executive. And in print "Time" has plenty of smart remarks about the said A. C. E.

No better or more devastating example of "Time" applied to the radio could be pointed out than their scenario of the Zelma Lewis plagiarism suit against Eugene O'Neil's "Strange Interlude." In reproducing the trial testimony in their program the effect was to drench Miss Lewis in cascades of ridicule. She was made to sound like a monumental nitwit. Here, plainly, is a dangerous weapon, a device for pulverizing reputations or for laughing a personality into public ignominy.

Cyrus Eaton, Cleveland capitalist had the doubtful pleasure of listening to himself being "tagged" as a bankrupt. "Time" quoted a utilities stock of his former control citing the 1929 high as 37, today's quote as 23. Proceeding to other stocks heavily held in past by Eaton it listed as contrasts 105 to 10, 175 to 60, etc. It gave a pretty dreadful picture of financial debacle. What effect this will have on Mr. Eaton's future credit is a nice question.

"Legs" Diamond gals murdered in one episode that might have been taken from a can of film. President Zamora of Spain and the Catelonian governor are reproduced in outwardly affectionate concord but with an editorial question mark tacked on. A Chinese communist army steals, beats, and holds for ransom a couple of Lutheran soul-savers.

Most gratuitous and least worthy of inclusion was an anecdote dramatized to show how Peggy Hopkins Joyce by stepping out the front way avoided a summons-server in the alley of the Palace Theatre, New York. Incidentally she is playing the Palace, Chicago, week May 10.

Between the various incidents the orchestra booms in and fades out with various musical moods calculated to convey the serious or frivolous nature of the event. A stunt employed in the "copy" on behalf of the magazine itself might well be studied by other radio broadcasters anxious to escape the sing-songness of conventional announcements. This uses a talker and an echo, or two announcers, one breaking in on the other. This heightens sales effectiveness markedly.

Tempo of program like its journalistic parent is fly-flip and fast.

Land.

GORDON STRING QUARTET
String Ensemble
WJZ, New York

One of the programs promoted by NBC's Artists Service to stimulate interest in music and indirectly promote for the engagement of the NBC artists heard. Russian Symphonic Choir was intended to have this period, but because Dema Harshberger, president of the Civic Concerts Service, was afflicted with a sore throat, Russian group was postponed and Gordon Quartet substituted.

Quartet is announced as the finest string ensemble to be found anywhere, an impressive enough announcement for any attraction. Ensemble sounds like an expert aggregation and plays thusly. Purely a class group, featuring class artists and those who go in for concerts will like this group.

3 LITTLE SACHS
Songs and Talk
Commercial
WMCA, New York

No other combination in radio has a tougher grind than the Three Little Sachs. They are on daily at WMCA as a radio reason why people should patronize Sachs' stores. The trio sings and talks, with vocal harmony its main asset.

Yet a daily task, even though for 15 minutes, is something that requires constant attention, both in choice of songs and type of talk. At times the trio reels off some aimless and inane patter, but appears to place reliance in a quick vocal follow-up to offset the gags.

Trio has a following in the east, and especially the metropolitan area.

Mark.

LYNNE OVERMAN AND CO.
Sketch
Commercial
WGY, Schenectady

Lynne Overman was the featured player in "A Wedding," comedy sketch by John Kirkpatrick, presented in a half-hour evening broadcast over the WEAF network for RCA-Victor. Nathaniel Shilkret's Victor Symphony Orchestra opened and closed the program with a selection. John S. Young was the announcer.

Entertainment was of big time calibre all the way. These sketches, authored by playwrights of legit standing and presented each week with a different Broadway player in the main role, are among the best of their kind on the air. Smooth manner in which characters are introduced is indicative of the class. Brief plugs for the Victor radio given at the start and finish.

Shilkret's orchestra plays stock on this commercial.

Virginia Gardner, Eric Blore, John Knight, Charles Webster, Victoria Montgomery, Kate McComb were in support.

Conn.

JUNIOR DETECTIVES
Sketch
Commercial
WJZ, New York

A Saturday a. m. program for the kids. Judging by this skit kids under the leadership of a captain, referred to as Captain Bascom, go around unravelling mysteries or mixing in with various adventures.

This skit was about a gang of bank robbers who escaped on a train. One of the kids sneaked on the robbers' train and exposed their hiding place. When the rest of the mob come up, the robbers have decamped, leaving the gold behind. Kids get the gold and thieves are later nabbed by police.

Atmosphere of railroad is brought over the air through the frequent use of the sound of a wireless ticking and noise of trains. Latter bits of atmosphere, sometimes overdone and become too dominant.

For the kids should be of interest. Especially since don't have to go the school Saturday and have plenty time to listen to the radio.

A butter concern is the advertisers, with the kids told by the announcer to get their mothers to buy this particular brand of butter. Maybe their mothers don't want the kids to be salesmen. Pretty nervy.

RESCUE MISSION
KGEF, L. A.

One of those happy hours where the saved brothers come right into your living room and tell you the good things that happen to them after they are saved. Most of the brothers have come here from the east where things are tough, only to find them tougher here. They get saved and eat regularly until they get a job. It's a nice idea, but when the brothers do their stuff on the cornet and piano one wonders what they were saved for.

Mission's hour is taking the place of Rev. Bob Schuler, ranting local minister who talked himself in and out of jail and into a Federal investigation. He has quieted down a bit while waiting for the results of the investigation which may mean the closing of his station KGEF, owned by Trinity M. E. church, Schuler's pastorate.

Mission tries to get over the air that everybody's happy. Good idea, but few sour notes from a trumpeter murdering "Silver Threads Among the Gold" usually calls for a twist of the dials.

Nothing about the Mission's programs would cause listeners to linger at the station, but it's one of the things you have to listen to here when traveling from one end of the dial to the other. Plenty more like it.

Call.

NIAGARA-HUDSON
"New France"
Sketch, Orch.
Commercial
WEAF, New York

Sponsor of these programs presents a different sketch each week with the locale made the Niagara-Hudson territory, somewhere upstate New York. Last week's skit, April 30, was titled "New France," about the movement of the French settlers in this country to rescue Napoleon.

Opens with an Old Captain who once served under Nap, drilling some kids. Kids ask for a yarn. Cap tells how a certain traitor ruined Nap's chances of rehabilitating himself and forces in this country. Former Nap men who escaped to this country built a special house leading down to a lake, through which they would smuggle Nap.

A Bourbon, formerly one of Nap's men, overhears the plan and reports it to the French government, killing any chance they ever had of getting Nap over here.

Captain starts the yarn which then swings into the spot where he left off with the characters spoken of continuing. Intermittently, story drifts back to Captain telling it.

Orchestra led by William Daly, takes up the interludes. Close the program featuring a number of French songs.

Interesting short dramatic program.

BILLY VAN
Songs, Piano
KFOX, Long Beach, Cal.

Lots of personality and showmanship to this boy's offerings. He's on every now and then at nights at this station and has an hour to himself at midnight.

Good voice and an ace pianist, he should be on a bigger station. Similarity in work to Charlie Hamp is his big drawback; even uses some of Hamp's phrases. Should quit the imitation and strive for individual style. Sticks to vocalizing, with a gag between each number.

About the best bet on KFOX.

Call.

NORMAN PEARCE
Talk
Sustaining
WMCA, New York

WMCA gives Norman Pearce of the announcing staff plenty to do in the pinches. He generally steps in any station breach with readings of poems. This period is styled "radiotorial," which covers a multitude of comment.

His theme was "what is wrong with your business?" yet Mr. Pearce's inclination to delve into the archives of history seemed rather vague and considerably off the tangent.

Chance here for Pearce to signalize himself as a business advocate in editorial comment that would prove of value to both the business man and woman who might be listening.

Several times he intimated he might say something about radio advertising and newspapers, but just skimmed the surface.

Mark.

Erva GILES & Edward MORRIS
Songs, Piano
Sustaining
WOKO, Albany

Miss Giles and Morris, veteran radio artists, who frequently have been heard over the WJZ network, recently made their first appearance before the mike of WOKO. Immediately stamped themselves as an ace duo of their type, presenting a musical program from the local Columbia station.

Initial WOKO program apparently was made possible by a reciprocal arrangement under which address and telephone number of the studio was twice mentioned during the half-hour broadcast, in return for artists' services.

One thing about this program, in fact, about virtually all the programs over WOKO, which could stand improvement is the announcing.

Harold E. Smith, studio manager, who was at the microphone, has a rather heavy, unmusical voice. His tone was so muffled during the program in question, that the titles of several compositions could not be distinctly heard. Announcer allowed a sort of tired sigh to creep into his voice, which did not help matters.

Smith is undoubtedly overworked.

Span.

BUNNY and CEIL
Talk
Commercial
WMAQ, Chicago

Confected and put on with the hope of helping to sell femme undergarments. As a merchandising aid this program can do nothing but help lay an egg. Series offers a dumb gal type and her slangy, worldly pal in a crossfire of humorless banalities.

Episode caught used a baseball game background with the savoire jane giving her sidekick the inside info on the fundamentals of the sport. Cluck questions attending were supposed to make for comedy.

Careless handling of the controls had the phonographic sound effects of yelling fans drowning out the chatter of the girl. Lasted seven minutes, instead of the ten allowed by broadcaster. Time remaining filled out by studio pianist.

If the contract has much longer to go, the advertiser could perhaps salvage something of his investment by changing the present script writer for a better gangster.

WORLD CLOTHING EXCHANGE
Songs and Orchestra
Commercial
WMCA, New York

Main argument in the commercial talk of this period was the $8.95 to $18.95 prices for clothing. Also that there were 100 salesmen at the exchange. That sounded big on the air. A hundred salesmen on some of these clothing store floors would not give customers standing room.

This period got started with a group of fox trots by the orchestra and then the station was suddenly shut off. On the resumption some minutes later the commercial received a second announcement.

Ordinary program. Band seemed to be playing mechanically. Even a vocal solo failed to arouse interest.

And a silly announcement that any listener could visit the exchange, mention that he heard the broadcast and receive a camelhair overcoat for $8.95. That followed a previous announcement that the store's set low price is $8.95.

Mark.

FRANCIS X. BUSHMAN
Talk
Commercial
WBBM, Chicago

Former film star is peddling Hollywood gossip under the commercial patronage of Kolorback, a method for restoring the youthful lustre and hue to those faded tresses. Program is on the air Fridays at nine over a Columbia nework tossed into Chicago through WBBM.

Gloria Swanson was the object of the Bushman gab last Friday (1) and her most recent release "Indiscreet" the presumed beneficiary. Bushman went further than he would or could go if he were employed currently in the films himself. He told intimate things about Gloria. In no sense derogatory, but more pointed than the conventional hooey desseminated about stars. It was hardly the sort of story Bruce Gallup, for example, would have prepared.

Talks take the form of dressing room reminiscences engaged in between Bushman and his valet named Bradley. Gloria Swanson's early pie-throwing days, her parting from Wallace Beery, her ritzed-up personality under Elinor Glyn's tutelage, her unhappy career as marchioness and her love of her children, all are alluded to.

Nothing revolutionary, but the copy is sufficiently snappy to provide in combination with Bushman's reputation and clear-cut, if slightly affected, diction a commercial program of probable benefit to the advertiser.

Land.

EAST and DUMKE
"Sisters of the Skillet"
Comedy, Songs
Commercial
WJZ, New York

Ed East and Ralph Dumke are one of the teams that turned from vaude to radio and made good. They are favorites on NBC and considered one of the outstanding daylight programs.

Team, now in New York, originated from Chicago with Jean Paul King, Chicago announcer, foiling for them and working in their comedy bits. When this program was caught Thursday (30), the boys were sustaining. Since then Procter & Gamble took over sponsorship of the programs.

They have one of the smartest comedy turns on the air. There's no lagging or forced patter. It's real hoke, something radio has needed.

Team answers any dizzy questions asked. That the fans enjoy their type of gagging is seen in the 4,300 fan letters which East and Dumke average weekly.

BAKER PROGRAM
Radio Disc
WGY, Schenectady

As radio discs go, this program of orchestra music and chatter, with harmony singing by a femme group, broadcast over WGY for 15-minute evening periods for Baker's chocolate, is above average. Sounds more like entertainment by players in P.P. than the ordinary records for radio purposes.

Tone is neither as loud nor as mechanical as is usually the case, while timing and pacing is exceptionally good. Tuning in after opening announcement is made, a listener the first time might not be aware entertainment was of the wax variety.

Leader of orchestra also acts as m. c. Indulges in light chatter and wisecracking. Music is peppy.

There is quite a bit of plugging for the chocolate, including an offer of prizes for best single sentences on the product submitted by listeners.

Conn.

DEATH VALLEY DAYS
Sketch
Commercial
WENR, Chicago

Episodes from California gold-rush history dramatized into thirty minutes of monotonous blah-blah. Outstanding bit of boredom contributed by the story's narrator, given the moniker of "Old Ranger." This old timer from them thar gold hills does a neat bit of Back Bay enunciation, if it's intended as such. Same goes for the Spanish characters in the sketch.

Continuity of broadcast caught had every indication of sloppy conception and the dialog sounded as if it were being read out of the Congressional record. A couple of cowboy ballads and a tenor solo of a Spanish number were sparks of entertainment in the half-hour run-off.

Firm holding the bag for this one is the borax refiners with the twenty mule team.

WHITNEY TRIO
String Music
Sustaining
WMAQ, Chicago

Good string combo, hitting for the classics and semi-pop stuff. Soothing music is a pleasant sleep potion or the other way around and the Whitney Trio will do either.

Heard in the morning between quotations on wheat and rye a Bach concerto or a Rubenstein prelude doesn't go bad. Business man tuning in with that tired feeling may feel better about his stock losses to the tune of say, Brahms' "Waltz in A Minor."

Conn.

JEWISH HOUR
Commercial
WCFL, Chicago

If other ether programs were laid out and broadcast in the same fashion as this Jewish period it would be just too bad for radio. More than half of this hour was taken up by weary and long drawn commercial announcements.

The Yiddish talent is very poor and very little of it. It is also apparent that the psychology of having all announcements in English while the rest is in Yiddish is questionable. Very doubtful whether many English speaking Jews are inclined to listen in, so where's the percentage?

No attention paid to continuity. Interruptions come frequently and usually at the wrong time. Every five or 10 minutes the announcer must cut in, regardless where and when. During a heavy dramatic scene climaxed by a prayer for a departed soul, the announcer bursts in with "Don't forget our non-combustible boots, folks." Then again a soulful balladist was still holding the last note and the announcer broke in with the spiel—Strulevitz salami can be purchased for 22c a pound.

Another instance was that of a lecturer (in English) starting off with an essay on marriage and happiness who turned out to be an executive from Ginsberg's Furniture Co. with a sales tag.

Important feature of period is Hyman Novak's dramatic troupe. Taking a condensed script of usually four acts this Co. turns out in something like 20 minutes and in five minute intervals. Yiddish plays essentially must personify action or it doesn't mean a thing. On the air it's just a reading and means even less.

Span.

"STATE STREET TOMORROW"
Orchestra and Songs
Commercial
KYW, Chicago

Herald-Examiner operating KYW has this program strictly tied up with the paper's advertising columns. Each of the eight department stores bunched to carry the toll on the night air show are heavy H-E newsprint patrons. Special broadcast rate given the octette is based on the amount of space going into the daily.

Program has nothing outstanding in the way of production technique or novelty. Perhaps that is why it has recently entered its second year. Its entertainment is directed to the femme who is on the outlook for bargains in anticipation of the next day's shopping tour. Between musical numbers she gets much info, deftly hooked up with the department stores supporting the program.

Not every one of the eight stores is mentioned during the 20 minute runoff of the show. All depends on the number of orchestra or vocal hits used, with an individual store plug allotted for each intermission.

In Rex Maupin and studio combination the program has its prime feature for holding listener interest. Orchestra's jazz and light opera numbers well mixed to serve varied taste of the class solicited. Night broadcast was caught the warbling end of the show came from the Chicago Quartet, male group well known to local picture house fans and now under exclusive to "State Street Tomorrow."

GENERAL ELECTRIC
Commercial
KOA, Denver

Came on with a noisy rush and bang that might cause many to switch to another station. Sounds like circus band, trying to attract more listeners instead of trying to hold the ones they have.

Denver concert orchestra, led by Henry Trustman Ginsberg, is capable of far better music than the first of this program indicated, and as the hour progressed, proved it. It is better than many of the groups on chain broadcasts.

This program (April 21) was a slow affair and presented listlessly.

PAUL CARSON
Organist
KFI, Los Angeles

Coming from the San Francisco studios of the NBC, Paul Carson's late hour organlog is soothing slumber stuff.

Performs on the New York Philharmonic organ and handles his console stuff in professional style.

Why hasn't any one thought of hooking up a slumber hour organist with a commercial such as mattresses or beds to convey the restful repose idea? It's a natural.

Aldi.

MRS. KLEIN'S NOODLES
Commercial
WMAQ, Chicago

If Mrs. Klein's noodles don't become famous with Mrs. Klein's landsfrauen it'll be because the average Yiddish housewife has trouble enough understanding standard English, let alone a negro dialect.

"Aunt Jinny," on this program, goes in strong and all the way with that dialect in describing how deli-

(Continued on page 69)

Par's Cheap Mid-Day Broadcasts, Talent for Nothing; Opportunity Idea

A radio laboratory for talent, wherein amateurs can mingle with professionals in the only semi-national broadcast of its kind, is part of the aerial exploitation covering nine states and over 500 of its theatres which Paramount-Publix has launched.

To broadcast three times weekly from the two New York stations, these half-hour programs are the most inexpensive in radio. The composite hour and a half on the air costs only $400 for which the Paramount, Rivoli and Rialto theatres on Broadway divide the expense. Just 220 cities and towns within the "Paramount on Parade" area, as the broadcasts are called, are responding. Fan mail has come from all of these.

Survey of the mail shows that the greatest fan following is in Brooklyn, 21% of the total being credited to those over the bridge. New Jersey is second with 15%, New York state third with 14%. Manhattan is next at 13%. The reception is also received in Massachusetts, Rhode Island, Indiana, Delaware, Maryland, Ohio and Georgia.

Gratis Talent

Most of the talent, professional and amateur, donates its services. The angle, of course, is a hearing and possibly future work.

By comparison to the evening half hours given nationally by Paramount-Publix, the "Parade" broadcasts are a drop in the bucket in cost. And of the two, a bigger fan reaction is being credited the half country broadcasts.

Over a period of 13 weeks 39 broadcasts from the two local stations being used cost P-P $1,714. For 58 such broadcasts the 400 mike appearances, including soloists and acts, have not taxed "Parade" a cent in talent tribute. Program continuities never average over three minutes in sales talks to the half hour. Current pictures in Paramount's Broadway theatres are mentioned with brevities concerning the activities of Par's stars.

Figure Tele Will Do To Radio as Sound Did to Film Actors

When television arrives radio artists will undergo the same shaking up as the silent picture players experienced when sound bombshelled Hollywood. The broadcasters to be hit the worst, according to both radio and television experts, will be the crooners.

Natural voices with stage range will come into their own. Singers, it is estimated, will have to have at least enough vocal power to cover a distance of two feet from the mike. Reason for this is that the mike will have to be hidden when the air picture camera gets into action.

Right now the average crooner gets so close to the mike that even the audience in the sound-proof chamber can't hear him.

Besides which, the appearance thing will count importantly.

PHYSIC SAVED $1, DIDN'T CHARGE SELF

Chicago, May 5.

El Jahad, hooked up with a local station on a nightly soothsaying broadcast, tipped off the studio staff he was missing a valuable sparkler from his ring.

After a thorough search, it was suggested he use the lost and found columns. Psychic waited a week and then bought another stone to replace it.

He gives psychic advice to strangers for $1 a question.

Names for Commercials

Reported that NBC is negotiating to spot Georgie Jessel and Borrah Minnevitch on commercials.

According to reports, NBC is angling to place Minnevitch and his gang on a daily commercial program.

PUBLISHER FAVS

NBC Singers Warned About Too Much Plugging

NBC singers, alleged showing too much preference to one publisher's catalog, are being warned by the program department to cease this favoritism.

It is said the singers, for one reason or another, frequently believe themselves indebted to a publisher and, in order to do this publisher a favor, proceed to concentrate on his songs. It has been found among these singers showing preference that sometimes 90% of their material are published by one firm.

One singer, recently warned against the practice by NBC, insisted upon continuing to show preference for one publisher and told NBC they could either take it or leave it. NBC left it, and the singer was taken in by CBS.

Flood of 15 Suits Against Radio Totals $50,000,000 Damages

Wilmington, Del., May 5.

Supreme Court's opinion in the RCA anti-monopoly suit brought a flood of 15 cases into Federal Court here against that corporation. Cases are filed by independent companies which hope to collect a total of about $50,000,000 in triple damages from RCA on the precedent established in the original suit.

Charges are all substantially the same as those on which Judge Morris ruled RCA in violation of the Clayton anti-monopoly act for patent license agreements on radio tubes with other manufacturers. Supreme Court recently refused to hear an appeal from the Circuit Court which had sustained Judge Morris.

First of the series of cases will be heard here in June. They are filed by the following companies:

Northern Manufacturing Co., Mellotrone Tube Corp., Vesta Battery Corp., Fogarty Radio Co., Howard W. Ivins, receiver for Van Horne Co., Schnickerling Products Corp., Gold Seal Electrical Co., Sunlight Lamp Co., Universal Electrical Co., Diamond Vacuum Products Co., Continental Corp., Arcturus Radio Tube Co., Supertone Manufacturing Co., Ratheon, Inc., Marvin Radio Tube Corp.

$3,000,000 Coast Gross Is NBC's Anticipation

Hollywood, May 5.

The Pacific Coast division of NBC anticipates nearly $3,000,000 gross for 1931.

This, they said, is more than 50 per cent of the rival Columbia Broadcasting System's $5,000,000 gross business of last year.

RCA's New Experiment As Scanning Disc Sub.

RCA is reported working on a new television experiment, which will eliminate the scanning disc now used for television sets.

In radio circles it is said RCA's new sight receiver, which it is now perfecting, is a new tube which does away with the scanning disc entirely, giving clearer sight reception.

Present scanning discs used in tele sets misses detail as the lines of the disc cut across the picture, giving them a half-tone screen effect.

Added Period for Austin

NBC will give Gene Austin, tenor, one more period weekly beginning May 9. Tenor currently does [illegible] weekly NBC broadcasts.

NBC declares it is doing this following complaints from the west that Austin is on too early. Current time spotting puts Austin on the air about 7:00. New period will spot him from 11:15 to 11:30.

Opposition Takes King Off East-Dumke Hour

Jean Paul King was removed from the East and Dumke programs when the duo started for Proctor & Gamble Saturday.

King worked with the duo from Chicago as their foil. He was also on the Clara, Lu and Em program, which is sponsored by Supersuds. Since Supersuds and Proctor & Gamble are in competition with each other, Supersuds wouldn't permit King to remain with East and Dumke when Proctor & Gamble took their programs.

NBC Replacing Weak Acts with Special Disks

Hollywood, May 5.

Don Gilman, executive v. p. in charge of the Pacific coast division of NBC, has returned from a month in New York, and among the first things going into the works are more disk programs "canned" by the RCA-Victor recording laboratories in Hollywood for broadcast over NBC stations.

With the NBC network servicing six hours of chain programs, that leaves each station with about 10 hours of open time. This time in cities like Phoenix, San Diego, Portland, Tacoma, etc., is necessarily of a mediocre calibre, utilizing meagre local talent to tie in with the local merchants who can't go for much.

NBC figures that high-grade Victor disk programs will maintain the general average of their stations so that the public will not depend wholly on the chain programs.

Experience has been that they tune in on the better-grade chain programs, with the rest of each of the local stations' stuff getting the go-by. The disks, while "canned," will be primed to be of the same calibre as the other chain broadcast material.

DAYLIGHT SAVING JAMS UP RADIO SCHEDULES

Yearly arrival of daylight saving time causes plenty commotion in radio circles. Because certain advertisers take certain hours with a view to reaching the air audience at a specific time, schedule of radio stations has to undergo a complete change to conform with these programs.

NBC is now operating all its stations on daylight saving time. In many spots where its associated radio stations were located in cities where standard time is adhered to throughout the year, the stations were ordered to adjust their basis of operations to daylight time so that there will not be any mixup of programs. This shifts every program in spots where standard time is kept throughout the summer one hour ahead.

Under these plans 51 NBC stations located in cities where daylight saving is not in effect are operating on a daylight saving time schedule. In some cities these radio stations were forced to take their entire programs and shove them one hour ahead to conform with the daylight saving schedule.

It also causes plenty grief with advertisers who go in for spotlight advertising in cities where standard time remains. These advertisers were at first doubtful whether to advertise the program on standard time basis or daylight saving. Latter was finally decided upon and is now adhered to.

It's About Time

Los Angeles, May 5.

Local Better Business Bureau will start checking all radio advertising and fraudulent statements, installing a set in their offices for that purpose.

Bureau now checks all advertising in newspapers with the same view in mind, sending their reports of any false statements to the newspapers as well as warning the advertisers.

City ordinance prohibits misrepresentation.

Farmer and Mother Run Station In Farm's Barn—Sell Bargain Info

Chicago, May 5.

Charging listeners for information as to the location of merchandise advertised over the air is the gift worked by a station in the farmland interior of Wisconsin. Gag is chief source of revenue for the outlet, WIBU, a 100-watter operated in an old barn two miles south of Poynette.

Broadcaster's way around is to blizz the country side that a certain breed of heifer, for instance, can be picked up cheap, and then proceed to announce that whereabouts of same will be disclosed upon payment to the station of a two-bit piece.

Idea reported to have caught on solidly with the farmers in the district, to the point that the quarter intake is heavy enough to cover the station's operating expenses. Outlet's success in that field has owners of weekly newspapers in the listening area frowning at the growing skimpiness of the classified columns and reaching for an aspirin.

Owner and operator of this one-man radio station is William C. Forrest, a son of the soil with a talent for mechanical contriving. WIBU's transmitter is one of his own make, power for it being generated through a hookup of an old flivver motor to a windmill.

Ma Helps

His only aide in running the station is his 70-year-old mother, who serves as disc changer at the side of a portable victrola. Music is picked up by a microphone as it comes out of the machine and so carried to the transmitter. Forrest figured this method was good enough for his listeners, and thereby saving himself the cost of a turntable.

Recently when the overhead on new records got too stiff for him, Forrest sold two disc distributing outfits on the idea of letting him handle the Poynette agencies for them. Now that item is eliminated from the operating side of his balance sheet.

To give his air followers a real musical treat, Forrest picks up a dance band each Saturday night at a resort some miles away. Got around the lines charges asked by the telephone company by stringing his own wires through trees.

FERDIE GROFE TESTING

A. & P.'s East-West Bands Will Compete

Chicago, May 5.

A. & P. Stores has decided to find out whether its women prospects prefer the strictly dance band type of music in place of the semi-symphonic variety broadcast by the chain's Gypsies. Experiment has Ferdie Grofe and a 15-piece band tied up 13 weeks on a 10-station hook-up, starting this week.

New broadcast set-up splits in two spots on NBC network contracted by the store combine, the A. & P. Gypsies taking the eastern stations and the Grofe combo being assigned a western group of outlets. Latter hookup will be handled out of NBC's local studios, the A. & P. program being the first commercial with a running time of one hour etherized by the Chicago unit.

Most of the Grofe band men will come from the Whiteman personnel. Also likely to be used for the A. & P.'s hour are several singers on the same payroll.

Grofe is second of the Whiteman staff to be tied up with a commercial originating from NBC, Chicago. Other is Roy Bargy, handling the music for the Maytag account.

NBC Setting Concert Tour of 1-Nighters For Cantor on Coast

NBC is arranging a concert tour of the Coast for Eddie Cantor when he finishes "Palmy Days" for United Artists, now in production. Mort Milman, of NBC's Artists' Bureau, is completing details for the tour.

According to present plans, Cantor is to play 14 one-night stands along the Coast, cities including San Francisco, Fresno, Oakland, San Diego, Seattle and others. Abe Lyman's orchestra, now at the Carthay Circle, Los Angeles, will accompany Cantor. Lyman will work on a straight salary, while Cantor will get a percentage of the gross.

NBC intends to book Cantor in auditoriums, theatres, etc. Network is asking a guarantee of $3,000 per date. It will charge $2.50 top admish to see Cantor.

Cantor is to let NBC know three weeks in advance when he will complete his film work so that NBC can complete all arrangements for the tour.

Coast Dailies Cutting On Radio's Publicity

Hollywood, May 5.

Local dailies, although denying the influence of the publishers association's shutdown on radio publicity, are cutting down free air space. Afternoon Record omitted radio programs "by mistake" one day, deciding to discontinue thereafter to observe public reaction. Programs were back after four days, but given only one-third the former space. Programing is only of important broadcasts.

Examiner and Times are cutting also.

Ratoff Dialecting

Chicago, May 5.

Gregory Ratoff goes on the air over WBBM this week for a five-minute nightly plug of "Oh Promise Me" (musical), which opens here May 10.

Ratoff, [illegible] the show locally, will try himself as a potential radio feature at the same time.

NBC'S 3-WEEK GESTURE

Carol Deis, who won the Atwater Kent Song contest, starts a series of [illegible] weekly NBC sustaining programs for three weeks, [illegible] (Wednesdays) before sailing for Europe May 21 to study voice culture. [illegible] the [illegible] NBC's Artists Bureau is [illegible] Miss Deis the six periods [illegible] on NBC's part.

For winning the Atwater Kent first prize, Miss Deis received $5,000 in cash and a [illegible] to Curtis Institute, Philadelphia. [illegible] for European [illegible].

Advertisers' Assn. Rules Against Talent Commish for Agencies

Chicago, May 5.

At their Detroit convention last week, the Association of National Advertisers passed a resolution condemning the growing practice of advertising agencies collecting commissions from radio talent. The association is composed of ad managers of large firms whose attitude naturally differs from that of the agency on the other side of the fence. Ruling fits in with other recent developments on the same subject.

Columbia Broadcasting, in undertaking to pay agencies 15% providing talent was booked through Columbia, precipitated NBC to offer a similar proposition. This conflicted directly with the former official attitude of the Four A's which opposes agencies taking any part of [illegible] revenue. Under the Columbia and NBC plan this would actually mean that advertisers would pay [illegible] and advertising [illegible].

2nd Paris Comm'l

[illegible] commercial broadcast ever [illegible] Paris [illegible] CBS [illegible] May 2 [illegible]. There will be [illegible] CBS [illegible].

[illegible] CBS had a [illegible] was over a [illegible] Paramount-Publix.

Backwoods 100-Watters to Be Given Scrutiny by Radio Dicks

Chicago, May 5.

As soon as the Federal Radio Commission has straightened out the scramble for high power and settled several other currently pressing problems, the spotlight will be turned on the life and habits of its backwoods progeny.

Field investigators will be assigned to the sequestered hinterland regions to observe and report on how the 100-watters hidden among the tall pines, the lumbering hills and the prairie monsoons are behaving themselves.

Impetus to inquiry given by stories filtering into Washington regarding the high and low capers the rural broadcasters have been kicking up. They haven't been tales of off-color or sharp advertising practices but rather have had to do with small-town family feuds, petty political bickerings and scorchy gossip retailed over the air.

Warnings

Then again, despite repeated warnings, these unschooled lads of the hills and plains with a born flair for mechanics have been lax in keeping their home-made transmitting sets tuned in on the wave lengths assigned them. And as result they've been crashing into neighboring and distant air bands and burning up the patience of both the fellow broadcaster and dial listeners.

Evil reported as pretty well spread through the central south and southeast.

Wisconsin Stations Combining to Buck WTMJ's Adv. Hold

Chicago, May 5.

Eleven Wisconsin stations are reported working out a plan to hook up collectively on a chain rate for state and national advertisers. Meeting to form a permanent organization through which the pool will be operated has been called for May 10 in Fond du Lac.

Primary motive for the combine is to make an attempt to cut in on an almost complete monopoly of national merchandisers' accounts, maintained by WTMJ, newspaper-owned Milwaukee outlet. Also to counteract the claim of the Milwaukee station that its broadcast covers the entire state, with such spread making needless the spotting of other Wisconsin air channels.

As the first move against the Milwaukee outlet, the pool proposes to get together on an eight to eleven station network rate, low enough to meet the big downstater's time charges. Next step will be to collect funds for an advertising campaign to ballyhoo the state's new chain setup.

At recent meeting of Wisconsin station owners in Madison, called to feel them out on the pooling idea, Pat Shannon was appointed temporary chairman.

Tough Summer Looms For Console Workers

The summer season looks like one of the toughest the organists will have had since sound first drove them out. They are being let out for the hot months all over the country.

Plenty organists who have been dropped for the season state that they do not have the finances to carry them through the warm weather and will turn to something else for a livelihood, not only for the summer but for good. They declare the position of an organist is today too precarious to gamble on, and that if they can get in some other line, they'll bid adieu to the console for ever.

GOLDEN AND HONOR

Neil Golden and his Herbert's Diamond Entertainers, an eleven-piece band, now playing the Loew time around New York, was picked by the committee in charge of music to furnish the tunes for the big charity carnival held in Madison Square Garden yesterday (5).

Golden band was picked by the committee from a long list, all trying for the honor of playing for the elite of society's 400.

GUEST IDEA SPREADS

More Publicity Program Lure Leaving Commercials That Way

Commercials with sponsors that have used the same talent on a sustaining basis lately are switching over to the guest artist idea in bunches. Currently, there are more programs using the guest artist idea than ever before.

Radio claims that the reasons for popularity of the guest artist type of programs to be two-fold. One is that it brings more publicity, with a different guest artist each week giving the sponsor a better break in printed space, with the exception of a choice few programs that are outstanding.

Also, says radio solons, listeners tire more easily of the same talent each week than they do of different artists, with the change through guest talent avoiding that some.

LYMAN WALKS FROM L. A. HOTEL OVER TIFF

Hollywood, May 5.

After giving the Hotel Roosevelt notice last Friday (1) that he would leave on May 20, Abe Lyman walked out Saturday (2) after a spat with the management. Immediately after getting his notice, it seems, the management propositioned some of Lyman's boys to stay on with Sking, young singer in the band, acting as new leader.

Lyman's band goes to the Granada, Chicago. His Carthay Circle engagement ends May 20 and he returns to the Circle on Jan. 1 for a six months' engagement for his third season.

Henry Hilmstead takes the Roosevelt spot and George E. Stoll goes into the Circle meanwhile.

Lyman and Charles Vander, Roosevelt's publicist, engaged in fisticuffs Saturday night, with Lyman accusing the p. a. of trying to entice Austin Young away from him. Vander's alibi was that Young propositioned the Roosevelt and not vice versa.

Warners Give Notice To 7 N. J. Organists

Seven organists will be out of as many Warner theatres in the Jersey sector on May 15 in a retrenchment move of the theatre operating department. The organists all are under contract, but an alleged unknown four-weeks' notice clause contained therein will cut short the length of their employment.

The organists feel that responsibility for the hidden cancellation clause rests solely with the local musicians' union execs who steered the whole matter of contract signing last year.

Organists going out are Lee Weedbury at Oritani, Hackensack; Bert Fread, DeWitt, Bayonne; Jimmy Rich, Central, Jersey City; Frank Albanese, Ritz, Jersey City; George Latch, Fabian, Hoboken, and J. M. Hughes, Roosevelt, Union City.

Radio Engagements

Gladys Rice has signed a twenty-two-week contract to be featured on the Mobiloil hour over WEAF, New York.

Neysa McMein, artist, guest star on Armstrong Quaker, NBC, May 8.

Jack Whiting, Bond Sunshine, NBC, May 7.

Line-up of guest artists for the Tide-Water programs on CBS for the next few weeks are: Round-Towners, May 6; Schutt and Cornell, May 11; Barbara Maurel, May 13; Theo. Earle, May 15; Helen Nugent, May 18; Theo. Earle, Evan Evans and Larry Murphy, May 20 and Artelle Dixon, May 25.

Miriam Hopkins, Par-Publix, CBS, May 19.

Stanley Smith, Frances Shelley, Radio Round-Up, CBS, May 14.

Dorothea James, Vitality, CBS, May 20.

Hanshaw, Not Arnshaw

In Variety's Radio Review of the Bond Hour over WOR April 22 the featured singer was referred to as Miss Arnshaw.

Correct name is Annette Hanshaw.

Pop Wailing Wall

Hollywood, May 5.

Musical "wailing wall" is the new trend in ether and contemporaneous jazzique. The wailing, almost Semitic intonations in pop song renditions are the new trend in vocal delivery.

Takes in even the "dirty" school of blues, with the ha-cha-cha jazzists giving the round notes a mournful wistfulness in song rendition.

MERGER COMING OF COLUMBIA AND VICTOR

Stage for the ultimate merger of the Victor and the Columbia Phonograph Companies is being set in what is probably the biggest international musical combine known. It's being effected by the organization of a foreign control company that will combine the Columbia Gramophone Co., Victor's London subsid, and the Columbia Graphophone Co., holding corporation for the U. S. Columbia. The new company that will control all the Columbias is the Electric and Musical Industries, Ltd. The J. P. Morgan house is the bankers.

The plan for combining is on a share-for-share exchange of the American stock holdings of either of the two London companies for one share of the newly organized E.M.I., Ltd.

The deal marks the fadeout of the last big independent phonograph and disc maker and one of the pioneers. It also forges the final round-the-world link in the huge G.E.-NBC-RKO amusement circuit.

"Sleepy" Hall Quitting His Banjo for Marriage

Albany, N. Y., May 5.

"Sleepy" Hall may bid a fond adieu to his dance orchestra this June when he steps to the altar with Nancy Gwinne, daughter of Brig. Gen. R. H. Gillette. Hall closed here at the DeWitt Clinton hotel last week.

Reason for his retirement is that his parents-in-law are not enthusiastic about his continuance as a banjoist. So "Sleepy" is expected to hie himself to Montana, where he and his bride will make their residence.

NBC's Odd Agenting

Kansas City, May 1.

NBC's booking of two name bands, Duke Ellington and Paul Whiteman, here in opposition to each other, brought a loud squawk from the Newman. The Publix house had booked the Ellington band several weeks ago for the current week and gave it a lot of publicity.

A week ago it became known that the Whiteman band would play a two-day engagement at the Playmor ballroom Saturday (2) and Sunday (3).

Publix holler followed.

Song Seller's Break

Pleading guilty to selling a copyrighted song without the permission of the owners, Jerry Jacklone, 19, 360 West 42nd street, was given a suspended sentence in Special Sessions.

The boy was arrested when found selling copies of "Baby's Birthday Party" April 25, in front of 1516 Broadway without the permission of the Famous Music Corp.

CBS ADDS 3 STATIONS

The Columbia Broadcasting chain has been increased by three stations.

They are WAAB, Boston, WNOX, Knoxville and WIS, Columbia, S. C.

Ostenkamp Quits

Lynchburg, May 5.

Ted F. Ostenkamp has quit as director of programs for station WLVA, 100-watter here.

Resignation was said to have followed disagreement with station management. Ostenkamp came here seven months ago from WIAG, Norfolk.

NBC in West Will Route Headliners Over 9 Stations in 'New Faces' Plan

Hollywood, May 5.

New idea in theatrical "time" is the nine weeks of the NBC Radio Circuit emanating from San Francisco. Bruce Quisenberry, talent head of NBC out here, will rotate certain radio favorites for week stands over the air, starting here and going to Portland, Seattle, Spokane, Salt Lake, Denver, Phoenix, San Diego, Los Angeles and back to 'Frisco in that sequence.

Idea is to tie in with some local commercials, and probably permit a guest singer or instrumentalist to appear on the air every night for a full week, maybe more.

Then, too, if the radio act is any sort of a local name, it can tie in with the local RKO or Fox-WC house for personal appearances.

Since NBC owns about 60% of its own stations in the NBC chain, this booking arrangement is at least 60% assured, with the other NBC-serviced stations already agreeable to the proposition.

Contract NBC artists attached to the 'Frisco studios have been in that city two and three years consecutively. This rotation is regarded as a good thing generally and will also enable new talent to go to 'Frisco for engagements.

SHORT WAVE FIZZLE

NBC Fails to Hook Up Chicago-Berlin

Chicago, May 5.

Hellmut H. Hellmut, young German journalist-broadcaster, over here to etherize by short wave his impressions of America, fizzled on the Chicago angle of the stunt.

After all the excitement of greeting and sightseeing had been gone through, NBC, his host, found it didn't have a line available to take care of the broadcast at a time convenient all around. Plan had been to use the stockyards and grain pit as locales for a Berlin hookup by way of Schenectady.

25c SHEET MUSIC FROM ALL PUBS BY JUNE 1

Reduction of popular sheet music to a 25c. retail price will be put into effect by the entire industry before June 1, under present plans of the publishers. Standard wholesale price of 25c. retail which will be established by the publishers will figure at 16½c. for syndicates, jobbers, or dealers buying in over 100 lots. Radio Music, now selling its popular sheet music for 11c. introductory for the first 30 days, and 16½c. thereafter, will according to reports, eliminate the introductory price and join the rest of the trade in the 16½c. wholesale standard.

This slash in prices will be purely experimental. The publishers have given the syndicates no assurance that the 25c. price will be the future established figure for the industry. If the 25c. price increases sales, the publishers will then establish that as the permanent standard. If the slashed price does not help business after a reasonable period of time, the publishers will likely revert to old prices.

Although a number of publishers are optimistic regarding the future of sheet music for 25c., there are some who hold views to the contrary. These are the publishers who insist that a good song will sell no matter what the price. They do not believe the cut price will be of any great help. However, they plan falling in step with the rest of the trade to experiment with the new price.

Harms Moving in With Other WB Music Firms

Harms, Warner music subsid, will also move into the Witmark quarters, with both Witmark and Remicks, thus putting the three concerns into one space, under present plans. Remicks to move in shortly.

Harms move is said to be set for later. Under present Harms' lease in the Strand theatre building, they must move shortly with the triple consolidation said to be figured the logical move by the Warners.

DeSylva, Brown & Henderson have a year from this May to run on their present lease at 745 Seventh avenue, or this concern, according to inside info, would also move in with the Harms, Remick and Witmark trio in the same spot.

Each of its music units is figured to be a separate and distinctive proposition in itself by Warners and there is no thought at present in merging the four Warner music properties into one or two publishing units. All catalogs and managerial authority as now contained in each firm will be retained, it is said.

Marlo as Publisher

George Marlo, with DeSylva, Brown & Henderson for four and a half years in the professional department and who resigned from that firm last week, is opening his own music publishing house later this month.

The new firm will concentrate on one song at a time only with a small compact staff.

Bob Lightner's band follows Al Katz's Kittens into the Hollywood Restaurant, New York, next week.

KIDS ON RADIO AS MASS DRAW

Radio showmanship prompting one commercial to sponsor a Sunday morning program for kids turned out successfully enough, the air may try to vie more with pictures to land children.

Horn & Hardart, with nothing to sell to the kids, but believing that if it constructed a program built to especially appeal to children, and placed it on the air at a time when the kids would be home to receive it, it would get more adults as well as kids to listen in than otherwise. It recently took a full hour Sunday morning, using about 20 kids as entertainers. With the kids constantly dialed to that program, their parents, it is contended, are also forced to listen to it.

This commercial is also saving money on its Sunday morning periods, as station time prior to 6 p.m. is half of what it is after that hour. Besides that, kid entertainment don't cost the advertiser as much as adult entertainment would.

Kids are claimed the most responsive group of radio fans, taking a keen delight in writing fan letters about their favs. CBS and NBC each have a sustaining kiddie period over the week-end, which draws hordes of fan letters. Kids of all ages, some barely able to write, send in fan letters.

Working 1 Day Free For Economy in Music

General expense cutting among the music publishers has reached the downtown headquarters of Radio Music and starting last week each employee must donate one day of work without salary. It practically gives them just four days out of seven on which they collect.

The staff is moved around in shifts for the free day thing with some doing gratis duty while others are paid for the day, but with no one missed in this latest plan of retrenchment hitting publishers along tin pan alley. So far, the uptown music staffs of Radio Music including Feist, Davis, Coots and Engel have not been touched with the four-day plan but it is said the staffs are ready for the bomb to drop any day.

That Cuban Influence

Bill Wolman, general sales manager for E. B. Marks, has sailed for Cuba, where he will attempt to sign up Cuban composers.

The Marks firm believes that the vogue of Cuban music, which came in with "Vendor," The Rumba, has just started, and wants to be prepared for this type of melody in case the craze extends over another season.

Resenting Heavy Cut-Ins Before Ban Society Asking Publishers to Cancel

The American Society will shortly request all its publisher members who started on a rampage of wholesale cut-ins the two weeks prior to the ban to cancel all cut-in contracts.

To discover which of its publishers cut-in band leaders in wholesale lots shortly before April 20, when the ban went into effect, the Society may determine to examine all the publishers books. This it is permitted to do under its constitution.

This condition in the industry under which the publishers started to cut-in band leaders on a wholesale scale shortly before they knew the ban would be effective, was called to the attention of the Society by the story printed in Variety last week. A few individual publishers also phoned the Society and requested that something be done in the matter.

The Society will have no way of forcing the publishers to cancel the cut-in contracts made during those two weeks. All it can do is ask the publishers to cancel them of their own volition. If the publishers refuse, the Society will have to let the matter drop or seek some new method of having contracts killed. It is reported that if some of the publishers refuse to cancel the contracts at the request of the Society, the Society may try to shame them into it. It may do that by threatening to reveal publicly which of the publishers went on the wholesale cut-in rampage prior to the resolution taking effect.

Songs for which the Society intends asking the publishers to cancel the cut-in contracts, wherever entered into, are those which are still in manuscript form and which will not be published immediately. With those already issued or shortly to be worked on, the Society will take no action.

MORE COAST SHUTDOWNS

Los Angeles, May 5.

Only six music offices remaining open here in L. A. Sherman-Clay ceased May 1. Tubby Garon for Red Star has a shelf in the office of Marquis Ellis, local pub.

Remainder still headquartering in their hats.

VAUDE ONLY FOR BAND

A. F. of M. not Permitting Havana Orchestra Elsewhere

The Music Corp. of America is reported in a jam with the A. F. of M. over signing Don Azpiazu's Havana Orchestra, beyond time-limit in the U. S. The band was permitted to enter the country under a special permit to play 10 weeks of vaudeville only. At the end of the 10 weeks, they were to return to Havana.

M. C. A. placed the orchestra to play for them upon the completion of their present vaude dates. A. F. M. heard of it and threatened to bar all their members from the M. C. A. According to reports, efforts are being made to adjust matters with the union.

NBC also wanted to book Azpiazu on the air from accounts but cancelled those plans when informed the band could only play vaudeville with hotels, cafes, night clubs and radio out.

PUBS WANT INCREASE IN ROYALTY REVENUE

Revenue increase from public performance for profit and from mechanicals must be obtained if publishers are to exist, according to many of them.

Publishers are disgruntled over the revenue they are receiving under current licensing contracts of the M.P.P.A. and American Society. They contend the present income from these contracts to be far below their worth and far below that which they should rightfully receive.

Publishers excuse the limitations of the existing contracts with mechanicals on the ground that when they first entered into these contracts, many of which were for many years' duration, they had no idea of their intrinsic value.

It is contended that with sheet music and phonograph disc sales way down, it is upon royalties that their future rests.

Ways and means of increasing revenue from mechanicals when the present existing contracts expire are now being discussed.

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
May 1, Newman Theatre,
Kansas City, Mo.
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

GEORGE OLSEN
AND HIS MUSIC
NETHERLAND PLAZA
CINCINNATI

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

April's Best Sellers

According to "Variety's" survey, the following songs were the six best sellers in sheet music for the month of April. Three are tied for No. 6.

1. "When Your Hair Has Turned to Silver" (Joe Morris).
2. "Wabash Moon" (Berlin).
3. "Two Hearts in Waltz Time" (Harms).
4. "Please Don't Talk About Me" (Remick).
5. "Walkin' My Baby Back Home" (DeSylva).
6. "Dream a Little Dream of Me." (Davis, C. & E.).

"Waltz You Saved for Me" (Feist).

"Whistling in the Dark" (Abe Olman).

REDUCE NUMBER OF SONGS, CRY OF MPPA

Ways and means of curtailing the present heavy output of songs will be discussed by the publishers at the annual meeting of the M.P.P.A., May 10.

Moot question of overproduction has been a subject for discussion in the trade for some time. Publishers have long recognized that the abundance of material is hurting the market, but have taken no means of limiting the output. They declare that there is no definite means of curbing the publication of songs.

John Paine, chairman of the M.P.P.A, declares that, according to present figures, 1,000 songs will be published by the publisher members of the M.P.P.A. during the current year. This is declared to be entirely too much material for the present market to digest healthily and is claimed one of the main causes keeping sheet music at its present low sales level.

It is said that the market now has 50% more material than it should have.

At the meeting, according to reports, the publishers will be urged to voluntarily limit the output of songs.

Radio Disc Cos. Purpose New Music Tax Plan

M.P.P.A. was again forced to postpone its plan to tax radio disc makers to have gone into effect last week, when the radio companies rebelled at the amount of the tax.

M.P.P.A. desired to tax the radio disc companies 50c per four minutes played. It notified the disc companies to this effect a fortnight ago and requested that their applications for licenses be in not later than last week. Radio disc companies at a meeting proposed legally fighting the tax. Later they appointed a committee, representing the Judson Radio Bureau, National Radio Advertisers, Sound Studios and Columbia Phonograph Company, to determine with a committee of publishers whether another fee could be work out. Publishers were represented by Saul Bornstein, Louis Bernstein, E. F. Bitner, Bobby Crawford and Walter Douglas.

Both committees met Monday (4), when it was decided that the radio disc firms be permitted to work out a contract of their own. This contract is to be presented to the publishers next Monday (11).

New tax the disc firms have in mind is a sliding scale, it is reported. It will be 50c per four minutes for a limited number of stations, 35c for a larger number of stations, and 25c thereafter.

Ellington Wants $10,000 For Second A-A Picture

Hollywood, May 5.

Duke Ellington's band is wanted again with Amos 'n' Andy for their second Radio picture, but the colored jazzists are asking $10,000 a week, plus expenses.

Radio assures Ellington of better billing and prominence than in "Check and Double Check," where the band was only incidental.

Ellington received $5,000 a week and expenses for the first picture.

Cut to 10c Retail for Sheet Music Now Proposed by Panicky Publishers

There must be a radical cut in the price of sheet music if sales are ever to be revived, claim a few members of the industry who are now starting propaganda for a price war. These publishers are proposing a 10c retail price for sheet music, 7c wholesale, with Woolworth's as distributor.

The cut to 25c retail, state those advocating the radical cut, is not enough to help business, it is claimed that the music will still be sold for 30c by dealers in small towns who do not have syndicate opposition. Besides these music men state that 25c and 30c is entirely too high a price to ask for sheet music, especially in view of current conditions with every other commodity making a wholesale cut, and sheet music, called more of a luxury, still without a price change at all, except upwardly.

A few of the publishers who have been approached regarding 10c sheet music have stated that they will experiment with the 25c price first. After that they will see what remains to be done.

The music men advising the radical change in price say it will mean more profit today than when that price was the standard years ago. In those days publishers operated with an enormous overhead; from pluggers and piano rooms to gratis orchestration distribution. Also they had two or three men in numerous branch offices. Today, they add, most of that has been eliminated. Publishers have cut to the bone in every way and are now operating under less expense than ever.

Songwriters, it is believed by the radicals, will be willing to accept a 1c royalty on the basis of reaping more royalties on bulk sales.

It is also stressed that if the price is cut to 10c counter sales will return, as will the days of 1,000,000 circulation. They believe that if they give Woolworth a bona fide guarantee to keep a 7c wholesale price on sheet music Woolworth will return sheet music to their stores.

CUTTING ROYALTIES

Some Voluntarily Reduce to Get Durium Biz

Although the trade as a whole has not reduced its royalty for Durium, some of the publishers have voluntarily cut to 1c. flat from the former sliding scale.

With the receivers of Durium, Irving Trust Co., now paying royalties from the sale of the discs, the publishers who have made cuts are reported making more money. Since Durium cannot record some of the hit songs it desires because the publishers of those songs refuse to cut, it has turned to those who have voluntarily reduced royalties and are recording their songs, even though they are not in the big time class.

MUSIC PUBS OFFICES IN CHICAGO COSTLY

Chicago, May 5.

Economy slashes in practically all music publishing offices here is on its way ere summer depression sets in. Harms and Red Star are the first two to start wielding the axe. Jack Goodwin has been let out by the former and Phil Miller has left the latter.

Music situation locally is in a precarious way, with most of the offices overstaffed. With conditions what they are some of the music boys are talking of doubling up on space and cutting down the overhead.

Union situation regarding arrangers and piano players is another thing cutting in on the business, music men state. Local musicians' union has a set minimum for piano players to each office running as high as two and three to some offices. Union also requires that offices alternate pianists once in a while to take care of layoffs. And unlike New York or other cities music firms here must give four instead of two weeks notice to its piano staffs.

Present personnel lineup in Chicago music offices is topped by Feist with seven employees. De Sylva, Brown & Henderson is next with six; Berlin, Remick, Robbins and Witmark are manned with five each; Santley Bros. and Red Star three, and Harms, Sherman Clay, Donaldson; Famous and Ager, Yellen, Bornstein with two each. Only two single staffed offices in Freed-Powers and Abe Ullman.

MUSIC ARRANGERS IN CHI UNDER UNION FIRE

Chicago, May

Music arrangers doing work for local publishing houses or publishers' representatives must be members in good standing of the Chicago Musicians' Union. Edict issued by James C. Petrillo, union's president, takes effect immediately.

Heads of publishers' offices were told at meeting called by Petrillo there were enough capable union arrangers to take care of local needs and there was no reason for any of the jobs going to nonmembers.

Figured that about 150 musicians make their living exclusively from arranging in Chicago and that about 40 percent of this number is not affiliated with the Federation.

Among those affected by order is the American Arrangers Association (local) with 24 members both union and otherwise. Organization advised to go all union or else its union members must break away.

Rolfe Barnstorming

Chicago, May 5.

For the first time since he's been on the air B. A. Rolfe will go barnstorming for NBC.

Lucky Strike orchestra will take a tour through the east and midwest starting late in the summer.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Again Chicago Scores
For
Charlie Agnew
has just opened at the Terrace Gardens, in the City of Great Bands, and will broadcast via KYW. Of course, he'll feature
"By the River Sainte Marie"
"99 Out of a Hundred Wanna be Loved"
"Were You Sincere"
"The Same as We Used to Do"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE
NEW YORK

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

B'way Bunch Squawks Against Radio's Self Sufficiency—Claims Need Showmen Over Programs

Broadway is becoming more and more embittered by the policy of the radio chains in the organization of their ether entertainment. The typical Broadwayites, who have always been identified with show business and who feel they might know something about it, too, haven't a chance to crash the radio field of entertainment as handled by the chain stations. This is what makes Broadway mad. This has always been the attitude of the radio bunch.

The chains are frank in saying they "don't want a Broadway tone" to their programs. They look upon anyone from Broadway as a hokester. They say the Broadway hoke may be okay on Broadway but not in sections touched by radio.

Maybe they're right, but Broadway is kicking and thinks it has a lot of pertinent remarks to make on the subject.

For instance, Broadway insists that it stands aghast when it hears of $2,000,000 fees paid by commercial companies for entertainment, when according to Broadway ideas radio programs grow more inferior all the time. There is a tremendous waste of money and much incompetence on all sides, Broadway says, because there is no show business psychology applied to radio entertainment and no people who know anything about show business responsible for that entertainment.

The radio business is so highly organized that radio programs are merely a by-products and responsibility for them is turned over to business men utterly unfamiliar with show business. While the radio people think that anyone from Broadway smacks of something foreign to their field, Broadway in turn says the radio programs are 'handled by a bunch of commuters," business men from the suburbs who come to their offices from the country and leave at night again for the country; who have never met anyone in show business and don't know anything about showmanship. This is not Broadway's idea of a showman, whether they are right or wrong. They feel that these radioites could never have learned anything about show business technique such as it should be and that there is no one competent to pass upon the programs.

Radio entertainment of the public is in the hands of advertising firms whose only concern is to allot the coin where they think will do the most good.

Waste

Under such an arrangement not only is there terrific waste but ridiculous situations come to light, say the Broadway mob. Sponsors, who are naturally interested in seeing the results of the money they spend, are freely allowed to pass on the entertainment and so mainly from a personal and layman viewpoint. They know nothing about show technique, so anything that sounds like a flash is allowed.

There is a joke to the effect that one extra oboe player in an orchestra on a commercial hour has only played six notes all season.

Sponsor Supervising

The attempt at interested supervision by sponsors is sometimes utterly naive. Peculiar and unfounded personal tastes are manifested and brought to bear upon the program. Many orchestras have been in the habit of opening their program with a crash of cymbals. This opening crash of cymbals of one commercial hour programs called forth a meeting of the directors' board of the hour's sponsors at which it was decided that no further cymbal crashes were to be heard from the orchestra on their hour. A letter was written to the program arranger, stating the decision of the directors' meeting.

A certain commercial hour orchestra is known to play at a most terrific rate of speed. This is because one of the elderly gentlemen sponsors believes that 80% of the radio audience dances to the orchestra music it hears. There is a gag about a singer on this hour who hit a high note and when he finished the orchestra was rehearsing for next week. The orchestra is worn out and bathed in perspiration at the end of each number but the sponsor insists on "peppy" music and this means fast music to him.

"Names" All They Know

In the selection of talent for the air the advertisers want "names" that they can show to the sponsors and will pay anything for them without knowing if they are okay on the air. And most auditions held to select any sort of air talent are mere farces in so far as having anyone present who is able or competent to judge the material submitted. Real showmen would not play "names" on the stage and pay them big money unless they proved capable of entertaining the public or drawing through the box office.

Even certain songs or programs are insisted on because of personal likes of the sponsors, that are unsuited to the artists or the orchestras. An artist engaged for commercial work becomes completely subsidized and is unable to do things as he would like and knows to be best. He must follow directions of the people who know less about the matter.

Such is Broadway's lament.

Brunswick Sues On Note

Charleston, W. Va., May 5.

Brunswick Radio corporation, New York, has filed notice of motion for judgment for $4,128 against the Radio Distributing company, of Huntington, in the Federal Court here.

The suit is based on a promissory note given for radio supplies, accessories and advertising.

BETTY BE CAREFUL

(Continued from page 62)

ing her sister. Benito, advised to be a cave man, acts that way after imbibing. He feeds her booze too and for the first time in her life, she seems to know what it is all about. Morning, with ma and pa on hand wanting to know. Elizabeth for once doesn't have her way, her inhibitions disappear and she clinches with Benito and likes it.

Few of the players are familiar. Margaret Mullen does rather well with the curious character Elizabeth. Mary Murray is the cute Judy with little to do. Helen Dumas is Pearl, placed into circulation when the boy friend went broke on the market.

Maybe "Betty Be Careful" will last beyond this week but only if cut rates can sell it. *Ibee.*

DEVIL IN THE MIND

Drama in two acts presented at the Fulton May 1 by Leo Bulgakov. Associates by arrangement with Isaac Dob Levine; adapted from the Russian of Leonid Andreyev by William L. Lawrence.

Dr. Anton Kerjen	Leo Bulgakov
Prof. Semyonov	Ian Wolfe
Alexey Savelov	Bruce Elmore
Tanya Savelov	Barbara Bulgakovo
Sasha	Mariel Campbell
Alexander Fedorovitch	Gage Clarke
Darya	Barbara Benedict
Vasilievne, nurse	Daisy Johnson
Another Nurse	Barbara Benedict
Dr. Sergei Pryamoy	Curtis Arnall
Masha	Mary Holsman
Dr. Ivan Petrov	Harold Johnsrud
Third Physician	A. O. Huhn
Orderly	Nicholas Baranoff

It is not unknown that Russian drama is morbid. In the Andreyev's play it seemed motivated with morbidity. Psychiatrists may be interested in the ravings of "Devil in the Mind," but what does it matter? It is as far from diversion as can be imagined.

Some intelligent first nighter murmured to his companion, seeking to know where the comedy relief came in Russian drama. The answer is intermission.

The play was first done by the Moscow Art Players some 16 years ago. That isn't important either. Devotees to arty theatre would doubtless think it exceptional in witnessing the thing in a tongue they couldn't understand. But insanity, no matter how faithfully played, is unpleasant. It is akin to a visit to Bellevue's observation ward for mental cases. Only those who have to, ever repeat.

Leo Bulgakov is a Russian actor of no little ability, but that doesn't mean he is good on every try. Perhaps he was on this first night. Not many could tell because he could not be heard. Everyone else was clear in enunciation except him. He directed the play, but forgot to get a director to direct himself.

"Devil in the Mind" is lighted and staged effectively. Nothing else stands out favorably. *Ibee.*

HERE AND THERE

Adrian McDowell and his band opens at the Playmoor Ballroom, Kansas City, May 9.

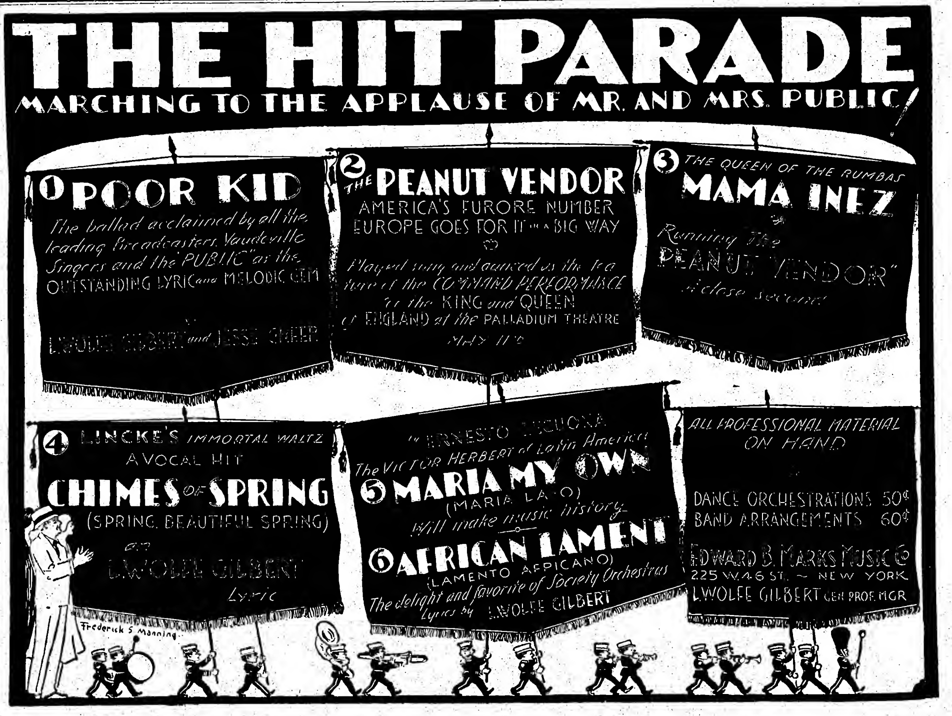
Gus Arnheim at the Ambassador and Abe Lyman at the Roosevelt, Los Angeles, may have their orchestras broadcast over the NBC chain. Bruce Quisenberry, artists' manager for NBC, is in town from San Francisco to line them up.

Snooks Friedman Band replaced Florence Richardson at the Paramount Grill, Monday (4).

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

HERBIE KAY
AND HIS ORCHESTRA

TUNE IN ON THE
Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA


THE HIT PARADE
MARCHING TO THE APPLAUSE OF MR. AND MRS. PUBLIC!
1 POOR KID
The ballad acclaimed by all the leading Broadcasters, Vaudeville Singers and the "PUBLIC" as the OUTSTANDING LYRIC and MELODIC GEM
by L. WOLFE GILBERT and JESSE GREER
2 THE PEANUT VENDOR
AMERICA'S FURORE NUMBER
EUROPE GOES FOR IT in a BIG WAY
Played sung and danced as the feature of the COMMAND PERFORMANCE to the KING and QUEEN of ENGLAND at the PALLADIUM THEATRE MAY 11th
3 THE QUEEN OF THE RUMBAS
MAMA INEZ
Running The "PEANUT VENDOR" a close second
4 LINCKE'S IMMORTAL WALTZ
A VOCAL HIT
CHIMES OF SPRING
(SPRING, BEAUTIFUL SPRING)
by L. WOLFE GILBERT Lyric
by ERNESTO LECUONA
The VICTOR HERBERT of Latin America
5 MARIA MY OWN
(MARIA LA O)
Will make music history
6 AFRICAN LAMENT
(LAMENTO AFRICANO)
The delight and favorite of Society Orchestras
Lyrics by L. WOLFE GILBERT
ALL PROFESSIONAL MATERIAL ON HAND
DANCE ORCHESTRATIONS 50¢
BAND ARRANGEMENTS 60¢
EDWARD B. MARKS MUSIC Co.
225 W. 46 ST. ~ NEW YORK
L. WOLFE GILBERT GEN. PROF. MGR.
Frederick S. Manning

CHAUTAUQUAS CAN'T BOOK 9 WEEKS

Chicago, May 5.

That thick fog hanging around the chautauqua offices at present is just the gloom that's been parked there since last year, but worse. Last year there was much howling because the season was clipped from about 25 weeks to between 14 and 20. This year, 20 weeks would be a miracle. The ordinary chautauqua is figuring on a season of from six to nine weeks, with doubts of even that much.

Routes of most of these chautauquas are so full of blanks that it'll take 'em 20 weeks to play the nine dates. The way things are organized, or disorganized, this year, it's impossible to get a consecutive route of more than two or three weeks.

Everybody is afraid this year, especially those leading citizens' committees which are counted on to put up the necessary coin for guarantees. That's the big weak point of chautauquas this year. They still demand guarantees, and the towns can't see it. Last year, the majority of the committees which guaranteed the chautauquas were forced to dig down into their own pockets to pay off. They are afraid of a repetition this year. This in spite of the fact that the guarantees are comparatively small, averaging between $250 and $300 a night.

Home Fixing

Bankers, who in the past, were the leading lights as guarantors, are all suddenly thinking of the new coat of paint the house needs or repairs to the plumbing. They're all set for an economy wave, which means the elimination of guarantees for traveling shows.

And without guarantees, the chautauquas are stuck. A couple of the more daring are considering taking a chance on their own. The majority are panicky about their drawing power without guarantee help, and are ready to call the whole deal off for the present.

Even the clubs, societies and churches, which formerly strong-armed the folks to sign up for tickets, are now afraid of forcing the issue, considering the tight money conditions in these small towns. Where formerly the church heads of the town could talk their members into subscribing for a number of tickets, they are this year getting turn-downs.

Radio is blamed much for the creeping death that is rapidly encompassing the chautauqua. The chautauqua concerts are only laughs now, since the home folks can dial in on Stokowski, Damrosch and the operatics. The same for the more popular music. In this instance, the chautauquas are finding it difficult to secure their old-time concert artists, for many of them have secured radio connections, and won't break away from the transmitters for an eight-week tent tour.

To a lesser degree, yet noticeably the radio has eroded away much of the popularity of the chautauqua lecturers. The townspeople now get international lecturers over the heterodyne. The chautauquas' one appeal in this case is the in-person angle.

Free Fair Gate Killed

Springfield, Ill., May 5.

The administration measure seeking "free gate" at the Illinois State Fair was killed in the House of Representatives last week, five votes short of the majority required to pass it.

Opponents made capital of the fair's $25,000 deficit and argued that the "free gate" would only add to the taxpayers' burden.

Another angle of political aid was the allegation that the daily cost of the fair has been built up until the patronage system is now costing almost as much daily as the University of Illinois.

Circus Booking

Charleston, W. Va., May 5.

Downie Brothers' circus will give two shows here Thursday afternoon and evening.

Hagenbeck-Wallace is scheduled for May 12.

Hoxie-Dodson Mix-Up

San Antonio, May 5.

Complicated legal tangle looms here over an alleged breach of contract by Jack Hoxie for an appearance with the Dodson World Fair. One suit for $200,000 has been filed and another $100,000 suit is probable.

Filed suit is from the Fair Carnival and asks the money from Hoxie, George La Dura, Carl Zonitz, the 101 Ranch shows and Col. Zack Miller. Miller is the operator of the 101 Ranch and La Dura and Sonitz are Hoxie's managers.

La Dura says he will file a counter suit for $100,000 on the grounds that Sonitz booked Hoxie without his (La Dura) knowledge. His suit will be against Sonitz, Hoxie, Col. Miller and 101 Ranch.

HAGENBECK-WALLACE'S "OR ELSE" IS STORAGE

Chicago, May 5.

John Ringling will give the Hagenbeck Wallace circus four weeks in which to make good. If not making money within that period, he closes the trick.

This is the current understanding in the loop. Having closed already the Robinson show, the Hagenbeck - Wallace elimination would leave only the Barnum-Bailey show, Sparks, and the Sells-Floto.

CARNIVALS

(For current week (May 2-9) when not otherwise indicated.)

American Expo.: Roswell, Pa.
Artdick: Bridgeport, Conn., 4-10.
Barkoot Bros.: Marshall, Mich.
Burnett & Schultz: Lexington, Mo.
Bunts: Martinsville, Va.
Carlson: Manistee, Mich.
California: Chicopee, Mass.
Coe Bros.: Jenkins, Ky.
Coleman Bros.: Hartford, Conn.
Conklin & Garrett: Vancouver, B. C.
Crafts: Menlo Park, Calif.
Dehnert Expo.: Ludlow, Ky.
Fairly: Lawrenceville, Ill.
Foley & Burk: Fresno, Calif.
Gibbs: Eureka, Kan.
Gloth: Canonsburg, Pa.
Gray: Sarnia, Ont., Can.
Gooding: Portsmouth, O.
Greater Inter.: Chester, Pa.
Great Lakes: Rochester, N. Y.
Greenburg: Deming, N. M.
Hoffner: Canton, Ill.
Howard Bros.: Parkersburg, W. Va.
Hughey Bros.: Cumming, Ga.
Isler: Council Grove, Kan.
Jones: Washington, D. C.
Kaus: Portsmouth, Va.
Keystone: Blairsville, Pa.
Levitt-Brown-Huggins: Salt Lake City, Utah.
Little Expo.: Xenia, O.
Marks: Newport News, Va.
McLaughlin: Wilkes-Barre, Pa.
Metropolitan: Hastings, Fla.
Miller: Evanston, Ill.
Model Shows of Am.: Bowling Green, Ky.
Morris & Castle: Salina, Kan.
National Expo.: Portsmouth, O.
Page: Greenville, Tenn.
Pearson: Vandalia, Ill.
Princess Olga: Mound City, Ill.
Prudent No. 1: Riverhead, L. I., 14-20.
Rubin & Cherry Model: Columbus, O., 11-16.
Sanger: Clinton, Ia.
Saskatchewan: Winnipeg, Man., Can.
Scott: Eaton, Colo.
Shesley: Philadelphia, Pa.
Siebrand Bros.: Huron, S. D.
Sim: Brantford, Ont., Can.
Southern Tier: Elmira, N. Y.
Spencer: Latrobe, Pa.
Steffens: El Cerrito, Calif.
Sunset: Effingham, Ill.
Tidwell: Sweetwater, Tex.
Vitale & Mitchell: N. Sidney, N. S., Can.
Wade: Middleport, O.
Webb: Blytheville, Ark.
Wolfe: Owatonna, Minn., 9-16.
Wolfe Superior: Wilkes-Barre, Pa.
World of Fun: Rahway, N. J.
Yellowstone: Elkhart, Kan.
Zarra: Bayonne, N. J.
Zimdars: Winona, Minn.

CIRCUSES

Al. G. Barnes

May 6, San Rafael, Cal.; 7, Petaluma, Cal.; 8, Healdsburg (afternoon only); 9, Eureka, Cal.; 10, Ukiah, Cal.; 11, Napa, Cal.; 12, Sacramento; 13, Marysville (afternoon only); 14, Reno, Nev.; 16, Klamath Falls, Ore.; 17, Montague, Cal. (afternoon only).

Downie Bros.

May 7, Charleston, W. Va.; 8, [illegible]; 9, Marietta, O.

Hagenbeck-Wallace

May 8, Portsmouth, O.; 9-10, Huntington, W. Va.; 11, [illegible]; 12, Charleston; 13, Parkersburg.

Milton Holland

May 7-12, [illegible], Mont.

Lee

May 8, [illegible]; 9, [illegible].

Ringling-Barnum

April 27-May 9, Boston, Mass.

St. Leon Bros.

May 4-9, [illegible].

Sells-Floto

May 8, Richmond, Ind.; 9, [illegible]; 11, Columbus.

Sparks

May [illegible]

D. C. Barton's Job

Chicago, May 5.

D. C. Barton leaves Chicago [illegible] five months' leave of absence from the National Theatre Service Corp. to become assistant manager of [illegible] Park, Coney Island, under [illegible].

He takes up his new duties May 10. In addition he will [illegible] of [illegible].

ROBINSON'S PART OF H-W NEW 30-CAR SHOW

Cincinnati, May 5.

The Hagenbeck - Wallace circus opened its season here Monday (4). It is really combined with the Robinson show, that being advertised here only because of Robinson's high standing in local Masonic circles.

With the Robinson show not going out this year the H.-W. circus is to travel as a 30-car outfit. Previously it was a 22-car show.

The National Circus Corp., controlled by John Ringling, William Grove and Sam Gumpertz, has a five-show line-up, the Ringling-Barnum, Sells-Floto, Barnes, Hagenbach-Wallace and Sparks.

N. E. Fair Folds

Springfield, Mass., May 5.

Unanimously agreed that they had reached the last ditch in a losing battle to arouse waning interest in rural fairs, members of the New England Agricultural Fairs Association voted to disband at the 19th annual meeting here.

Originally having a large membership from communities throughout New England, less than 20 attended the meeting.

Despite numerous suggestions for a remedy to the situation, in which the smaller, long-established country fairs have been forced to give way to the larger expositions, no decision could be reached.

Obituary

GERALD D. STOPP

Gerald Darfield Stopp, 37, assistant production director of NBC, died April 30 in New York after a long illness.

For several years he had been coaching NBC players and arranged the continuity for some of the radio sketches.

Mr. Stopp was a graduate of the University of Illinois and was an army captain during the war. He had once acted with the Provincetown Players.

Among some of the air productions he directed were the Biblical dramas, "Moonshine and Honeysuckle," "Soconyland Sketches," "Great Moments in History" and "Retold Tales."

As a tribute to Mr. Stopp, excerpts from his own Biblical dramas were read Sunday (3), when his funeral was being held in the Little Church Around the Corner.

IRENE OLSEN

Irene Olsen, 20, actress, sister-in-law of the late Harry (Bell) Ennis, of the Variety staff, died suddenly of heart trouble at her home, 1,444 E. 15th Street, Brooklyn. Miss Olsen had been in apparent perfect health up to her death.

Miss Olsen had played ingenue parts in several Broadway shows and had appeared as principal support to Snub Pollard in talkers he made in the east. Her first stage appearance was with Gertrude Hoffman in vaudeville.

Three brothers and four sisters survive.

Interment in Evergreen cemetery, Brooklyn.

JOSEPH LEVIGARD

Joseph Levigard, 28, Universal studio executive, died in the Good Samaritan hospital, Los Angeles, April 28 following a mastoid operation. He had been employed at Universal seven years in several production capacities and was assistant to Henry MacRae in charge of serials when he died.

Levigard was unmarried and is survived by his mother, living in Frankfurt, Germany.

WILLIAM S. COHILL

William S. Cohill, 48, one time legit and vaude actor, died suddenly of heart disease April 28 in Hollywood, Cal.

Cohill began his stage work as a juvenile in stock and later joined many road shows. He was married about 24 years ago to Maybelle Van Tassell, actress. The widow survives, as also does a cousin, Blanche Pennoyer, actress, and a sister.

When Actors' Equity opened its picture branch in New York, Cohill was assigned its management. He was casting director at Par's Astoria, L. I., plant, and in 1926 opened his own picture casting agency in Hollywood.

Body was brought east for interment in Woodlawn Cemetery, Brooklyn.

Frederick B. Howard, 62, many years property man at the New York Hippodrome and the old Academy of Music, died recently at South Norwalk, Conn., of heart trouble.

Ulric E. Duval, 33, picture operator, Publix Capitol, Worcester, Mass., was killed instantly last week in an auto accident.

Father (55) of Willy Allen (Loew's publicity department) died May 1 in New York.

Pauline Schram, mother of Fay Mason (vaude), died recently.

Radio Reports

(Continued from page 64)

cious Mrs. Klein's noodles are with gefulte fish or a shmaltz herring.

Imagine what a Yiddish frau, in the process of turning over a potato pancake, would make out of this line: "Folkses, yo' all ain' tasted no noodles nohow 'til yo' smack yo' lips ovah Missy Klein's home made noodles."

And "Aunt Jinny" tops her spiel with a parody. "Ninety-nine out of a hundred use our noodles, so why not you?" This "Aunt Jinny" sounds like a performer, now or formerly. Plenty of showmanship in her discourse. For a fare-thee-well she hums "Swanee River" and that makes it perfect; but what's it go to do with Mrs. Klein's noodles? *Span.*

"BIG YANK"
Songs, Talk, Orch.
Radio Disc
Commercial
WOR, New York

First of a series of radio disc programs by a workshirt company. Program mainly straight musical with a little warbling of choruses included.

Character acting as the m. c. is named Big Yank after the advertiser. Has a deep voice and uses western dialect. Introduces numbers and spiels a bit about the songs although most of his talk revolves around the shirt.

The recording at first sounded scratchy, with that undeniable foreign noise which immediately stamped it as a disc.

Apparent trouble with radio discs is that the brasses in instrumental numbers always record so unevenly and blatantly repellent. Not so nice on the eardrums but giving a small time dance hall band effect.

GRAPEVINE RABBIT TWISTERS
Hillbilly
WFAA, Dallas

Broadcasting from a studio in the station's out-of-town transmitter at Grapevine, this act should leave a listener thinking himself in on a real backwoods program. The fiddle-guitar combo could pass easily for amateurs, whether intentionally or not.

Numbers like "Red Wings," "She'll Be Comin' Round the Mountain," were high spots in the usual monotonous tone which, however, has its faithful among the old-timers. But couldn't hardly do for a commercial, a natural outdated by its melodies [illegible]. *Rudy.*

"FORTUNE BUILDERS"
With Douglas Gilbert
Talk
Commercial
WABC, New York

Douglas Gilbert, New York [illegible] reporter, [illegible] North American [illegible] Trust, [illegible] and the Columbia [illegible] Trust [illegible] investment houses. Back of [illegible] was supposed to [illegible] program with a now reported [illegible].

Idea is to present men who are industrial leaders, and tell how they built up their corporations. Gilbert dealt with George B. Courtelyou, president of the Consolidated Gas Company.

Gilbert is interesting on the air. He omits cut and dried stuff. Any listener will be interested in hearing about men who have built billion dollar corporations. Word billion is enough to start the interest.

Listeners are requested to send in for a booklet regarding investments.

NAHIGIAN BROS.
Oriental Orchestra
Commercial
WMAQ, Chicago

Evidently only a small combo but turning out the usual pleasing type of Oriental music. Nahigian is an Oriental rug concern, with that fact coming across the ether a little too often at the end of every number.

Incidental announcements include short sketches of how the rugs are woven in the Orient. Colorful stuff enhanced by the musical interpretation.

Nahigian program competes locally with the Olsen Rug hour. *Span.*

"RURAL FREE DELIVERY"
Commercial
KFOX, Long Beach, Cal.

Thirty minutes of what's supposed to happen at the country store, with an orchestra rehearsal thrown in. Great for Long Beach, western capital of Iowa.

Gags are rusty and no attempt at continuity. High spots of the program are three announcements made for the benefit of Dr. Chan, Chinese herbalist, who pays for the half hour.

Doc Chan has had some amazing results in the treatment of diseases too numerous to mention, but manages to get in a word about his success in treating "stubborn cases of bladder and kidney ailments."

The station otherwise claims to be thumbs down on blue gags, but you're liable to hear anything when you twist a dial in this part of the country.

Great for the kiddies. *Cal.*

"THE MYSTERY VOICE"
Songs
Sustaining
WMCA, New York

A man announced as the "Mystery Voice" sings "Wabash Moon" and "I[illegible]" with the coffee style of [illegible] Morton [illegible].

[illegible] also introduced a [illegible] girl, Mildred Mayer, [illegible]. [illegible] *Mark.*

DAN and SYLVIA
Talk
Commercial
WMAQ, Chicago

Daily News, operating this station, figures a separate corporation's sponsorship [illegible] this, one nightly as a ballyhoo for the sheet, paying the full card rate and the ticket for this pair of patter artists. Dan Sigworth and the missus, who have been at it locally past two years, do the Dan-Sylvia gagging.

Romantic angle of this serial of minor attraction. What maintains the skit's steady interest is the occasional smiles and laughs to be got out of the complementary pair of characters, Glen and Minnie.

One, a falsetto-voiced yokel, the other a fast, wisecracking bimbo with a nasal pitch. Nothing original about their material, but withal the closest approach to next-to-closing surefire hoke heard on the air hereabouts.

HARRY HOLMAN
"Adam Killjoy" (Sketch)
KFI, Los Angeles

Harry Holman's standard vaude sketch, "Adam Killjoy," listens and plays just as well on the air as advertised over KFI, the local NBC spoke.

What Holman's idea was to kill off one of his best vaudeville sketches is beside the point, unless as might be deduced he was playing for a surefire test for commercial reasons. If a test, it's a click.

Holman's delivery and this type of act proves that sketch material is surefire for the "mike," but where can Holman get 52 such sketches a year?

The night before he did his stuff over KECA, the sister station of KFI, also controlled by Earle C. Anthony, the California Packard car distributor.

FORD and WALLACE
Songs and Talk
WJZ, New York

Mixed couple given the NBC [illegible] every morning but Sunday. Team works along vaude style, shifting from song to comedy patter and vice versa.

Comedy patter can stand [illegible]. Kind of [illegible] is patter and just a filler. [illegible] comedy angle strived for [illegible].

Songs [illegible] the majority of [illegible]. Harmony fair and [illegible]. Nothing out of the ordinary [illegible].

ALLIGATOR RAINCOAT ORCH.
Radio Disc
Commercial
WMCA, New York

Just a dance band [illegible]. Set announcements [illegible] the Alligator raincoat's merits and whatnot. With typical band [illegible].

[illegible] the [illegible] program.

The sponsor [illegible]. *Mark.*

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Vaude bill was separated last week with the showing turns on first then the regulars. Previously the acts were mixed up. Makes little difference.

Preview section opened with Williams and Bernice, old time trampoline stuff. Nothing outstanding in the lineup that followed. Lillian Drew, singing and dancing; Sunbeam Wonders, juve duo, both girls; Rex Comedy Four, hoke comedy quartet on the order of the old Elson City Four and such, and the Gardner Sisters, harmony singing and dancing.

Opening the regular bill were Terrell and Fawcett, formerly Terrell and Hanley. Two boys doing knockabout comedy acrobatics and worthy of attention. Terrell has picked a good partner with both working hard. Sherman and Grant have been seen before but still doing an ancient song and dance routine.

Lovejoy's Collegians is a misnomer for that act. It's not even vaude. Why call a classical band collegiate? With 15 people the act makes a flash but is in need of restaging and rerouting.

Axel Christensen, vet piano monologist with a slight radio rep locally, made good in the next to closing spot. Christensen goes in for character recitations and songs and throws in a couple of imitations.

Eddie Matthews & Co., mild flash with a puny sister team and a better boy hoofer who holds them up, doesn't look like anything. Matthews is a fair to middlin' acrobat who tries to sell himself as a dancer and fails. He would do better sticking to flip flops.

"Lonely Wives" (Pathe) on screen.

Span.

After a long and fairly successful season, the Kedzie (westside) closes its stock with its second week of "Lysistrata."

George Roberson, manager, is rehearsing a tent rep co. at Harvard, Ill., and opens in two weeks for a season in the midwest.

Galos Bros. have taken over the Windsor on the south and will call it the Ray.

Drake theatre (northwest), satisfied with its Sunday vaude show attempt, has commissioned the Tommy Sacco office to place stage shows in every week for Sunday and Monday stage policy.

Tivoli, Chattanooga, formerly booked out of Publix New York office, is now on local Wm. Morris books. House is a split week using only two acts.

Ralph Rose will open his stock company in Jackson, Mich., notwithstanding the Wright stock closed after 14 days. Rose plans a civic-subscription operation.

Butterfield theatres are still spreading in Michigan with three new theatres to be built within the year. New house in Holland shows progress, and the big theatre in Big Rapids is being remodeled.

VARIETY BILLS

(Continued from page 48)

TACOMA, WASH.
Broadway
1st half (8-10)
H'lyw'd Collegians
Dorothy Crooker
UTICA, N. Y.
Avon (8)
"Headliners" 1
Mel Klee
Mangean's Intern'l
Jenalr & Buddy
Wells Winthr'p & S
Gay Sis
W'SHINGT'N, D.C.
Fox (8)
'Moonlight Revels'
Weston & Lyons
Charles Bruggo
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazello
Sunkist Ens
W'RC'ST'R, MASS.
Fox Palace (8)
"Top o' World" 1
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Beauties

LONDON

Week May 4

FINSBURY PARK
Empire
Carino's Musical M
MANCHESTER
Paramount
"Let's Go Native"
"Border Legion"
Parker & Babbs
Philippine 6
8 Tiller C'k'l Gi'ls
NEW CROSS
Empire
Arcadia
STRATFORD
Empire
Alexander & Moso

PROVINCIAL

BRIXTON
Astoria
"Raffles"
"Return of Dr Fu"
Kitchen Bd
F Mordaw & Delsa
FINSBURY PARK
Astoria
"Half Shot at S"
'Return of Dr Fu'
"Laces & Graces
Carlton Tiller Girls
Capps Bros & Sis
Doreen Thornton
Mary Honer
HANLEY
Grand
Gerlie Gitana
G. H. Elliott Co
HULL
Palace
Stanelli & Edgar
Austal & Arthur
Howard Rogers
Clifford & Rhodo
Coyne
Will Hay
Topsy-Turvy 2
Edward Victor
OLD KENT ROAD
'Half Shot at S'
'Return of Dr Fu'
'Creations in Blue'
Plaza Tiller Girls
Georgina Graves
Vilmo Delmar
STREATHAM
"Raffles"
'Return of Dr Fu'
"Rodeo Days"
The Rodeo Boys
The Dogotas
Par-Tiller Girls

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Avil C Rosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Ethel Merman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch
Club Calais
Joe Lewis
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'Xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Allwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Oakland's Terrace
Joe Wallace
Molly O'Dougherty
Helen Davis
The Grenadiers
Will Oakland
Lou Spring Orch
Paramount Grill
Gus Van
Lois Sterner
Lilly Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Congo
Badger & Maester
Dave Abrams Orch
Village Barn
Hank Warren, M C
Eddie Day
Hollywood Horse
Warren & Davis
Allan Daly
Johnny Russel
Harmonica Harry
Village Barn C'tups
Hicksville 4
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crackett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Dale Dyer
Billy Meyers
Al Wagner
Elmer Schobel
Marjon Boyro
Billy Abbott
Slyder Brockman
Davie Unell Orch
Club Ambassadeur
Vivian Janis
[illegible]
Edie Burton
Ellen Parker
Margie Tate
Chardo & Carley
Jimmy Noone Or
College Inn
Ben Bernie Orch
Colosimos
Del Estes
Masked Countess
Gypsy Lenore
Henriques & Peggy
Bert & Percy
Dorothy Donnell
Art Buckley
Bobby Danders
Jimmy Mac Orch
Beach View Gard'n
Diane Thomas
Al & Aline
Alan MacLeod
Maurie Sherman Or
Fleur de Nor
Linda & Drigo
Clayton Forbes
Phileman La Point
Eliz O'Donnell
Bonita Frede
Larry Forbes Orch
Frolics
Earl Rickard
Alice Wellman
Patsy & Mickey
Sylvia & Clemence
Babe Belmore
Chas Kaley Orch
Golden Pumpkin
Jack Cook
Cerena & Vallan
Evelyn Carmen
Murial Parker
Jack Chapman Or
Granada
A & N Selby
Val Vestoff
Fuzzy Knight
Jon Garbor Orch
Grand Terrace
Brown & McGraw
Vivian Brown
Tesse Crior
Earl Hines Orch
Muck's Club
Sir Harry Glyn
Trudy Davidson
Harvey & Jones
Keith Beecher Or
Miro Lago
H'ward Thomas Or
Show Boat
Vivian West
Joan Milos
Anabelle
L Armstrong Orch
Vanity Fair
Clyde Snyder
Dolly Joyce
Joan Houston
Sunny Bay
Mitzi McGlynn
Gussie Ray
Louise Joyce
Leo Wolf Orch

Mutual Wheel

Weeks of May 11th and 18th

Cabaret Girls—Trocadero, Philadelphia; 18, Route No. 1.
California Beauties—Fox's Jamaica, New York; 18, Trocadero, Philadelphia.
Fashion Follies—Star, Brooklyn; 18, Fox's Jamaica, New York.
Fun & Frivolity—Gayety, Baltimore; 18, Gayety, Washington.
Hello Broadway—Howard, Boston; 18, Star, Brooklyn.
Mirth Parade—Route No. 1; 18, Gayety, Baltimore.
Palm Beach Scandals — Lyric, Bridgeport; 18, Howard, Boston.
'Round the Town—Gayety, Washington; 18, Hudson, Union City.
White Crooks—Hudson, Union City; 18, L. O.

HE

(Continued from page 62)

Pedro de Cordoba a step or two behind.

Chester Erskine's adaptation and staging of the play is imaginative and satisfactory. In fact, the Guild has given "He" every possible aid: It still remains, however, a doubtful quantity for the average theatregoer.

Waters.

FRIENDSHIP

Atlantic City, May 5.

At the Apollo last evening George M. Cohan put on his new play, "Friendship," which, by that or any other name, would still be a gay and witty burlesque on all the romances found between the covers of the Ladies' Home Journal. It is also a mystery play, the chief mystery being the target at which Cohan is aiming, if he is aiming at anything other than baffling those of his audience who would provide him with an aim. It's just that kind of a play.

Joe Townsend has been for three years the more than guardian angel of a young girl whom he has taken from a cabaret to educate and make a companion of her. As the play opens she is about to leave him to marry a young aspiring author. The balance of the evening is occupied with the traditionally devious courses that love must run in any novel, especially that written by Louise Dale (Lee Patrick), Cohan's own heroine.

Honored romantic situation follows one another, but it is quite obvious that the author has his tongue in his cheek. A lingual gesture and carefully and capably copied by Minor Watson in his friend whose friendship evidently provides the title for the play.

Cohan's one serious moment is delivered in a dressing down of the would-be bridegroom. This takes the form of a bringing to earth of those of the younger generation who mouth what they fondly believe to be liberal views on life and morals. These youngsters Cohan attempts to disabuse of the idea that the philosophy of their parents is out of date. Then only does his tongue resume its normal position.

The cast which also included Beatrice Moreland, Clifford Jones, Robert C. Fisher (special good performance), and Helen F. Cohan, George M.'s daughter, gave just the right shade and color to keep the audience guessing whether they were witnessing a serious comedy or a burlesque drama.

Well directed and well acted no matter what it was.

Weintraub.

ONE MORE NIGHT

Philadelphia, May 6.

"One More Night," latest for Irene Bordoni, which opened last night at the Forrest, has a long way to travel before it reaches hit possibilities. Presented by Galen Bogue and programed as a "New Intimate Musical Divertissement," this combination of French farce and American musical comedy impresses as the weakest piece Miss Bordoni has had in a long time, despite the admirable contributions of the star herself.

Miss Bordoni, again slim and, as always, vivacious, puts across her five or six song numbers with all her familiar throaty effectiveness, and exerts all her old appeal as a skillful and personable farceuse. Her ability to make every man in the audience think she is singing to him, her vivid gestures and her charming accent are all there and unspoiled by her two years' absence.

Unfortunately, there is nothing to accompany them save Herman Hupfeld's tuneful score which deserves a better show. Such numbers as "Jack and Jill," "Mon Amour Cheri" and "If I could Say to You in English What I'm Thinking of You in French" should find favor with Bordoni fans and song-hit seekers in general. After the first half hour the audience finds itself waiting for one of the tunes to enliven the proceedings.

Russell Medcraft, who has collaborated on several hits, has adapted "One More Night" from the French of Louis Verneuil. One of the two, or both, must have been napping in this case.

The scene is an English ancestral estate whose eldest son is to marry an American heiress to raise money to save the family homestead (the script actually uses the expression, "If you don't marry her tomorrow, the mortgage will be foreclosed," but the Hon. Ronald Beresford is in love with a gal named Colette and he is so determined to break up his nuptials with the American heiress that she invades the dignified manor house and proceeds to start a love campaign on her own account. It includes vamping all male members of the household.

Her sweetheart, slothful and timid, wants to get rid of her for politic reasons, but her machinations finally win the day and him.

The comedy, except when raised up by the personal contributions of Miss Bordoni and, to a slightly lesser extent, those of Eric Blore, is painful and flat. The familiar "Gallic sparkle" is notable by its complete absence save in the performance of the star. Blore does some clever mugging as a kind of butler with an ambition to become a dress designer, but he is too good a comedian to be wasted on this kind of twaddle.

The staging of last night's performance about the worst seen here in several seasons, even making allowance for the newness of the show. In the second act bedroom scene, the hero spoiled the whole effect of a boisterously effective farcical bit, by exiting into what was supposed to be the bathroom instead of into the hall. A chorus of eight girls, there for no good purpose, entered by the same door.

"One More Night" will add nothing to Bordoni's reputation, although she herself is still her old attractive self.

Waters.

THE NIGHT TRAIN

Brussels, April 26.

"Le Train de Nuit" ("The Night Train"), in three acts, by Paul Max, had its premiere at the local Parc theatre. Called a comedy it was so accepted by an audience whose enthusiasm was probably engendered through the first performance of a play by a Belgian author, mainly played by Belgian artists. Such events are rare.

In the first act a medley of passengers are awaiting the last train to Paris in a country station. Arrives a young woman in tears, just fired from her post as governess in a nearby chateau.

Then Andre, very modern youth who, after dismissing his fiancee, Odette, with a kiss, endeavors to comfort Fernande. They miss the train and pass the night, very properly, in the station waiting room.

Next morning, for the second act, they are in Andre's smart Paris flat, where the friendship continues to be platonic, because Fernande loves the divorced son with two children of her late employer. Maurice is his name and somehow he walks into Andre's apartment while that young man is absent and persuades the virtuous Fernande to "become a second mother to my two children."

Andre, finding his flat empty rushes off to Algeria to search for the escaped bird. He stays there three weeks, returns and marries Odette.

The piece just a useful stop-gap for the Parc stock company.

Dropping off the radio of Jo Ranson's title on the Brooklyn Eagle made Ranson its editor. Ranson, however, remains radio editor of the Eagle.

PATIENTS IN SARANAC WITH ADDRESSES

Saranac Lake, N. Y., May 2.

Anyone of the American show business anywhere who is an invalid and might wish to receive Variety regularly will be placed upon Variety's complimentary list if forwarding name and address to Variety, New York City.

Below are the show people at present at this health resort:

N. V. A. San.

Thomas Abbott.
Helen Antalek.
Florenz Ames.
Mae Armitage.
Fred Bachman.
Allie Bagley.
Happy Benway.
Fred Buck.
Alice Carman.
Harry Clark.
Ethel Clouds.
Monroe Colman.
Mae Delany.
Frisco DeVere.
Xela Edwards.
Harry English.
Andreas Erving.
Kitty Flynn.
Ingret Fisher.
Doris Giltrap.
Chris Hagedorn.
Dorothy Harvard.
George Harmon.
Bobby Hatz.
William Holly.
Ida Howard.
Millie Jasper.
Valentine Kincaid.
Tots Koban.
Julia Kubas.
Dick Kuni.
Lilly Leonora.
Jack Lewis.
Chas. Libecap.
John Louden.
Mike McMamee.
Lawrence McCarthy.
Doris Moore.
Richard Moore.
Harry Namba.
George Neville.
Helen O'Reilly.
Gladys Palmer.
Angela Papulis.
Annamae Powers.
Nellie Quealy.
C. J. Quinn.
Ford Raymond.
Constance Reeves.
Fred Rith.
Ben Schaffer.
Toni Temple.
Catherine Vogelle.
Eddie Voss.

Arthur Alverst, 15 River street.
Harry Barrett, 302 Broadway.
Charley Barrett, 302 Broadway.
Charley Bordo' y, Berkeley Apts.
Walter Daley, 10 Baker street.
Eddie Diamond, 20 River street.
Margaret Groves, Clancy Cottage.
James Haegney, 6 Military road.
Dave (DDH) Hall, 23½ Franklin avenue.
Mandy Kay, Clancy Cottage.
Russ Kelly, 19 Broadway.
Andrew Molony, 19 Broadway.
Jack Nicoll, Clancy Cottage.
Joe Reilly, 45 Franklin street.
Jean Steele, Clancy Cotage.

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That's Gratitude
with Allan Dinehart—George W. Barbier

ADELPHI Mats. Wednesday and Saturday
SECOND CAPACITY MONTH
"The Ninth Guest"
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Jefferson DeAngelis
in "APRON STRINGS"
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and Los Angeles

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Phone Hollywood 6141

Biltmore, local Erlanger house, will continue its policy of weekly chango German film operettas. Currently "His Love Song," "Vienna, City of Song," and "Three Loves" follow.

Ebell Club, local woman's club, produces "The Lavender Patch," original musical, with book by Ed Poland and Horace Sinclair; lyrics and story by Zeffie Tilberry, character actress; music by Sidney Bracy, picture actor; June 4 for three nights in the Wilshire-Ebell theatre.

Same organization put on an original operetta, "Isle of Cuckoo," here last week to indifferent results.

Assignments

Walter Miller, Universal serial.

Ronald Colman, "Arrowsmith," UA.

Lumsden Hare, "Co-respondent," FN.

Eddie Nugent, "Night Nurse," FN.

Robert Homans, "Black Camel," Fox.

Julian Josephson, writing staff, Fox.

Arline Judge, "The Next Corner," Radio.

Ralph Cedar to gag "Gangster's Wife," RKO-Pathe.

Eddie Kane, George Cowl, "Son of the Rajah," Metro.

Lita Chevret, Arline Judge, Ruth Weston, "Helga," Radio.

C. Aubrey Smith, Beryl Mercer, "Man in Possession," Metro.

Alberta Vaughn, Stepin Fetchit, "Wild Horse," Allied (Tec-Art).

Tom Ricketts, Beulah Hutton, Walter Miller, "Danger Island," U.

Roy D'Arcy, "Ropes of Sand," Miracle Pictures. Mike Miggins, former Fox unit manager, will supervise.

Jack Jevne, adaptation, continuity and assist on dialog of "Honeymoon Lane," Sono-Art.

Ralph Graves and Eliot Clauson to adapt, Harry Pollard direct, and Larry Weingarten produce, "Pig Boats," Metro.

Complete cast "Danger Island," Universal serial: Kenneth Harlan, Lucille Brown, Beulah Hutton, Walter Miller, Tom Ricketts and William Thorne.

Edgar Kennedy, Florence Lake, Dot Farley, Billy Eugene, "Lemon Meringue," Pathe comedy directed by Harry Sweet.

Irene Kuhn, Fox writing import from the New York "News," has been teamed with Hugh Stange for her first, an adaptation of the play, "Monkey Talks."

Shirley Grey, legit ingenue just put under contract by Sam Goldwyn, lent to Radio for "The Reckoner," opposite Richard Dix.

Allen Rivken and Bill Halligan, adaptation, "Law of the Night," by Samuel Ornitz and Lester Cohen, to be retitled "Exposed," Radio.

Anita Paige, "Sidewalks of New York," Metro.

No more Fanchon & Marco tryouts for the Fox Colorado, Pasadena. House is straight pictures since the argument over number in stage crew.

Industry's club women contacts are attending the biennial council of the General Federation of Women's Clubs in Phoenix, Ariz. Mrs. Alice Ames Winter speaks for the Hays office. Lola Gentry, of the Film Board, and Ryllis Hemington, of Fox-WC, are with her.

"Evening Herald" intends no downward revision in amusement advertising. Paper's ad exec says certain agencies are trying to muscle a commission, not now allowed by papers here. Theatres anticipated, if the "Herald" cut, the "Morning Times" would follow.

"Ten Nights in a Barroom," co-op, lasted three nights at the Orange Grove theatre. Stage hands wouldn't gamble. Harry Kirby, producer, hung out a sign: "Closed due to illness of one of our stars."

Ben Erway goes to Salt Lake as lead for the Hale Munier Players.

New Fanchon & Marco bookings are Les Ghezzis, Zelda Santley and the Bruno Weiss Trio.

LITERATI

(Continued from page 63)

and the Village Barn is the publisher.

It's a bi-monthly, selling at 10c.

Better For Pulp-Paper Mags

Business so good for the pulp-paper mags, the various houses not only buying material in quantity, but also planning a number of new publications.

Clayton will get out at least two new ones, Fiction House will add one or more to the list, and Harold Hersey will get out some new ones as ever.

Harry Bates will edit the two new Clayton mags, one devoted to ghost stories, the other to the Sabatini costume romance type of tale. Latter will be something new. The new Fiction House mag policy not decided upon yet. New Hersey publications will go in for underworld tales.

All the mags now buying as much as ever, with top price around 2c a word. Even Street & Smith purchasing in quantity for all its mags, that concern having held the purse strings tight for some time. "Grubstreets" see a good summer ahead.

Less Books in Germany

Due to the depressed economic conditions, new German books have decreased.

During the first three months of 1930, 3,317 books were published over there. In the corresponding period of the current year, 3,074 books appeared, a decrease of more than 7%.

When Ade Was Ill

George Ade was seriously ill in a Lynchburg, Va., hotel for a week without any one knowing it except his physician, two nurses and hotel staff, Ade begged everybody to keep his visit secret because of alleged fear he would be besieged by "reporters and autograph hunters."

Two weeks later, doctor decided to tell world he'd treated the famous Ade. Latter sent him manuscript of an original poem entitled "The Microbe's Serenade," two autographed plays and a number of photos of his home at Brook, Ind. Doctor was so proud he couldn't keep quiet any longer.

Japan's Screen Rep

Shinichiro Kudo, Japanese newspaperman is in Hollywood permanently as screen rep. of two Nippon newspapers, the Oska Mainichi and Tokio Nichinichi.

Kudo will headquarter at the United Press office. He is the first important Japanese paper contact locally.

Refusing Revisions

Cape & Smith had "Beer and Blood," the original of the Warner film, "Public Enemy," for publication until Kubec Glasmon and John Bright, the authors, objected to the publishers' attempted revisions.

The authors sold it to Warners, with Grossett & Dunlap now getting out a picture edition of the gangster film.

Boys have a five-year WB contract.

Real Names of Authors:

Maxim Gorky, "The Magnet," is Alexi Maximovich Pyeshoff. Ethel M. Dell, "Storm Drift," is Mrs. G. T. Savage. Anthony Berkeley, "The Second Shot," is Anthony Berkeley Cox.

W-T Rate up to $1

N. Y. World-Telegram has increased its amusement line rate to $1. Second boost, the rate having gone from 85 to 90c when the two p.m. papers were merged.

Run of the paper rate may not be changed at this time. Understood large advertisers were tipped before the merger was made and entered into a year's contract. Some are said to have the old base rate of 50c per line. No term contracts on show advertising.

Legit Publicity Subjects

Paucity of publicity subjects on the Broadway legit stage is seen in the quality and quantity of the matter now being employed by dramatic editors for their Sunday departments. Notwithstanding the trend of the Sunday dramatic pages of late has been toward the picture blah style and the hooey of the film fan mags, the actual material now used for filling or padding out the drama pages could not have gotten past a copy boy 10 years ago.

This all seems to say that the d. e. must estimate his paper's current readers of the legit are of the same sappy level as the picture bugs.

Gannett Film Campaign

Newspapers in the Gannett string are preparing to campaign against commercial pictures.

Martin Dicksteen led the attack with a story in last Sunday's Brooklyn "Eagle," hitting at both the advertising picture and hidden ads in regular releases.

The papers have arranged to be supplied with lists of motion pictures of both classes.

E. V. Durling, former Hollywood scenarist, is operating a town talk column for Paul Block's Los Angeles Express.

Sidney Cook, former editor of "Collier's," "Cosmopolitan" and "Leslie's," is in Hollywood on spec.

London Show World

(Continued from page 61)

ion, British International is looking round for more scripts with the appeal of the unusual.

Front Page and Censors

Understood here the United Artists' release "Front Page" came in for censor trouble with likelihood of the opening at the Tivoli being held up.

Legits

Box-office health here is much better than expected, climatic conditions, uniformly showery, being partly responsible. Hits are holding up, new shows worth while are settling down and the same old flops are dropping out.

Adelphi — "Evergreen." Cochran spectacular musical now tottering.

Aldwych—"Marry the Girl." Lower than usual Aldwych farce standard, but small overhead makes still profitable.

Ambassadors — "To See Ourselves." Coming off.

Apollo — "The New Gossoon." Irish comedy, transferring to Duchess, with only slight chance, even under new name.

Cambridge — "Chauve-Souris." Retained extra month, with moderate business.

Coliseum — "White Horse Inn." Matter of traffic blocks; biggest money taker in town.

Comedy — "Naughty Cinderella." Coming off.

Criterion — "After All." Van Druten's play still among successes.

Daly's — "Belle of New York." Revival, surprise of lot. Doing very good.

Drury Lane—"Song of the Drum." Coming off after falling away.

Garrick—"My Wife's Family." Lotinga farce just breaking even, with expensive advertising allotment.

Globe—"Improper Duchess." One of biggest hits.

Haymarket — "Five Farthings." Marie Tempest in new piece so far on the thin side.

Hippodrome — "Stand Up and Sing." Jack Buchanana leading field in this class.

His Majesty's — "Saint Joan." Shaw revival moderate, coming off after month with Priestley's "Good Companions" in.

Lyceum — "Bitter Sweet." Parting month of this musical made good biz at big house with popular prices.

Little—"The Venetian." Transferring to Apollo leaving Maurice Browne without rep subject.

Lyric — "Autumn Crocus." New piece which looks like business.

New — "Tantivy Towers." Moved in from Hammersmith and so far wondering about it.

Piccadilly — "Folly to Be Wise." High salaried musical making money.

Playhouse — "Church Mouse." Gerald du Maurier in new piece preceded By Gillie Potter for those who may not like it.

Queen's — "Barretts of Wimpole Street." Leading field in the heavy class.

Royalty — King's Messenger." Martin Harvey in meller which needs oiling. Not much chance.

Savoy — "Wonder Bar." One of those funny things, and just about evens.

Shaftesbury—"Mr. Faint-Heart." New Ian Hay comedy with Basil Foster, and likely to settle to success.

St. Martin's — "Black Coffee." New thriller, put in after trial in the suburbs, so far breaking smoothly, helped by authoress' name.

Strand — "It's a Boy." Leslie Henson raising eyebrows to capacity houses.

Vaudeville — "The Circle." Revival of Maugham play, doing fairly well.

Victoria Palace — "Chelsea Follies." Second edition as profitable as first.

Whitehall—"Good Losers." Hackett and Arlen's, just about evens, with perhaps bit to spare.

Wyndham's — "Jack o' Lantern." New thriller, not so good as Edgar Wallace's, and without a chance.

Team in Cabaret

Leslie Bloom, president of the Gallery First Nighters club, was instrumental in introducing Arthur Klein, song writer, and Josephine Trix, resulting in the two teaming up and opening in cabaret shortly.

E. A. Pickering, who was formerly manager for Jack Buchanan and who entered suit against the comedy hoofer recently, with the trial for hearing this month, has settled the action out of court for $5,000.

In Studios

Studio activity in the talker field round London is more intense these days.

RKO's English outfit on "Sally in Our Alley," Gracie Fields talker.

British International has "The House Opposite," thriller; "The Limping Man," thriller; "Fascination," one of those things, and "The Lovelorn Lady," equally ditto, all on the floors, with "Rich and Strange" and "Carmen" both down shortly, while about three more are in advanced script stages.

Monty Banks has shot up "My Wife's Family," from the stage farce, and is cutting.

International still has "The Flying Fool" shelved while waiting for decent weather in which to box its remaining exteriors. Just one of the things you have to reckon with this side.

Gainsborough hot with "Happy" Hunter making a meller at Islington, and Hiscott making a thriller (untitled) at Twickenham, while "The Ghost Train," stage thriller, and three Bobbie Howes talkers are overdue on the allocation sheet.

This unit is tied up with the American production of "On the Spot."

Through mergers and production agreements the field here is narrowing down until soon there'll only be the British International and the Gaumont British camps.

For the rest, the indies just continue torturing a spot of raw stock and hope for the best.

Alice Cocea's Divorce

Paris, April 26.

The Countess de la Rochfoucauld is suing her husband for a divorce.

Her stage name is Alice Cocea, which she retained after her marriage, continuing on the stage.

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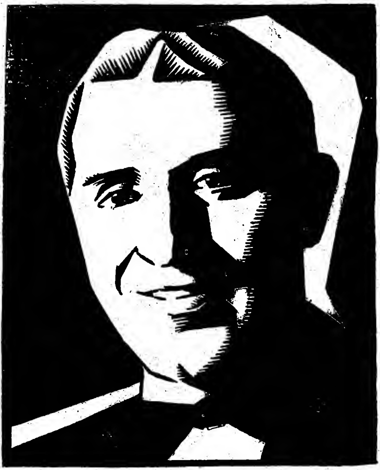

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NEWER AND CHEAPER STARS

Taming Rockefeller to Camera the Feat of But One News Photographer

John D. Rockefeller, the elder, regarded in the newspaper and reel world as the most camera-shy and elusive of prominent subjects, has been captured, tamed and now will pose day or night in formal or informal attire, but—only for one camera and one photographer.

It took Curt Englebrecht eight years to master the richest man next to Henry Ford. Today that Rockefeller contact is responsible for Curt being among the highest paid and most sought-after newsreel photographers. Curt takes all the Rockefeller pictures. He has exposed 700 negatives for newspapers, in addition to miles of film for reels for the JD profile and symmetry.

Cameramen, more so than the average reporter, figure aggression is the only procedure for a successful picture story. That is just why they are the bane of the elder Rockefeller's existence. He goes outside doors for a ride away in a small car while his Rolls out front, around which the camera crews are always parked, generally goes away empty, the same as it did a week ago at Lakewood.

Rockefeller's activities in church gave Curt, then a daily free lance photographer, the key to his success with JD.

For several Sundays in a row Curt attended the Rockefeller church. He gave the oil man a silent character analysis such as few have attempted. He noted that Rockefeller modestly sat not in the first pew, but the fourth. He observed that instead of leaving the church first, Rockefeller left last and then usually through a side door.

Finally Curt tried his first stroke

(Continued on page 73)

Society on Air

A number of society women have become connected with radio work through charity organization programs. Many have been going on the air regularly over the Columbia network, introducing doctors, social workers and other speakers.

Mrs. Frank A. Vanderlip, Alice Duer Miller, Mrs. Norman de R. Whitehouse and Mrs. Harold E. Talbot have spoken recently.

RENO ENGAGEMENT

Lillian Bernstein and Herb Brown Met When After Divorces

Los Angeles, May 12.

Nacio Herb Brown, songwriter, and Lillian Bernstein, daughter of Louis Bernstein, head of the Shapiro-Bernstein music firm, are engaged. No wedding date set.

Pair met at Reno, where they both went to divorce former mates.

Mrs. Brown (Ruby Porter of the "Follies") recently received $100,000 property settlement.

1860-1931

No road shows of "Uncle Tom" were out this season; although several stocks used it for a week.

In other years "Tom" troupes were out in all directions, with stocks seldom giving it a tumble.

LAMBS CLUB SHY TALENT; FRIARS GET $75,000

Because the Lambs Club could not find enough talent among its members to compose a sufficiently interesting half-hour program for the NBC, the Friars Club will get the $75,000 broadcast instead.

NBC offered the Lambs $75,000 for the program as a one-time sustaining feature on a national network. The actor-members willing to take part for the Lambs Club's benefit were not satisfactory to the broadcasting company.

George Jessel is handling program arrangements for the Friars.

COMMONWEALTH CIRCUS WILL PLAY VACANT LOTS

Chicago, May 12.

A commonwealth circus may hit Chicago lots by June 1 according to plans of circus acts now laying off.

Idea is one ring circus playing one and two night stands in a tour of the hundreds of vacant corner spots around the local neighborhoods.

It will be an attempt to repeat the success of the old Nickel Plate show which many years ago coined money on a full season's tour of one nighters in Chicago and on the road to Milwaukee.

SCHOOL'S FILM REWARD

Uniontown, Pa., May 12.

Four students of the Wymps Gap school in the mountain wilds of Springhill township saw their first picture last week when they witnessed the synchronized "Birth of a Nation." Event was a reward for good attendance.

During the winter term the entire school, comprising seven students, ranging in age from nine to 14, was promised a theatre party if attendance were maintained. Attendance jumped from 50% to 90%.

OUSTING COSTLY FILM SATELLITES

Bankers and Producers in Star Chamber Pow-Wows to Cut Fancy Wages—Another Gentlemen's Agreement—Warner-Paramount Tiff Decried

BUILDING TO REPLACE

Hollywood, May 12.

High star salaries and competitive bidding for the services of established boxoffice names are hit in the newest edict to the producers from eastern bankers whose money is currently financing the picture industry.

Bankers' ultimatum resulted in one of those round table undercover affairs, the result of which was still another gentlemen's agreement to leave one another's stars alone. Message was translatetd to the picture officials in these words: "Gentlemen we are in the midst of a depression. At the rate you're going, the whole industry will soon be working only for its talent."

New edict is a flashback to the Warner-Paramount affair. This, plus the seeping out from here that undercover approaches to one another's star list still goes on, caused the financial men to state that this continous reaching out for each other's names is what is keeping the high hat on the stars. Knock this off, they say, and the players won't be so independent when new salary talking time comes around.

Telephone number salaries to the names always have been a hard pill to swallow for the boys puting up the cash. Now with the financial condition being what it is, the bankers can talk turkey and be heard. Before, any such squawks got the ha-ha out here.

If this stock chamber agreement of the producers is lived up to, which seems likely in view of recent concerted action of the major producers in other matters, it means that the new crop of stars now being groomed will never

(Continued on page 34)

That Dumb

After the Amos 'n' Andy air skit the other evening had mentioned that Ruby Taylor, one of the characters, had been taken ill and removed to a hospital, the NBC offices in New York commenced to receive inquiries as to Ruby's condition.

Within the next two days, over 600 letters and wires were received by NBC, besides four floral pieces to be delivered at the unnamed hospital.

Dailies' Load of Gunman Stories; Tabs as Racketeers' Trade Papers

Filmdom for the first time is taking up cudgels against newspapers that attack it with the challenge that they are hiding behind the constitutional rights providing freedom for the press, and that because of this, they are able to purvey more crime and sex in one issue than the entire picture industry could in an entire production season.

That many of the tabloids are literally trade papers for racketeers and gunmen and that there should be no difference between the rights of a producer and publisher in this respect is the Hays stand being taken.

The squawks are termed as coming from selfish newspaper interests, chiefly. Radio is having the same experience in the way of attacks by publishers who would kill off advertising, the main issue with pictures as well, the same as they did for billboard companies, it is claimed.

Contrary to the general impression even within the trade, filmdom during 1930 released only 11% of it's total output on gangster themes.

(Continued on page 95)

Happy Gloom

Fred Allen says the Three Happy Johnsons, tap dancers, have had to change their billing, owing to the depression.

Managers protested that the Happy in their billing cast a pall over the audience.

BEER-BAR WITH W.C.T.U.'S O.K. IN CHI

Chicago, May 12.

Theatre lobbies all over town are spotting fat bartenders in the lobbies, to dispense free beer over real bars to patrons who come in for a peek at the "Ten Nights in a Barroom" talker.

W. C. T. U. and the prohibition societies are not entirely pleased with the exploitation ideas, but won't make a squawk because these organizations came through with a pat on the back for the flicker itself.

Coin Tossing Pay-Off in True Chicago Manner

Chicago, May 12.

Pay-off of pay-offs on gypping the performers is now in full swing among the minor nite clubs in town. None pay the acts who go on for showing. They draw down only a chance at pick-up money, but with 10% of the amount going to the house. This includes for table singers also.

Clubs have it down pat, using a shill system. Acting as shills are the m.c. and the club's hoodlums, who pitch in from three to six quarters to get the racket started. This shill money comes out of the final kitty, besides the 10%. Some of the hoods have been cheating even here, stating that they've tossed in coin when they haven't, with the acts unable to make good on a squawk. As presently arranged, five bucks a night about tops the possible take for a performer.

Doubling

Hollywood, May 12.

When Loretta Young goes to Reno on location for First National's "Merry Wives of Reno," she will, according to report, file a suit for divorce from Grant Withers.

Actress is Reno-bound next week.

ADVERTISEMENT

THE KING SAID—
"That Man, Al Trahan, the American Comedian, Made Me Laugh Very Much."

Reprinted from N. Y. Herald Tribune May 12.

American Actor Amuses British King and Queen

Monarch Makes First Public Appearance Since Illness

London, May 11 (AP).—King George and Queen Mary received an ovation tonight when they attended the annual royal command performance at the Palladium Theatre for the benefit of the Variety Artists' Benevolent Institution.

The King made his first public appearance tonight since recovering from his recent attack of bronchitis. Fine weather made it possible for him to go to the theatre. The monarch wore an opera cloak over evening clothes.

Al Trahan, American comedian, with a grand piano and some chewing gum, gave the King and Queen their heartiest laughs.

"That man, Al Trahan, the American comedian," the King said, "made me laugh very much."

When Trahan began to perform at the piano, finally involving himself in chewing gum which stuck his fingers to the keys and himself to the stool, the royal couple showed their greatest delight.

Management CHAS. MORRISON

Crowley Case Publicity-Interest Turns Trade's Opinion on Gang Pictures—Another Cycle Now Due

The Crowley case has done more to excite New York filmdom than any killer capture in the history of the city. It is bringing about a re-agitation of the gangster picture theme, even some of the film executives who sternly opposed it now recanting and stating that the screen cannot ignore such a vital department in its drama, especially now when the subject is in a palpitating state and on the tongue of every newspaper reader and picturegoer in the country.

The Hays office worked almost as hard in unsaying what was said the Two-Gunner said, as Commissioner Mulrooney and the newsreel men did in effecting the capture.

Mulrooney, by his staging of the unique move of all police en masse activities, is conceded to have whetted the public gangster appetite until it seems almost certain, according to picture officials Monday, that the industry will be forced to draw out of its non-gang and all-Pollyanna shell and take advantage of this bit of latest exploitation.

When the newsreels have completed their runs throughout the U. S., with stories equally as good as those by the most graphic newspaper writer, box offices are predicted in knowing spots to do a clamor for another gangster cycle.

The new screen killer will guarantee the support of more extras in copper roles than any turned out so far because of the Crowley precedent; one that even the dizziest scenario writer or director never dreamed of.

$1.50 L. A. HOUSE; CHINESE IS OUT

Los Angeles, May 12.

Fox-West Coast is sloughing Grauman's Chinese as $1.50 deluxer. It will inaugurate next month a day-and-date policy of the Chinese with the Criterion. Only difference will be that the Chinese will be two-a-day straight pictures to 75c top, or a dime more than the Criterion's 65c grind.

Oldknow believes that the Carthay Circle alone is all necessary for a reserved seat circuit stand in L. A. Can't figure the economic value of the Chinese making $17,000 on the run of "Trader Horn" and dropping $25,000 on the four weeks of "Dirigible," which closed the house as a reserved seat deluxer. Claims the Chinese has never been a money-maker.

F-WC was thinking of a day-date policy for the Chinese simultaneously with Loew's State downtown but was circumvented by the operation contract with the Hollywood Pantages.

ACTRESS-MANNEQUIN CONTRACT FOR $50 WK.

Los Angeles, May 12.

Special clause requiring her to serve as a mannequin as well as actress, is tacked on Faye Pierre's three months' contract with Samuel Goldwyn, Inc.

The 19-year-old starts at $50.

James Todd Going West

James Todd, legit actor, left Thursday (7) for the Fox lot in Hollywood wrapped up in a contract.

Todd returned to America a few weeks ago after playing in the London production of "Strange Interlude." He has been with the Guild for the past two years.

The men who try to do something and fail are infinitely better than those who try to do nothing and succeed.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

That Kind

A sob-sister asked to see one of the Paramount stars.

When told stars under contract to Par. were no longer permitted to see sobbies, the gal piped:

"Okay, I'll wait."

IF CHAPLIN HAD KNOWN ABOUT 2 EARS; 1 MOUTH

Charlie Chaplin, it is observed by some of the more learned solons, probably never would have gone on record abroad in the manner he has if he had heard of an old English actor, William Charles Macready. That actor, after doing some impolitic things at a dinner party, returned the same evening and wrote in his diary:

"God gave us two ears and one mouth. It's a pity we don't take the hint."

Although American filmdom has called many of its people on the carpet for things done in and around Hollywood, it does not consider itself involved or interested in the opinions expressed in Europe by any of its people, especially if such expressions are made about a country of which the spokesman is a citizen.

It's Chaplin and not the American industry that pulled what filmdom's spokesman describe as a very bad boner. Advisors of Will Hays, however, feel that the Chaplin attitude is strictly a personal matter between a king and his subject.

From the American film point of view, Chaplin's utterances along socialistic lines do not violate any terms of the Hollywood codes.

Slurs

Had Chaplin made the accredited slurs at patriotism and evidenced such alleged disrespect in any of his pictures—or should any company for that matter attempt even by inference such opinions in a feature talker—all such matter would be deemed offensive and ordered eliminated before the picture could be released.

Hope that England will take the Chaplin declarations and actions as "the foolishment of a clown" is expressed in American film diplomatic circles.

M. D.'s K. O. Bow 6 Mos.

Hollywood, May 12.

Clara Bow is out of pictures for six months or so, by doctors' orders. All visitors are turned away at the Glendale sanatorium except her father and Rex Bell. Latter is building a house for her to convalesce in on his ranch near the Nevada line.

Several Paramount production switches have resulted from her breakdown. "Rose of the Rancho," with Dolores Del Rio and Richard Arlen is stepped back to let Arlen go into "Secret Call," with Peggy Shannon, Miss Bow's substitute.

Charles Starrett, set for lead opp. Miss Bow, is sans assignment.

Miss Crews East

Laura Hope Crews, actress, director and production assistant to Samuel Goldwyn, is east for a brief stay.

She is reported here to confer with Gloria Swanson on the "Rock-a-bye" story, which Miss Swanson insists on doing next for United Artists' release.

2 Act in 3 Shorts

Radio has Clark and McCullough for three shorts. The comics leave New York shortly.

Pictures will be made in June on the coast.

WILL MAHONEY

The Chicago "American" said, "Will Mahoney has the peak novelty of the evening. He jigs and dances out a tune on a xylophone. Yes, he plays it with his nimble toes and it goes over so big that the house tried to wreck the next scene with their prolonged applause."

Direction
RALPH G. FARNUM
1560 Broadway

DARROW READY TO FIGHT CENSORING

But It's Over His Own Film, 'Mysteries of Life'

A deal has been made by Sam L. Cummins for the feature talker on evolution by Clarence Darrow to be handled by Universal. It's in eight reels and titled "The Mysteries of Life."

Associated with Darrow in working out the psychology of life was Prof. H. M. Parshley of Smith College. The picture has been edited by W. M. Younge.

U's plan of distribution will start with a road show, followed by a general release.

According to the Cummins and U distributing agreement, Darrow reserves the right to personally lead the fight on any censor board action against its public exhibition.

While it's admitted as almost certain, to draw protests from the churches, the general theme of the picture is in no way an attack upon religion.

No exact release date has been set, as U will work out its own road showing dates.

PAR RUNNING SHORT IN STARRING TALENT

Hollywood, May 12.

Making his first attempt at Philo Vancing, Gary Cooper has Paramount's lead in "The Glass Key," by Dashiell Hammett. Producers plan to build Cooper in mysteries along the lines given William Powell. John Cromwell, who directed Powell in several, is to meg "Key."

With Clara Bow out of pictures for six months, Peggy Shannon who substituted in "Secret Call" gets a heavy plug from Par in hope of quick star rating. She is also cast in "Murder by the Clock."

The loss of Miss Bow, in addition to Powell and Kay Francis leaves Paramount with a small star list in need of hurried repletion.

There is additionally the possibility of Jack Oakie being off Par's list through contract arguments. There is nothing scheduled for him.

3d Doubling Picture

Making it his third successive picture with Paramount, Hugh O'Connell, legit, is to appear in "Personal Maid," Nancy Carroll's new Par film. Monta Bell is directing, slated to start Monday (11) at Astoria, L. I.

In "Maid," as with the others, O'Connell will double from "Once in a Lifetime."

Mike Connelly did the agenting.

L. A.'s Accommodation Marriages For Foreign Girls to Linger Longer

Hollywood, May 12.

Accomodation marriages have arrived out here. Those accomodated are femme players from Europe, here on a six months' ticket from the immigration authorities. The accomodaters are American boys who get a free meal ticket for saying "I do."

Grabbing themselves an American husband doesn't guarantee citizenship for the ambitious girls, but it does result in leniency from Uncle Sam.

Rush for the marriageable boys started when a couple of girls, one Spanish and one German, led a couple of lads to the altar a few days before they were due to go home at the invitation of the government.

Girls are still here and getting jobs occasionally in pictures. Hence the rush of other lassies for American hubbies. Chap at one of the studios whose business it is to know the whys and wherefores of the foreign contingent says there's more of these accomodation affairs scheduled.

Just another manifestation of the desire of the imports to stay here after seeing the California sun, Hollywood picture salaries and an urge to eventually get one of those Beverly Hills mansions.

The husband thing is the way to promotion and pay, so the girls think. It's a pipe, too, for a marriage out here is merely another day, and Reno is only a jaunt between pictures.

Phyffe on Trial

Hal Phyffe, portrait photographer, may go to the coast to make studio stills for Fox. Negotiations are on to that end.

It's a three-month proposition with the contract calling for Phyffe's services exclusively.

GOLDWYN'S 5-YR. TERMERS AND NO OPTIONS

In signing up new talent for which possibilities seem assured, Sam Goldwyn is handing out five-year contracts, with no options. The customary contract in pictures for stars and directors is one year and four annual options.

Goldwyn has Ina Claire, Betty Grable, Florence Britton, Lily Damita and Shirley Gray under the straight five-year agreements. He is loaning most of these artists to other studios when not needed at United Artists.

Miss Claire, expected east soon, is going to Paramount to do "Wedding Circus," with Ernst Lubitsch directing and possibly to be made at Astoria.

Misses Gray and Damita are under loan to Radio for two pictures each. Miss Britton has already done a couple for Par and will probably do more under Goldwyn loan.

42 Tests Not Enough

Hollywood, May 12.

Howard Hughes has made 42 tests for the role in "Ground Hog," intended for Louis Wolheim.

Right player not found yet.

SAILINGS

June 21 (New York to London), Senator Murphy (Ile de France).

June 1 (Paris to New York), John Kiddewall (St. Louis).

May 22 (Paris to New York), Al Woods (Bremen).

May 19 (New York to Hamburg), Chester Erskin (Europa).

May 18 (Los Angeles to New York) Abe Lyman, Robert Goldstein (S. S. Pennsylvania).

May 16 (London to New York) Joseph Watson (Lancastria).

May 16 (London to New York), Mary Ellis, Basil Sydney (Leviathan).

May 16 (New York to Paris), Chester Erskin (Europa).

May 16 (Paris to New York), Virginia Jolly (American Farmer).

May 16 (Paris to New York), Robert Ripley, Irwin Kahn, Carlos Buhler (Leviathan).

May 15 (New York to Paris), Mr. and Mrs. Abe Lastfogel (Ile de France).

May 15 (New York to London) Gale Quadruplets (Ile de France).

May 13 (Paris to New York), Linker and Levy (Paris).

May 12 (New York to England) Mary Pickford (Bremen).

May 12 (New York to London), Mary Pickford, Noel Coward, Lillian Gish, Anthony Jewett (Bremen).

May 11 (Paris to New York), Jack Connelly, Abe Jeskowitz and troupe, Davy Breen (Europa).

May 9 (Sydney to San Francisco), Ralph Doyle, Julia Dawn, Billie Sims (Sierra).

May 9 (New York to England), John Byram, Howard Freeman (Britannic).

May 9 (New York to California) Mr. and Mrs. William Holden, Aileen Stanley, Robert N. Buttenuth, Vic Shapiro (California).

May 9 (London to New York), Kenneth McGowan (Mauretania).

May 8 (New York to Paris), Yehudi Menuhin (France).

May 8 (Paris to New York), Mr. and Mrs. Gerson Gross (Pennland).

May 8 (Paris to New York), Charles Wagner (Mauretania).

COAST RETRENCHMENT STARTS AT U AND F-WC

Hollywood, May 12.

Universal's let-out of some people and tightening up generally of studio personnel, along with a similar move by Fox-West Coast, is the forerunner of a general conservation and retrenchment on the west coast. Theatre exhibition business being off, with that as a determining factor in studio matters, it has precipitated an economic adjustment.

None of it is drastic. There is no 10 to 25 percentage salary cut under way, despite such rumors.

There has been talk before of studios asking its players to take a 10 to 20% salary cut, but this concerted price-cutting and price-fixing has been frowned upon for obvious reasons.

Universal is letting out some of its studio employees as part of a general tightening up and efficiency move. Production end must coordinate its manpower with that of distribution end, states Carl Laemmle, Jr., who denies that he had ordered 10 to 25 percent salary cuts for employees.

Laemmle, Jr., leaves here in about a week for New York to buy suitable stories.

Albert DeMond, associate producer, with Universal six years, resigned Friday (8). Jerry Horween, DeMond's assistant, takes over supervision of "Whole Town's Talking," which DeMond had in production.

Writers, on one-picture assignments, out are Fred Niblo, Jr., Nell Brandt, Ray Doyle, Hugh Hoffman and Bogart Rogers. Technicians and transportation help have also been let out.

Goulding's Play

Al Goulding, Warner short subject producer in the east, has written a play and is now awaiting the drop in of an angel.

Manuscript is titled "Caliente." It deals with life around the Mexican gambling spot.

Harry Cohn in N. Y.

Harry Cohn, accompanied by Eddie Buzzell, are east from the coast, with this the second trip for Cohn in six months.

Will stay two or three weeks.

Model's Short Term

Marjorie King, a model, goes to Metro under a short-term contract.

Miss King has been modeling for Palmolive soap and other commercials.

HANDICAPPED DIRECTORS

Push Button Booze as Side Line To Theatre Service in Brussels

In experimental points overseas the American picture business is finding that liquor returns exceed the admissions paid by fans to see the feature.

Paramount is taking the initiative in the cafe-theatre combination. According to home office executives even wet Europe is going for the idea of imbibing while watching the screen. In luxurious picture houses and not the 70% drinking garden-30% picture show which has existed over Europe, especially in Spain and parts of Germany, since the introduction of film, drinking is an innovation even for those who can order and consume anywhere at anytime.

Paramountiles describe the ideal 100% family entrance theatre along American lines as possessing a lot of miniature lights and pushbuttons, also ushers that function in the dual capacity of waiters when the button is pushed.

That Easy

Such a theatre, say they, is the Paramount house in Brussels. A wine card is on the back of each seat, according to the description, with a light at the top, which can be turned off and on, or as many times as a drink is repeated. By the side of the card is the button which summons the ushering waiter. He quietly takes the order and returns just as quietly with the booze.

Deluks, thus for the first time, constitute another part of synchronization. Cocktail parties on the screen can be enjoyed in the audience simultaneously. Drinking drunk with the stars may be one of the biggest kick angles for jaded foreigners.

WB LETS BARRYMORE GO; PAR INTERESTED

Hollywood, May 12.

John Barrymore for the time being is out of pictures. He washed up with Warners with the completion of "The Mad Genius," and as yet nothing has developed from this source as to future pictures. Sales reports on Barrymore have been mild, according to WB exchanges.

Paramount would like to have the star in "Dr. Jekyll and Mr. Hyde."

Player returns here some time this week from a yachting trip into Mexican waters. He expects to leave immediately for Alaska to hunt, apparently deciding to forget pictures for a time.

Too Loose—Barbara's Out

Hollywood, May 12.

Warners have removed Barbara Stanwyck as the lead in "Face In Hell."

Reason given was she had played the loose lady too often.

"Queer People" Starting After Harlow's N. Y. Trip

Hollywood, May 12.

Jean Harlow left Saturday night (9) for a three weeks' vacation in New York, returning thereafter to resume in "Queer People" for Howard Hughes.

[illegible] is reading the Graham Brothers' novel illumination despite [illegible] aside reports that neither "Queer People" nor "Once in a Lifetime" will ever see public exhibition, as one of those "for the good of the business" things.

Leo McCarey incidentally is slated to meg "Q. P." also collabing on the adaptation with Howard J. Green and Raymond L. Schrock.

System

Hollywood, May 12.

A film actor receiving $750 weekly under contract appeared at the gate of his studio, after four weeks in a hospital. The gateman did not recognize him or his name and asked for identification.

The actor showed the gateman one of his $750 salary checks received while ill. That was not considered sufficient, since, the gateman explained, the actor's name did not appear upon the company's roster he had at hand.

A studio exec finally straightened out the entanglement.

SALARY RAISE $1,500 TO $5,000

Hollywood, May 12.

Marie Dressler's weekly salary of $1,500 from Metro has been raised by that studio to $5,000 weekly.

The $700 weekly pay to Robert Montgomery, recently elevated to stardom, has been augmented by a bonus of $10,000, also by Metro.

Louis B. Mayer was behind both moves.

For Miss Dressler Mayer is conserving her money for a yearly annuity, it is said, if the actress should eventually retire from the screen.

Too Many Garbos

Hollywood, May 12.

Too many Greta Garbos in Hollywood already are causing Warners-FN studio to avoid any linking of Lil Dagover, new German star, with Metro's sphinx.

Plethora of Garbo types make ridiculous any newcomer trying to get across on her resemblance to Garbo. Fox now resents any Garbo comparisons for Elissa Landi, although at first the studio rather liked paralleling them. Universal signed a newcomer several months ago and announced her a Garbo type. Now the girl has been forgotten.

Grooming Rose Hobart

Hollywood, May 12.

Universal's grooming of Rose Hobart for stardom is intensive judging by studio's attitude toward the femme lead in "Waterloo Bridge." Miss Hobart, originally scheduled for the part, was in the midst of "East of Borneo" when U was ready to start on the English play.

Mae Clark, under an option to return to Columbia, was tested and liked for the part. Possibility of taking Miss Hobart out of "Borneo" was also considered, but studio decided to hold off "Bridge" till the U girl was through with "Borneo."

Studio is building Miss Hobart in three key pictures, "Borneo," "Waterloo Bridge," and "Back Streets."

Radio is borrowing Rose Hobart from Universal for the lead in "Strange Women." Ivan Lebedeff as opp.

Lebedeff wrote the story.

MISS KENYON'S CONCERTS

Hollywood, May 12.

Doris Kenyon, leaving here late in May for Europe, will sing on the concert stages in Vienna and Berlin and at the Mozart Festival at Salzburg, Germany.

She will spend June and July in Paris studying under [illegible] and Guilbert.

MILESTONE ON HOWS AND WHYS

Picture Directors Must Follow Own Initiative to Be Successful—Subordinated by the System—Star Pictures Sidestepped—What Femme Fans Want to See

MANACLED WRITERS

Directors who make a reputation in pictures are the revolutionary directors—those who insist upon being allowed to do what they want to do. These directors are only good while they successfully fight for their ideas.

As soon as one complies with the picture system or subordinates his own ideas to orders, a director becomes a stock director without personal creative worth. For this reason the outstanding picture directors in the business can be counted upon one's fingers. Such are the opinions of Lewis Milestone.

Picture producers cannot be blamed, Mr. Milestone believes. They have their business, their system and schedules to think of; from the commercial viewpoint as a whole they are right.

The producers need the star pictures which need little creative direction and which the best directors rebel at handling because the star pictures, good or bad, bring the large women audience into the theatres. The clothes, the appearance, the coiffure and mannerism of the woman star mean more to femme patrons than whether the picture is good or bad, or poorly directed.

Directors who are looking to do better things in pictures can leave these star talkers alone, says Milestone. Occasionally, when a good director does handle a play, he treats the star as an actress rather than a star, and manages to turn out something excellent. This is really not the aim of a star picture and is not necessary, he adds.

Bucking the System

But the director aiming at big things in pictures is faced by problems on all sides. Not only must he buck the system, once he is started on anything, but he finds it difficult to get started at all, script material of worth being so hard to locate. This again is not the picture companies' fault, claims Milestone. Good material has been always hard to find. Milestone believes the writing end of pictures is far behind the rest of the industry. The technical side has developed enormously, he states, the acting has been adequate but writing is below par with its inadequacies more or less due to the supervision system of the picture industry.

The few top executives who attempt to supervise everything and are responsible for everything have not the time to intelligently search for really good material. Nor will they allow a high-priced director to search lengthily and at his leisure for the material he really wants. It is their idea to set him to work on something as soon as possible. As a result, no one fully capable is passing upon stories or writing material. The reading departments are composed of $40-a-week people who seem to have the main say what is or is not good material, according to the director. The biggest people cannot take time for this most important branch of the business.

Good writers engaged under contract and ordered to write naturally freeze up under the conditions, Milestone claims. No writer can create under orders nor on time schedule.

Writers should be left to write on their own and sell to pictures. If results and payment depended on the writer's efforts alone he would turn out something worthy of himself, is the Milestone theory.

30,000 Persons in Prod.; 10,000 In Dist.; 250,000 in Exhib. as No. Theatres Now Is 21,000

Hollywood, May 12.

Hays office has suggested to members that it would be wise to discontinue reference to pictures as "the fourth largest industry" until and if the Department of Commerce gives the industry a formal rating.

Memo on the subject sent to coast members points out that the approximate footage of film manufacture manufactured for all purposes is a misleading figure to represent film consumption by the motion picture industry.

Figures on exports, based on footage, allow misleading conclusions in the other extreme, as exports are largely negatives, the positive prints being made abroad.

Only estimates the industry can officially sponsor are that the United States furnishes 65% of the world's production by volume, and 85% by value.

(Percentage of American production was recently given at 95.)

While making no reference to figures on the industry compiled two months ago for information of coast producers, a number of corrected estimates are given by the Hays offices.

Employment estimates are:

30,000 persons in production.
10,000 persons in distribution.
250,000 persons in exhibition.

(Previous estimate gave a total of 350,000 employed in the industry.)

Number of picture houses in the United States is given as 21,284 (instead of 17,097). Their seating capacity is figured at 12,143,761.

Number of houses wired for sound approximately 14,000 (previous figure 13,515).

Weekly attendance is merely "over 100,000,000" (a cut from the estimate of 115,000,000).

The Hays office has cautioned the coast association of producers against estimating American production, and invested capital in studio and other properties.

Those 3 Worst Towns

Toledo, May 12.

Tom Kenny says "Variety's" rating of worst show towns should not read "Memphis, Toledo and Birmingham."

It should be Toledo, Toledo and Toledo.

FILM JUVES MAY QUIT SCREEN, FOR M.C. JOBS

When Charles Buddy Rogers is through at Paramount next fall he may be through with pictures altogether, to become an NBC band leader at $3,500 a week.

Another film player, also with Paramount at the present time, for whom NBC is angling for similar assignment, is Jack Oakie. Figure mentioned for the comic on the air is $2,500.

Rogers-NBC's negotiations involve a five-year contract and, plus the $3,500 starting salary, an arrangement whereby the film juve will share equally with NBC's artist bureau in anything over that amount secured for his services commercially, on the air or in person with his band.

An idea proposed for both Rogers and Oakie is spotting in class hotels as orchestra leaders while broadcasting, with show and theatre bookings to follow, all through NBC.

Their Par contracts expire at around the same period next fall.

Report C. B. De Mille Going with Paramount

Hollywood, May 12.

Although Cecil B. DeMille has announced he will take a European vacation and retire from pictures, it is believed here he will go with Paramount in a supervising capacity.

Understand that stories are being selected for him for a unit of his own.

From Readin' to Writin'

Hollywood, May 12.

Doris Malloy and Leonard Spiegalgass, readers in the Fox scenario department, got together to write a gigolo story that the studio wanted. While talking it over they sidetracked to another idea, resulting in a script called "The Honeymooners."

Department heads accepted the story, switched the pair from reading to writing and doubled their salary.

Mackaill on Loan

Hollywood, May 12.

Dorothy Mackaill will be put on Warners' auction block for loaning during the summer.

Miss Mackaill returns this week from a Honolulu vacation but with nothing at her home lot for her until September.

EMMA RAY'S TESTS

Hollywood, May 12.

Emma Ray of the vaude team of Johnny and Emma Ray is here for a try at pictures and has had several tests.

Comes from the east at the request of Walter Herzbrun, agent now on a New York trip.

Fox "Pants" Title Irks Jeanette MacDonald

Hollywood, May 12.

When Fox put "pants" in the title of her picture, Jeanette MacDonald burned. Picture is "She Wears the Pants," title of which has already been sold on the Fox program.

The actress says the title has nothing to do with the story and it must be changed.

Fox made the change, title reverting to "Affairs of Annabelle."

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Dailies Can't Include Suburban Circulation for Downtown Rates; Paramount in L. A. Takes Position

Taking a run-out powder when at first an advertising war started in Los Angeles against increased space rates by Times and Evening Herald, but continuing alone to fight those papers, Publix believes it will be able to lead its offensive to a victory now that Fox-West Coast and Radio-Keith-Orpheum have joined. Home office angles, reflecting that of local L. A. operators, is that neither the Times nor Herald is entitled to higher rates.

They are not justified by increase in circulation, nor are they justified by changing conditions in the L. A. territory practically alienating for the downtown district the business that formerly came from Hollywood, Beverly Hills and other suburbs now well populated with modern first run theatres, it is stated.

Those understanding the old operating complexity of L. A. would have been more amenable to a higher rate, based on circulation, five years ago than now due to the mushrooming of the L. A. territory during that time.

Times and Herald insist on Hollywood and Beverly circulation as of the same value to downtown L. A. first runs now as then. Theatre operators take the other view, This aside from resentment in the face of the dailies' arbitrarily demanding higher advertising rates at this time.

Arbitrary Rates

The Paramount, in L. A., Publix's sole operation on the coast, first ran up against the increased rates with old contracts expiring. It's claimed the theatre didn't have a chance to "arbitrate" on new terms but was told it would have to meet the increase.

Paramount immediately dropped to an inch and has stuck to that, though it understood F-WC and RKO would also go that low. Those chains failed to come through until recently.

One of the contentions of operators is that it isn't the best of wisdom to advertise L. A. downtown first runs in Hollywood and vice versa, since people living in Hollywood and Beverly now mostly go to the theatres in their immediate vicinities.

Local L. A. dailies fail to see it this way. Since the Paramount chopped to an inch of space, they have tried from accounts to exert pressure from studios whose pictures are getting downtown runs.

Publix's attitude through it all has been adamant.

FACTION SPLITS HALT AGENTS' ORGANIZATION

Hollywood, May 12.

Attempts to organize the agents into a protective association are at the same stage as before, due to a tri-division of factional interests. Involves about a dozen agents who are of the same plane; many more who are more or less outside looking in, or plain chiselers, and the third division of the Joyce & Selznick combined agencies.

Latter are frank in their lukewarm interest towards the intermediary agents who are out to organize. J-S take the position of needing no association.

Meetings have been going on regularly.

All-Negro Talker

Oscar Micheaux and Frank Schiffman, former manager of Lafayette theatre (Harlem), have made the first all-Negro talker in the east.

It's entitled "Exile."

Hurley on Gibbons Shorts

Arthur Hurley will direct the Floyd Gibbons "Supreme Thrills" shorts. They will go into production under supervision of A. P. Waxman and Mike Mindlin for the Van Beuren company.

The Gibbons' shorts are to be a series.

Combine House Duties

Chicago, May 21.

Roy Kalver, press agent for Balaban & Katz, goes to Detroit this week to operate the Paramount there. He will handle both house and publicity.

Move is in line with new Publix managerial idea to bind operation and exploitation closer together.

WB-PAR TO SET THEATRE DEALS

Warners and Paramount are talking over possible interchange of houses in key spots in the east similar to other deals now in progress among the various circuits. Sections where Par and WB are mostly interested on this basis are Pennsylvania, New Jersey, Indiana and Wisconsin.

There is no indication how many theatres are involved. Nothing west of Wisconsin is concerned.

While the deal has progressed to an actual working basis of interchange it has not been completed. Much of the aspect of the present talk will depend on downtown New York reaction. From there it is gleaned that whereas certain financial interests are favorable to the companies swapping, others are opposed.

In any event if and when closed it will take many weeks. Dan Michelove is acting for WB.

BLUMEY AS FINANCE LOCATER FOR SWANSON

A. C. Blumenthal, realtor, will have satisfied his urge to become a film producer when and if he undertakes to finance Gloria Swanson's next picture.

The deal is reported closed with the understanding that Lewis Milestone will do the megaphoning for the new combo.

U-A distribution as usual.

Chaplin's Rep in Charge Of "Lights" Sales Abroad

Alf Reeves, in charge of the Charles Chaplin studio in Hollywood, is in New York to personally supervise all contracts for "City Lights" in foreign countries, following orders of Chaplin himself removing this phase of foreign distribution from Arthur W. Kelly's hands at the United Artists' home office. Chaplin is said to have insisted Reeves okay all contracts, due to reported dissatisfaction with having "Lights" sold as part of a block with other UA pictures.

From all indications Kelly will continue to supervise foreign distribution excepting Chaplins. Kelly is also treasurer of UA.

2 Suits vs. Selznicks

Los Angeles, May 12.

Louis Bocino, New York attorney, is suing the Selznicks here for $15,017 for legal services, or the delivery of 1,000 shares in United Studios, he claims were his guarantee of retainer in 1924. David, Myron, Lewis J., and Florence A. Selznick are sued; also the local bank holding the stock.

Myron Selznick, Inc., and Joyce-Selznick agencies are defendants in another suit with H. G. Gates, author of "Lipstick." Pathe Studios asks the return of $5,000 paid for picture rights, and $125,000 damages on grounds that the rights were the publishers', not Gates'.

Indie Atlas

Hollywood, May 12.

Atlas Distributing Corp. is being organized in New York to handle independents produced at Tec-Art.

Charles Goetz will head the group.

EDGAR BERGEN
Ventriloquist
Vitaphone Varieties.
"The Operation," "Donkey Business," "Office Scandal," "Hocus Pocus."
Now writing
"The Eyes Have It."
"When You Get It You Got It."
RKO Vaudeville
Hillstreet Theatre, Los Angeles.
Opening May 14.

$50,000 A YEAR FOR FILMS IN HOSPITAL

Chicago, May 12.

Within the last year or two practically every medical school of any consequence and hundreds of hospitals and research laboratories have been equipped to made, develop and show their own pictures. Now that the non-theatrical equipment and technique has been so greatly simplified by recent developments and inventions, including portable sound equipment, the celluloid strip has become of incalculable benefit in the medical world.

By this method American surgeons can exchange ideas, explain in detail new discoveries, etc., with the hospitals of Germany, France and other countries not speaking the same language.

Unusual operations almost invariably are photographed in the bigger hospitals or medical colleges. This gives the operating surgeon a chance to look over his own work and comment on it later either to those who watched the original operation or those who never saw it.

Perhaps nowhere is the medical film more highly prized and more generally used than in the Lying-In-Hospital of Chicago. This institution has an annual "grant" of $50,000 from the Petrolagar Company to record exceptional cases. Dr. Joseph B. D. Lee has made numerous films to illustrate maternity problems. These films are widely circulated among medical schools and other hospitals. Petrolagar gets a credit line as the donor making possible these clinical studies.

Tie-In for Children on Talker with Schools Gets Mgrs. in Trouble

A tie-in with the Brooklyn Board of Education, it is said, arranged through the Hays office, for school children in the Baby Borough to see "Cimarron" in the RKO houses resulted in one arrest and five summonses being issued last week.

Despite the official sanction and connection for the historical talker, the Society for the Prevention of Cruelty to Children had representatives start something at the RKO's Bushwick, Dyker, Greenpoint, Kenmore and other houses. Complaint was that some of the children had been permitted to enter the theatres without parent or guardian accompanying them.

Hearing was adjourned until late this week.

Rath With Selig

Fred Rath joined Columbia Monday (11).

He will write advertising copy under Al Selig.

Inspiration Again

Hollywood, May 12.

Walter Camp, Jr., and Emil Jensen arrive here May 26 to arrange for re-entry of the Inspiration Co. into the production stage after a year of inactivity. It's for United Artists release.

On their schedule are "Kid From Montana," "They Still Fall in Love" and "Quality."

NO SUNDAY, SO TOWN SHOWLESS

Lexington, Ky., May 12.

William H. Quinn, operator of the New Model, film house at Nicholasville, a suburb, lost a brief fight for Sunday shows and as a result has closed his theatre, he says, permanently.

Quinn posted the following notice on the door: "Closed by the ministers and people who do not want a picture show in this town."

Quinn announced Sunday films beginning May 3. It drew opposition of ministers and a certain group of citizens with the result that Quinn was arrested. A case against him in police court, charging violation of the Sunday closing laws, was filed away when he folded.

Closing leaves Nicholasville, town of 3,500, without a theatre of any kind.

Originals in Favor As Bidding Makes Plays, Novels Costly

Hollywood, May 12.

Shortage of plays and novels suitable for pictures has Warners-FN concentrating a hunt for stories as originals. Indications are the studio will use more plots written for the screen than last year.

With producers grabbing at unpublished novels and unproduced plays in their search for new materials, studios have been paying big prices for anything considered good film material. Other studios besides Warners are also trying to get the bulk of their material from originals at a fraction of the "literature's" cost.

HAYAKAWA BACK ON SCREEN AFTER 12 YRS.

Hollywood, May 12.

Sessue Hayakawa, 12 years off the screen, cabled his acceptance today (Tuesday) from Japan for a part in Paramount's "Daughter of the Dragon."

Hayakawa is now touring Japan in his own roadshow and arrives in San Francisco June 3.

Cowan Becomes Exec Secretary of Academy

Hollywood, May 12.

Lester Cowan has been promoted to executive secretary of the Academy. Formerly asst. sec.

Dr. Clinton Wunder is executive manager, absorbing the duties of Frank Woods (now with Paramount), but not the latter's title, which has been vested in Cowan.

Cowan still continues in charge of technical matters.

I. A. R. Wylie for Radio

Hollywood, May 12.

I. A. R. Wylie, several of whose published stories have been screened, will do her first original for Radio.

Studio expects her out here July 15 to write "The Last Victor," also continuity and dialog.

Penn. Minister Squelched When Attacking Films Before Diocese

Syracuse, N. Y., May 12.

Efforts of the Rev. Dr. Clifford Grey Twombly, of Lancaster, Pa., advocate of national censorship of films, to place the Episcopal diocese of Central New York on record in support of his plan, failed at the annual convention of the diocese here last week.

Dr. Twombly was an invited speaker at the convention banquet, attended by some 400 priests. Speaking on "The Moving Picture Smoke Screen, the Greatest Hypocrisy of This Generation," the Lancaster cleric flayed the film industry, urging a federal commission to control the industry at its source of production.

The speaker told the priests that already 2,000 petitions had been sent to the Congress urging such action, and pleaded: "Will you not add yours to be presented at the next session?"

One of the ministers sprang to his feet with the suggestion that the petitions be started then and there, but was squelched by Bishop Charles Fiske, presiding. The Bishop suggested that any action taken be left to the individual parishes.

A minister in the vicinity of Lancaster, Pa., has been circulating unsubstantiated pamphlets against the picture business.

BOBBY JONES SHORT BILLED ABOVE FEATURE

Chicago, May 12.

First local instance of a feature subordinated to a short subject is the Bobby Jones condenser, showing day and date at the Orpheum and Woods.

Warners went splash with the golf film, billing it over features at both houses. Orpheum has "Women Hungry" and the Woods "Too Young to Marry." Both Warner pictures.

Same billing, it is claimed, by the local Warner office, will be pursued with other Jones' shorts.

Warners will continue to hold over all of the Bobby Jones shorts in three of its Broadway houses—Strand, Hollywood, and Winter Garden.

Routine will thus keep this series constantly on the Street, as the release schedule calls for one every two weeks. There are to be 12 episodes with Jones now about finished with the 10th, the "spoon" on the roast.

Van Dine's Terms

Hollywood, May 12.

New contract between Warners and S. S. Van Dine for two more original mystery features calls for $25,000 each for the writer, plus the retention by him of serial, novelization and stage rights.

Engaged for one feature, he was later called on for material for 15 two-reeler detective shorts. New set-up will put him near the top for writer earnings from a studio for a year.

Edwards at Col's

Hollywood, May 12.

Although financially affiliated with the Tec-Art studios, Buchanan-Edwards will produce at Columbia, which also has release rights. Transfer was necessitated for Western Electric recording.

First production, "Stage Lady," is set for Friday (15). It will have a cast consisting of Evelyn Brent, Conrad Nagle, Charles Bickford, Roland Young, Zasu Pitts, William Farnum, Leslie Fenton and Gwen Lee.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

BANKERS THINK PLENTY

Coast Agents Finally Weld Their Ass'n With 14 Agencies on Charter

Hollywood, May 12.

Coast agents' long planned protective organization finally materialized last night (Monday) as the Association of Motion Picture Artist Representatives and Managers.

Frank Joyce is president; Ruth Collier, vice-president; Eddie Silton, secretary; Morris Small, treasurer.

Board of directors includes the four officers, plus George Frank, Harry Weber, Freddie Fralick, Grant Dodge and Phil Berg.

The names of 14 agencies are on the charter.

10 Picture Players Barnstorming with Femme Baseballers

Hollywood, May 12.

Combination femme baseball team and 10 picture players embark May 16 on a barnstorming tour of the country. Team will play in the afternoon, while the players make personal appearances in local establishments.

At night the big get-together will be a "movie stars' ball." This will give the small towners a glimpse at some Hollywood "names" and also a chance to do a turn with them on the dance floor. It's figured to attract femmes as well, because of the style angle.

Vincent Ray organized the company and will transport them in busses. Players making the trip are Shannon Day, Virginia Pearson, Molly O'Day, Priscilla Dean, Pauline Garon, Carman Granada, Mary Ann Jackson, Rosa Rasirio and Jackie Hooray.

WB's Big 'Un On N. Y. Strand Site—Fall Start

In changing the name of Warners, Broadway, to the Vita theatre, WB is reserving its own name for a new 6,000-seater and an office building which the company plans to erect on the site of the Strand next fall. The Vita, or old Warners, will continue, but is to be devoted to foreign films of Warners' own and other companies.

No exact date for construction of the new theatre so far set. The new house will cover the entire block bounded by the Strand site, between 47th and 48th streets.

AMPA Sees Faces

By invitation of Walter Wanger, the A. M. P. A. for the first time last week held its weekly luncheon at the Paramount Astoria studio, with Wanger and Jesse L. Lasky presiding.

Wanger did things up right, reciprocating for the luncheon recently tendered him by having some of the studio's faces around.

Carrillo in U Talkers

Two U talkers will carry Leo Carrillo as their star. Stories are called "Rio Grande" and "The Up and Up."

Carrillo is leaving for the studio the end of this week. The U deal was made for him by Leo Morrison before Morrison left New York Sunday (10) for his Hollywood office.

Lukas as Lead

Hollywood, May 12.

Paul Lukas will lead in "Story of San Michele," which Samuel Hoffenstein and Percy Heath are adapting.

Paramount producing, Rouben Mamoulian directing.

Dallas Fame

Dallas, May 12.

Home town papers have been going into blurbs concerning Forrest Lucas, home town boy, being a big showman in New York. A couple of the yarns hit page one.

Lucas is head usher at the Roxy.

SALES MEETING IN DARK HOUSES

Reading, Pa., May 12.

Theatres, dark part of the time, can be rented for business meetings.

A refrigerator-making company rented the Orpheum for a sales meeting, with nearly 300 agents attending. A high pressure sales executive had a baby blimp on the stage and all the big shots wore yachting costumes. It was designed to suggest air yachting to a distant sales goal, but the skipper and others denied that their craft was propelled by hot air.

Burlesque at the Orpheum, running two nights and matinees for many months, has reduced its weekly time to Saturday matinee and night.

BLACKMAIL LETTERS PART OF MGRS.' 'ACT'?

Hartford, Conn., May 12.

Resident managers of 12 theatres comprising Warners, Fox and Publix in this city have received threatening letters, they say. It was thought to be a much uncalled for publicity stunt for some picture. The letters were turned over to the police. The first day morning papers throughout Connecticut played up the yarn with front page stories. The afternoon sheets steered clear with but a stickful hidden away.

The letters demanded that each manager remit $1,500 to the writers who called for delivery at the Western Union office in Bridgeport. Police were on the spot, but culprit failed to turn up.

With the non-remittal of funds and police investigation the managers rested easy for a week until keyed letters and warnings were forthcoming once again. This time the letter writers asked for more than double the protection money and threatened the managers' families. Mysterious phone calls have been received from long distance and local pay stations without possibilities of tracing the callers.

If mere publicity, to layman it seems implausible that opposing theatres in town would co-operate with in staging so good an act. One manager has called for police protection and it was given to him. Another denies he received any mail threats.

Million a Month

Sam Katz "saves a million" in Publix theatre operation during May, goes on June, July and August also.

"All Nations" Switch

Hollywood, May 12.

Fox has white-washed "Women of All Nations" with the result that El Brendel gets the majority of the footage.

Vic McLaglen and Edmund Lowe originally got the best of it in the film.

THEIR COMMAND IN FILMS STRONG

Numberless Orders Reported Emanating from Downtown New York—Mostly Along General and Economical Lines

MAY GET STRONGER

Downtown New York bankers, interested in one way or another with the picture business, are reported doing plenty of thinking in connection with it. These thoughts as expressed make themselves manifest from coast to coast in the film realm, it is stated.

Thoughts of the bankers travel along general picture lines regarding production and theatre operation, with economy in both branches not the least. Some of the thoughts are reported as fairly practical, whether in generalities or in producing or operation. Other downtown ideas are said to be too theoretical for film business purposes.

Bankers stand ready to uphold their arguments at all times when talking with the picture people belonging to the companies with which they are financially associated. Downtowners readily admit a too early view of a contingency or the impracticability of it when convinced. In the other way they are as positive upon some points and insist upon them being carried out it is claimed.

Bankers, from all accounts, in a general business way and under existing conditions have asserted their command arising through financing in the companies where that influence can not be questioned. Guided mostly by figures only, the

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RKO-COL-U DEAL RUNNING OFF—NO RENEWAL?

RKO's product deals with Universal and Columbia expire May 15. No notice has been given by RKO of a renewal, it is said.

If a new contract with either Col or U or both is entered into by RKO for their talkers in RKO theatres under agreement, it will be along newly arrived at terms by the parties, without the conditions as in the original agreements governing a renewal contract.

That RKO has added RKO-Pathe to its own producing list besides Radio Pictures, its direct subsidiary, is reported one of the reasons why RKO believes it can secure talker product without pre-contracting annually for it. Another cause is said to be RKO's present pending pooling deals with other exhibitor-producing circuits that will also tend, if going through, to decrease RKO's demand for a pre-contract supply.

It's understood RKO will remain as previously in the open market for pictures available for its houses, although no certainty it will not reach another understanding with the two independent producers.

Col's and U's contracts with RKO called for RKO to play a certain number of their feature talkers. Both producers reserved certain rights in that connection with their entire programs for their own distribution purposes.

Von Elm Won't Tell

Hollywood, May 12.

Lou Brock has George Von Elm, golf star, lined up for a two-reeler in his Headliners series.

Von Elm will make it next August with an educational angle.

Claim Poor Films, Not Depression, Accountable for 20% to 25% Drop In Grosses—3 Cities Show 14% Off

A higher average of poor picture product, keener shopping instinct by the public, inability to play stage shows where apparently needed and efforts in retrenchment that cripple best showmanship are blamed more for continued off business than depression. That human nature in times of distress, poor conditions and setbacks, still looks to the theatre if for no other reason than to blow off steam or forget worries has not changed.

There is no gainsaying the fact, showmen declare, that theatre and other entertainment budgets have been cut, but say the same showmen, they have not been reduced to the extent indicated by the difference in business between two years ago and now.

The public is looking for better bargains, seeking out the theatre and the pictures which appeal to them most. A curious anomaly is the public's mind in bending greater effort toward learning which are the better pictures, so that no money is wasted on the poorer ones.

The Picture

Thousands of people who are out of work are still patronizing picture houses. Their personal economies have been more in other directions so that the desire indigenous with humans to see shows, will not have to be curtailed too far.

It is claimed on good authority that theatre receipts are currently off 20 to 25%. Through the field with both chains and independent exhibitors, this slump is not blamed so much to present conditions, business reverses and lack of money as to poor pictures.

The exhibitors say this is proved when a good picture comes along and by the tremendous difference in business between money films and duds. There never before was such a variance in return on product as now, according to both sales officials and theatre men. This proves something, they claim, and it isn't that everything is due to existing conditions.

More than a year ago when the country began to feel the first effects of the fateful Wall Street smash, better informed and foresighted showmen maintained that show business was affected mainly by the lowered quality of goods it had to sell. This is still claimed as one of the reasons, with present general conditions not warranting the inroads that have been made into show business so soon.

In operating and distribution quarters the cry now is to wring more out of pictures available in the hope that better product will come along for the '31-'32 season.

Slide Halted?

On the other hand filmdom's b. o. slide may be near the end. Analysis of the b. o. figures for three major spots, New York, Chicago and Los Angeles, would bear this out. Survey of grosses in the first-runs of these cities for the third successive month brings in the same decline of 14% over like periods in 1930. That includes April and goes back to March and February.

It may indicate general depression is also halted, but for the film end it is a basis from which the industry can budget for improvement, keeping in mind the usual conditions that surround b.o. receipts for the current months. Evidence in keeping with this proof are figures to show that April's decline over March is less than 1%. That also goes for 1930.

Total income for the three keys for April, 1931, from figures as supplied, was $1,6[illegible], as compared with $2,0[illegible],177 in April, 1930. The last figures omit the Mayfair and Globe, New York. These amounted to [illegible] $[illegible],000, but are not

(Continued on page 12)

Gang Films and B. O.

Will Hays' proclamation against gangster pictures is hurting the box office because it was made prematurely.

This is the complaint especially in independent circles where it is pointed out the bulk of gangster pictures have yet to be projected.

The wide publicity attendant on Hays' speech to the producer-distributor board of directors has many exhibitors in city neighborhoods fearful of current gang films grosses.

5c PARKING FEE THEATRE-PAID

Los Angeles, May 12.

Downtown theatres, in a business drive, finally agreed to pay patrons' parking fees. It means a nickel per car expenditure by the managers' association.

Parking stations originally demanded 12½c from theatres, half the public fee, but Fox West Coast insisted on the nickel rate. Parks concurred because downtown theatre biz was so bad nightly it affected themselves.

Lyceum, downtown grind, offers double features and free parking for 15c.

U'S ASSO. PROD. WITH HIS OWN EQUIPMENT

Hollywood, May 12.

Universal has Donald C. Thompson, war correspondent, to produce world tour shorts. He will also produce a feature, "By-Paths," for U's release.

Thompson bought his own recording equipment and becomes an associate producer.

No Fox WC Sale

Fox will not sell nor merge Fox West Coast in any theatre deal that may now be pending between that company and other circuits. This Coast is circuit approximately of 459 theatres.

A couple of circuits that have angled for control of FWC wouldn't meet the Fox price of the chain which looks to have been evaluated especially high to ward off would-be anglers.

At various periods within the past year both Paramount and Warners have been thinking about FWC, but it never got beyond the talk stage with Fox.

Shauer, Selznick's Asst.

Hollywood, May 12.

Mel Shauer, former foreign head of Paramount, arrived here Monday (11) and was made executive assistant to Dave Selznick.

His duties differ from Ted Hurley, [illegible] Selznick.

PLUG FOR SCHUBERT

Hollywood, May 12.

Bernard Schubert, playwright, has made good as a picture dialog writer so far as Richard Dix is concerned.

Dix went over the lines for "The Reckoner" and requested that Schubert do the same for his next picture, whatever it will be.

Fox Letting Loose 60 to 100 Houses For Sole Operation by Resident Indie Exhibs in Fox Partnership

Fox Theatre may step out of all small town operation in the east and the middle west. The plan as presently seen by the new Fox management calls for Fox to turn over all its small town situations to resident indie operators on a partnership or subsidiary basis. Negotiations with many are already on.

When the several deals now in progress are completed Fox Theatres will shift to concentrate on key city operation only.

There is no indication of how many spots will thus be effected. Situations under negotiations to be cleared include upstate New York, New Jersey, suburban spots around New York City and the middle west, including Wisconsin. Probably 60 to 100 Fox theatres in important small town competitive spots will thus be let loose.

The plan is a direct outcome of the local operation scheme which the Fox management initiated some months ago. It has been figured and analyzed that under present conditions the film industry as a whole and the theatre situation especially would be thus improved by leaving the small town operation to successful indies after competition has been eliminated.

On that partnership or subsidiary basis Fox will be part owner of the situations. Operation is to be committed to the full discretion of the resident local operators who, after investigtion, have been found successful. The latter will be able to exchange spots or shift his own situation for the common interest of both parties.

Heaxy Overhead

Inside is that Fox's new plan was brought on to a great extent because of the increased cost of chain operation through labor overhead, besides the proved failure of long distance operation even if localized by chain management. The resident opertor in almost every instance through experience and fuller knowledge of conditions besides his local contacts has proved superior to chain competition.

In essence the Fox plan looks to form a series of concentrated territories where theatre opertion will be entirely by resident control. That sizes up the like situations which the circuits are trying to perform among themselves in key cities.

Conditions outside and within the industry are figured to need such territory clearance for the good of all. It may bear comparison to other industrials especially like railroads which are permitted specific concentrated spots for their travel lines without excessive competition cutting in by opposing roads.

HOFFMAN-BACHMAN'S INDIE PROD. COMBINE

Hollywood, May 12.

M. H. Hoffman and J. G. Bachman are expected here next week to complete organizing their new independent production company, which has been on the fire for the past three months. "Pop" Corson, Philadelphia exchange operator, is in on the deal with them.

Production headquarters may be established at Tec-Art, where Hoffman is making westerns with Hoot Gibson.

L. A. to N. Y

Harold Berg
Paul Block.
Mrs. Al Herman.
J. J. Sullivan.
Ralph G. Farnum.
Jean Harlow.
George Arliss.
Egon von Jordon.

N. Y. to L. A.

Mrs. Fiske
James Todd
E. E. Clive.
Laurence Ollivier.
Leo Carrillo.
Tom Patricola.
Larry K. Darmour.

1st Runs on Broadway

(Subject to Change)

Week May 15

Paramount — "Up Pops the Devil" (Par).
Roxy — "Six Cylinder Love" (Fox).
Capitol—"Wise Child" (M-G).
Globe—"Good Bad Girl" (Col).
Rivoli—"Seed" (U).
Strand—"Gold Dust Gertie" (WB).
Rialto—"Indiscreet" (UA) (2d wk).
Mayfair — "Bachelor Apartment" (Radio).
Hollywood—"Svengali" (WB) (3d wk).
Winter Garden—"Party Husband" (WB) (14).
Central Park—"Tabu" (Par) 10th wk).

Week May 22

Paramount—"Kick In" (Par).
Roxy — "Always Goodbye" (Fox).
Capitol—"Shipmates" (M-G).
Globe—(Not known Monday).
Rivoli—"Seed" (U) (2d wk).
Strand—"Chances" (WB).
Rialto — "Indiscreet" (UA) (3d wk).
Mayfair—(Not known Monday).
Hollywood—"Svengali" (WB) (4th wk).
Winter Garden—"Party Husband" (WB) (2d wk).
Central Park—"Tabu" (Par) (11th wk).

$2 Pictures

"Trader Horn" (M-G-M) (Astor) (15th week).
"Dirigible" (Col) (Central) (6th week)
"The Smiling Lieutenant" (Par) (Criterion) (May 22).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa (32d week).
"Forsterkristl" (Transocean) (German) (Belmont) (4th week).
"Studenten Sein" (German) (Little Carnegie) (3d week).

B. O. RETURNS START NEW GANG YARN CYCLE

Hollywood, May 12.

Production of gangster pictures, supposedly on the wane here, has been jazzed into new life by the success of "Public Enemy." Accordingly, the gangster cycle is starting its third movement as a box office factor.

Paramount first to start the gang plots with "Underworld," and first to announce it was through with them, is now planning two or three on this year's program. Universal has "Baby Faced Killer" and "Homicide Squad" coming up.

NICK LUCAS

Opening May 15, Palace, Dallas, Texas.

Rocky Mountain "News," Denver, May 8, said:

"And the melody—such melody!—flows in bountiful quantities from the ingratiating vocal chords and deft fingers of that prince of entertainers—Nick Lucas.

"A packed house yesterday gave the world to know that it regards Nick Lucas as one of the most popular persons who ever smiled across Denver footlights."

Direction, Leo Fitzgerald, 226 W. 47th street, New York.

HOUSES POLL DAILIES' PULL

Chicago, May 12.

First attempt of a theatre circuit to check up on the pulling power of the dailies was made by Essaness here when it invited patrons to vote. Idea was good in theory, but didn't work out too successfully.

Each patron drew a card which read:

"Which of the newspapers listed below do you read? This check-up is being made for your convenience, to make it possible for us to place our programs in the newspapers our patrons read."

As the result of the vote, the ads were restricted to four papers, with no ads in the tab Times and literary Post. Of all the Essaness theatres, 13 were listed in favor of the American; 10 for the News, evening rags; with the morning papers drawing nine for the Tribune, and four for Herald and Examiner.

While statistically, the survey may have been fairly trustworthy, the publicity director, Herb Ellsburg, is set to replace all ads in the dailies, since there are objections to the plan. Stagger system of ads may cover paid patronage, it does not take into account the potential customer.

"Bad Girl" 2 Ways

Hollywood, May 12.

Fox film production of "Bad Girl" is scheduled to begin around June 10.

Lon Wiswell, local legit producer, has the coast stage rights and will put the stage version on before Sept. 1, at which time Fox is allowed to release the film.

"Skippy" and "Millionaire"

Production executives and the industry at large as centered around Hollywood are cocking an eye twice to the grosses by "Skippy" and "The Millionaire." Shows that the kids and the more substantial and "sensible" folks will recognize a certain type of picture.

It's relation to the gangster cycle and the s. a. stuff, not doing so well of late, may turn things topsy all over again.

The manner in which Paramount's "Skippy," regardless of where it plays and especially in the naborhooders, does trade, cannot be dismissed as one of those things. The grosses are no mere accident. It's a picture the elders bring the youngsters to.

Gangster thing has 'em both fighting shy. If the head of the household likes the gunman type of flicker opera, he'll make certain his younger family will never be escorted there by him. Probably keeps 'em both away.

The wholesome appeal of the Arliss-Warner picture, "Millionaire," is a cinch for the elders. They'll bring the rest along if only for the shorts.

The Juvenile trend is noticed by the city records of Los Angeles, where employment of minors must be accounted for through guardians and made public record. Quite a few kids are now being held idly under studio contract, payrolled at so much until called upon, and so much more when working.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Bill Boyd-Dramatic

A dramatic build-up is in line for Bill Boyd at RKO-Pathe, starting with "Iron Chalice." Fred Niblo will direct and Dorothy Sebastian (Mrs. Boyd) has the femme lead.

Wisecracker Wanted

Radio must look for another wisecracking representative after Al Boasberg leaves. Ralph Spence and Douglas MacLean are possibilities.

Pallette's Trio

Idle six weeks, or since "Dude Ranch," Eugene Pallette has been cast in three for Par, "Secret Call," "Rose of the Rancho" and "Marines Have Landed."

Billy Gilbert's Opportunity

Billy Gilbert, musical comedy comedian, is being given a try by Roach in a Charles Chase two-reeler.

Sara Rusevelt has a year's lease on the Egan theatre and will run a dramatic school in connection.

Pola's First

First Pola Negri picture for RKO-Pathe will be "Lips of Steel," unpublished novel by Harry Hervey.

Studio theatre, having only a 30-foot front, and employing a turnstile and coinbox for admissions, will be opened here in two months by the Hughes-Franklin circuit. It will have other Trans-Lux features also.

Virginia Cherrill was replaced in "Wyoming Wonder" at Fox by Sally Eilers. Picture was shooting one week. George O'Brien stars.

Purchase of KGB, San Diego, by Don Lee, to be used as Columbia Broadcasting unit, was approved by the Federal Radio Commission.

Morris-Einfeld Scram

Following a look-in after the San Francisco convention, Sam E. Morris, v.-p. of Warners, and Charlie Einfeld, adv. and publicity head, left for east May 9.

$80,000 Handicap

"Lilies of Broadway" starts shortly at Universal, shouldering at the start $80,000, salary paid to John Murray Anderson since his last picture, "King of Jazz."

"Gold-Digger" Trio Set

RKO-Pathe's "Gold-Digger" shorts will have June McCloy, Marian Shilling and Gertrude Short in the series.

Health-Seeker Set

In Hollywood seeking health, Graham Jorn, English librettist, was given a writer's berth at RKO-Pathe and will collaborate with Horace Jackson on "Devotion" for Ann Harding.

Bennett's "Salvaged"

On returning from her Warner loan, Constance Bennett goes into "Salvaged" for RKO-Pathe. Tay Garnett directs.

Turned back into a writer, after having been elevated to director, Rowland Brown was given his megaphone again by Fox. Differences with execs following his trip to Paris for gigolo atmosphere have been patched up. He will meg "While Paris Sleeps."

Final drafts of the writers-producers agreement are being drawn up by writers' committees. Meeting of writers will be called later to discuss and ratify the pact, which must then be okayed by the producers.

Contracts

Fox, signing Kendall McComas, 14, to play one of the Kearney children in "Skylines," held him from working elsewhere by paying him $30 till ready. When cameras start the boy gets $75 weekly.

S. K. Lauren, novelist, and Sidney Robert Buchman, playwright, writing for Paramount.

Lew Ayres and U signed and sealed for a new 5-year term starting from $100,000, with U. also including a nice bonus.

Cutter to Megger

Eddie Cahn, Universal cutter, did "Up for Murder" remakes so nicely he's been handed a megaphone inscribed for five years. Clipping film nine years, his first direction will be "Lasca of the Rio Grande."

Allied Theatre Owners of Southern California is the new name of the MPTOA local. New officers are G. A. Metzger, president; R. D. Whitson, vice-president; and C. A. Ferry, treasurer. A. Alperstein sticks as sec. and biz mgr.

Bartlett Cormack's adaptation of "Murder by the Clock" no tick. Paramount letting Henry Myers try it.

Tiff's 2d in 5 Mos.

Tiffany starts a second picture, "Morals for Women," this week. Ken Maynard western, studio's first work in five months.

Liquidating Scripts

Old Pathe company retained story properties when the name and other assets went RKO. Sales drive on the material is being prepared by B. F. Fox, here liquidating. Only one which RKO-Pathe bought is "Rebound."

Roosevelt's New Control

Schenck-Auger-Grauman-Toberman film-realty group is out of Roosevelt hotel control. Hotel Holding Co. is in charge under a bondholders' committee consisting of Henry E. Sherer, P. B. Mason, L. E. Trepp, John L. Dembow and James Clay.

Fight on Lot Denied

A stop-and-go on "The Great Lover," has production resuming with director and leading man changed.

Harry Beaumont took over Arthur Robison's meg, and Neil Hamilton is in Ralph Graves' spot. First 10 days' work scrapped.

Reports of fisticuffs between Graves and Al Scharberg, assistant director are pooh-poohed by execs.

Murphy Gets Meg

Ralph Murphy, writer on "Whoopee-do Kid," will take the meg for Eddie Quillan's next at RKO-Pathe. Debut. Story is "Eddy Cuts In," Earl Baldwin adapting.

35 Pix in Work

Thirty-five features were in active production on two days last week, heaviest in seven weeks. It's change-over time for studios. Twelve features finished in first third of May; 10 new ones started and 13 more set.

Makin' 'Em "Serious"

Marilyn Miller and Joe E. Brown go "serious" in their next Warner pictures. Promotions to drama are "Our Social World" for Miss Miller and "Local Boy Makes Good" for Brown.

Marie Dressler's Trips

A picture, then a vacation, is on for Marie Dressler. When "Politics" finishes she'll do Europe.

Another McLaglen

Another McLaglen in pictures is Clifford, brother to Victor, who gets stardom in the Miracle indie, "Ropes of Sand." David Graham Fischer will direct it on New Mexico location.

J. J. Sullivan to New York to line up season's product for Fox West Coast.

Disney's Own Studio

Mickey Mouse and Silly Symphony recording will be done at Walt Disney's own cartoon studio on the completion of the recording room in a month. Sound has been going on at Tec-Art.

"Blondie" dry-docked at Fox for retakes. Ben Stoloff directed.

Gumbiner Wants Three Years

H. L. Gumbiner turned down the Hughes-Franklin offer of $165,000 for a one-year lease and 30% profits on the Los Angeles theatre. Gumbiner wants it settled for three years' minimum.

California Opening Up?

Since the Los Angeles city ordinance against printing racing dope was declared unconstitutional by the California Supreme Court, all local dailies are carrying form charts, race sheets are handled by newsboys and handbook operators have spread fast.

Feeling is that Southern California is in for a liberal spell. Hoped to help that petered-out tourist trade.

"Unusual"

The famous local climate, recently materialized in rain, may cause the Bobby Jones shorts series to be finished in the east. Golf wiz is due in New York June 10. Looks like Warners would be a couple of shorts short when he starts.

Academy's Cuts

Aiming to get new members, M. P. Academy cut its scale from $100 to $25 for initiation and from $60 to $30 annual dues.

Harry Cohn and Eddie Buzzell left Friday (8) for a week in New York.

ADS ON 50% OF U. S. SCREENS

$125,000 Top Cost for Tiff Talkers Except Specials; "X Marks" Out

Tiffany will produce 36 features for '31-'32. Of these five are to be called specials, in which instance the expenditure will range from $200,000 to $350,000. Regular talkers will not exceed $125,000 in production cost.

Another instance of economy is that "X Marks the Spot," counted upon by the Young-Cook partnership as a leader for Tiff has been discarded. Just $30,000 had been expended in preparation of the script, but its gang quality among other points caused it to be ruled out by the new Hammon's administration.

Contrary to reports which have been circulated on the West Coast, Grant Cook and Phil Goldstone are not firmly entrenched in the new line-up. Cook, according to reliable sources, has about three weeks more to draw his old Tiffany salary of $1,000 a week. Goldstone is being kept on for another five weeks under what is called a probationary arrangement. If meeting up to expectations he will be retained as permanent production overseer for the Tiff subsidiary.

The production line-up includes 16 westerns, divided between Ken Maynard and Bob Steele.

TRYING TO SQUARE BIRMINGHAM'S REP

Birmingham, May 12.

Those who really know this town say it is not the punkest show town in U. S. That's contrary to what New York thinks of the largest burg in 'Bama. A glimpse at some of the grosses is enough to scare a guy stiff; they just ain't to be had here. But there's profit, sometimes anyway.

The reason so many bohunks have failed to make a go of show business here is that they just don't know the how and why. It's an art, this business of show business in Birmingham. Just any and everybody can't be shot into Birmingham as a house manager and rush the profits around to the bank; most likely there won't be any.

That's one of the big mistakes the home offices make. They send a manager in here and he hardly has time to learn the knacks of running a house until he is jerked out.

To those who know what they are doing the going is hard enough. The ordinary types of advertising won't go and there are those dear old ancestors of Boston here who must be satisfied. Therefore ads must not be too hot.

The churches, it is admitted, are the main enemies of the theatre. The pastors have the town sewed up and halt any move to bring Sunday shows in.

The Ham is a town that likes its shows cheap. Maybe that's why it is called a poor show town. You've got to give the patrons a lot for their money, which flows mostly in two-bit pieces. It looks like citizens get paid off in quarters.

The highest admission price in town is 50c. For that one can see two shows at the Alabama. Kids are admitted at two theatres for a nickel.

UA-FWC ALL SET AND BOOKING IN PEACE

Hollywood, May 12.

Fox West Coast and United Artists, through Joseph M. Schenck, have officially patched up their differences, states Oscar S. Oldknow. UA is working with F-WC on product deals for the suburban and second run houses, with "Front Page" slated for the Pantages, Hollywood, as the forerunner of this truce.

UA is not abandoning its own theatre circuit, but since these are key spots in larger towns that will have little bearing.

U NOT SELLING HOUSES

Will Try to Make Them Pay Within Few Months

Universal is postponing its decision to sell the remainder of its theatres. There are 75, 25 of which are of 1,000 seats or over.

Sol Lesser has been named to experiment with them. If he finds it possible to put them on a paying basis within the next few months there will be no sale.

WESTERNS FOR ALL - AROUND ATTENTION

Hollywood, May 12.

Horse opera production is on an up trend. Feeling a drop off soon after talkers, producers now see a demand for westerns which will be answered by almost every major company in the business.

Newest to go into the western field is RKO-Pathe, which will make a series as soon as it can connect with a cowboy star. Universal has announced it would make some fresh air frolics, but under the more swanky title of "outdoor dramas."

Fox also has a quota of ranch material to make, also Paramount and Tiffany. Added to this is activity among independents for the two-gun stuff.

Westerns are banked on to recapture a lot of the business which has been getting away from small town houses. All companies are figuring on limiting the dialog in the new crop of westerns to around 30%.

RKO-PUBLIX POOLING NOT WHOLLY SET AS YET

Several important points remain to be worked out between Publix and RKO under its contemplated pooling plan for a few spots in the middle west where both are operating stage shows. It is figured under a get-together on policies better results will be obtained for both chains. On agreement over points still to be settled hangs the outcome of the pooling arrangement, with neither side at this time willing to predict when or if the plan will become effective.

Instead of nearer a dozen towns, only a half dozen or less may be affected under the proposed plan, these details to be worked out more conclusively before papers are signed.

Stage Shows Out

Apparently anticipating no hitches, Publix is reported set to take its stage units out of Des Moines and Omaha, which only last week got their first Class B Publix stage shows from Chicago on the proposed seven-week route. Mentioned as the tentative and probable date on which units slip out of these midwestern towns is June 1.

Publix is also said to be practically determined on keeping its stage shows out of Dallas, San Antonio and Houston, but retaining them for New Orleans and Denver, with a specially-built unit out of New Orleans for that town and the Colorado city. Dallas, San Antonio and Houston, which lost stage shows several weeks ago, but are on the B route awaiting units to reach that territory, which would not be until three weeks from now, are presumably situations where the Publix-RKO [illegible] would obtain.

2000 ON CIRCUITS; REST ARE INDIES

National Advertisers Favor Picture House Advertising—Examples of Sales Results Cited

7,800 THEATRES NOW

Slightly over 50% of all the film theatres in the U. S. are projecting paid advertising in their screen programs.

Of these, reaching a total of approximately 7,800 houses, about 2,000 are big circuit theatres and the remainder are independents.

Supporting these commercial reels are national advertisers who, collectively, in a period of five months have spent an estimated $3,000,000.

The money in the film field is proving so attractive outsiders are flocking in with all kinds of propositions to theatre men.

Advertisers are experiencing such a satisfactory reaction, it is claimed, with most of their exhibitions in big circuit houses that they are eager to spend money for screen advertising purposes.

A. & P. Test

An outstanding example is that of the Atlantic and Pacific chain stores with Warners. A test reel on coffee, including a coffee plug by every A. and P. store keeper, resulted in the company during the week the short was shown selling three times as much of the commodity as during any other similar period. As the result A. & P. is going as big for the reel idea as any of the others.

Paramount has an example of the commercial reel reaction among advertising accounts. Most of those contracting for the first year of a round $2,000,000 have renewed for 1932.

Despite the raps taken by producer spokesmen at the Allied Exhibitors' Kinogram ad reel, the number of houses signed for five years now runs into a claimed 2,000.

An independent ad agency in 50-50 with the exhibitor and widely circularizing the industry, claims 3,000 theatres already lined up. The independent intermediaries are citing Paramount as the best proof of the success with the public of advertising subjects.

May Conflict

In practically all of the indie box office contacts no guarantee can be given the advertiser that the attendance at theatres is authentic. The exhibitor gets his end, with the exception of Allied, out of per capita attendance. Where the fewer tickets he can show he sold cuts down his percentage to the producer of the regular feature, the very opposite is working with the advertising agency.

Distributors have always had their trouble with "cheating exhibitors." No checking system has ever been thought of which was conceded 100% fool-proof. How such exhibitors can cheat both ways has yet to be learned and the advertiser, wise heads in the industry nod, has yet a lot to learn.

Institutional Ads Out

Institutional advertising for filmdom has flopped for the fifth and probably last time. Haysites didn't even take it under consideration this last time, it being killed out of session.

Too costly is the chief reason. Stirring up the ire of daily papers that couldn't be included in the budget, was the other.

Warner Bros.-F. N. annual announcement of product will be found on pages 37 to 52.

Paramount announcement on pages 13 to 32.

Publix Digging Way In on Cut of Overhead—Doubling Duties Give Wk. Off Monthly to House Minors

Lopping off weeks in a month the Publix payroll in spots where this can be conveniently effected through doubling up on assistant managers, treasurers and others, is one suggestion, among many, in realizing the utmost in economy on the Publix circuit during the summer. Achievement of payroll holes here and there, mainly in situations where Publix is represented by big houses or a sizeable group, is anticipated by laying off those affected one week a month.

Publix officials, going over the situation with a fine comb following demand of Sam Katz for as extensive a saving as can be realized without crippling efficiency, are sanguine of results wanted. In laying off staff men in the theatres, the home office and divisional directors will be guided largely by the individual operations, whether they are doing business now, present man power and other items to be considered. Theatres at present not turning in grosses warranting expenditures carried will receive the most attention.

Advertising, representing a major cost in operation, will be reduced in various ways. Saving under advertising will include all extraneous billing, sniping, plus throwaways and heralds of a minor nature unless paid for by someone else.

The question of special lobby displays and of local newspaper space will receive attention. In eliminating special lobby displays, theatres will be compelled to stick to institutional matter. Space for daily newspapers will be watched closely with a view to making lowered budgets count as much as now, if that is possible. The byword down the line is make the most count at this time.

In many spots where special men are writing trailers, this work will probably be shifted to someone else, possibly local publicity man.

Inner Wheels

The complex operating set-up of Publix will not be torn down in meeting payroll reductions, despite contention in some quarters, within as well as outside of Publix, that the machine now has too many wheels within a wheel.

There are now five divisional directors at the home office as operating chiefs under Sam Katz for the entire circuit. Under them the country is divided into 10 parts, with a division manager in the field with jurisdiction. Next division is in around 50 districts, with a district manager governing. From there on, it's city managers in most key spots and then house managers, but with the city manager always the house manager of a local theatre.

This set-up, as now, will remain, divisional field saving on operation to be anticipated in the main from curtailment of traveling expenses in checking up business and other operating details.

A year ago the operating man power of Publix in the field was nearly 25% heavier than now. In many spots advertising men were taken out and placed in houses as assistant managers in order to effect economy.

At that time there were 12 divisional directors and a director of theatre management, who was D. J. Chatkin. That post has been more or less eliminated, with Sam Dembow, Jr., next in line to Katz, supervising operation under Katz, in addition to his former real estate matters and booking.

LOOP'S ATHLETIC PARK!

Baseball on Empty Lot—Odd Situation Uncovered by Theatre Men

Chicago, May 12.

For the first time in 25 years they're playing lot baseball in the loop within a half block of the Rialto. All due to the legal genius of Publix-B. & K.

Site held the former Tremont House. It was intended as a parking and gasoline station. B. & K. had a notion it would like the spot for a parking stand for loop customers, but the owners refused to lease.

B. & K. started looking through the statutes until finding a note stating that it was illegal to store gasoline next to a theatre. Lot adjoins the State-Lake and Oriental theatres.

So the lot is vacant, with the coppers keeping autos off the lot. Firemen from a nearby station play baseball there on nice days.

Greenfield Sued Over An RKO House in Phila That Never Was Built

Suit for $50,000 has been brought by Louis Siedman, broker, against Joseph Bernard of Albert M. Greenfield, investment house, and against Albert M. Greenfield for allegedly failing to finance Siedman's plan to erect a theatre in Philadelphia.

Siedman, in September, 1929, leased from Louis A. Cahn a corner of Northside and Market streets, Philadelphia. He then, it is alleged, brought RKO in to lease the theatre from him after it was erected. Cahn secured Albert M. Greenfield in to finance the building of the theatre. Siedman charges Greenfield refused to finance the building because of Joseph Bernard, who is a member of Warners' real estate department; he did not want to erect a theatre that would be leased to RKO.

Abeles & Green, attorneys for Bernard and Greenfield, claim that Siedman couldn't assemble the site on the ground he leased, but wanted to assemble it on the other half of the street when the project was abandoned.

Pathe's News Studio Plant In N. Y. Not Yet Decided

Closing of the Pathe News studio quarters in Long Island City Saturday (9), RKO-Pathe may either enlarge that plant or reconstruct and expand the studio in Gramercy Park where Pathe produced shorts until the time of the Bronx fire. Plans at this time are declared so uncertain it can't be said what studio project RKO-Pathe will carry out.

The inside work required by Pathe News is being done elsewhere for the time being. It's reported the News went out of the Long Island City space (100 x 40), not only due to inadequate room and equipment, but over some trouble, nature of which is not disclosed.

The News has been using the Long Island City quarters for personality matter, fashion reels, talk strips and synchronizing.

The Gramercy studio, built shortly after sound came in and used by some outside producers, was closed on top of the Brown studio fire through being declared [illegible] department regulations.

4 FWC P. A.'s Out

Hollywood, May 12.

Four Fox West Coast press agents have been dropped. Gabe Yorke is trying to place them elsewhere.

They are Ken McGaffey, Charles [illegible], Helen [illegible], Sam Holfield.

L. A. Still in Tough Shape With Both Par and State Struggling at $15,000 Mark

Los Angeles, May 12.

Another week of box office despondency. Most notable gross is Clara Bow's "Kick In" at the Paramount, which won't hit $15,000, and conclusively proves the publicity effect on Clara, at least out here. The State with "Quick Millions" at under $15,000 is another nose dive. That's almost $7,000 under the preceding week.

Criterion continues with "Secret Six" as the sole outstander with $18,000 on its second week. With $12,000 on its opening week, "Born to Love" is dependent on mostly matinee trade. Means a second week at the Orpheum. At $13,500, "Subway Express" (Col) at the RKO is another improvement and brings both houses into the black for a change.

As the only road show attraction current, "Seed," at $9,200, will be yanked from Carthay. Theatre goes dark May 17, and with the Chinese also closed there's not a twice daily film house left in town.

Estimates for This Week

Carthay Circle (Fox) (1,500; 50-$1.50) "Seed" (U) (4th week). After $9,200 will depart, with house going dark May 17.

Criterion (Fox) (1,600; 35-65) "Secret Six" (M-G) (2d week). Healthy at $18,000 pace following opening week's $23,000.

Egyptian (UA-Fox) (1,800; 40-65) "Skippy" (Par). Kid picture jacks business up all over town; currently $4,200. Last week $2,300 for "Prodigal" (M-G).

Orpheum (2,270; 25-50) "Born to Love" (Pathe). At $12,000 means black considering curtailed overhead; matinees especially strong. Last week "Iron Man" (U) $7,600.

Pantages (Fox) (2,700; 20-40-65-90) "Doctors' Wives" (Fox). At $12,300 much better than "Dracula" (U). Last week, $7,000.

Paramount (Publix) (3,595; 35-$1) "Kick In" (Par). Under $15,000, brutal; evidences they won't go for Clara Bow despite favorable publicity out here on scandal sheet. Last week "Ladies Man" (Par) under $19,000, not so hot either.

RKO (2,950; 30-65) "Subway Express" (Col). At $13,500 improvement over last week's "Meet the Wife," $11,700.

State (Loew-Fox) (2,024; 35-$1) "Quick Millions" (Fox). Extremely bad, $15,000. Last week "Daybreak" (M-G), $21,700.

United Artists (Pub-UA) (2,100; 35-$1) "Front Page" (UA) (4th-final week). Under $11,000 for fourth week might normally warrant extra week but "Dishonored" (Par) opens tomorrow (13). Last week under $13,000.

Wilshire (Fox) (2,296; 35-60) "It's a Wise Child" (M-G). At $4,200 nothing like last week's "Skippy" (Par) $6,800.

Downtown (WB) (1,800; 30-75) "The Millionaire" (WB) 2d week). Over $10,000 a strong second week. First was short of $17,000.

Hollywood (WB) (2,756; 35-75) "The Millionaire" (WB) (2d week). Holding up well for $11,800. First week under $23,000. Bobby Jones short return dated at both WB houses to sustain "Millionaire's" holdovers.

ARLISS DENVER'S BEST, HEADS FOR NEAT $9,500

Denver, May 12.

(Drawing Population, 400,000)

"The Millionaire" is clicking nicely at the Aladdin, the line waiting for the last show Monday night being a block long.

"Father's Son" is fair at the Rialto, but "Not Exactly Gentlemen" is in trouble at the Tabor. The Rocky Mountain theatre owners' convention is on.

Estimates for This Week

Aladdin (1,500; 35-50-75)—"The Millionaire" (WB). Will do $9,500; fine. Last week "God's Gift to Women" (WB) poor week at $4,500.

Denver (Publix) (2,300; 25-35-65)—"Daybreak" (M-G). Will be around $10,000; all right. Last week "Finger Points" (FN) did $12,500; fair.

Paramount (Publix) (2,000; 25-35-50) —"Trader Horn" (M-G). Held over for three days and turned in $5,000; "Men Call It Love" (M-G) finished week to $4,000 for four days.

Rialto (Publix) (1,040; 25-35-50) —"Father's Son" (FN). Should hit about $3,000; fair. Last week "Cracked Nuts" (Radio) closed to $3,600.

Tabor (1,900; 25-35-50) "Not Exactly Gentlemen" (Fox). On $8,500, poor. Last week "Widow from Chicago" (FN) also $8,500.

Hot Competish in Newark—Jones Aids 'Svengali' for $18,000

Newark, May 12.

(Drawing Population, 850,000)

Real competition for femme trade this week with "Strangers May Kiss" at Loew's and "Born to Love" at Proctor's. "Front Page," at the Newark, should pull the men.

The Bobby Jones short means repeaters at the Branford, which will keep "Svengali."

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Svengali" (WB) and stage show. Big stage show and Bobby Jones short should help bring $18,000. Last week, "Iron Man" (U), a nice $19,000.

Little (Newark M. P. Guild) (299; 30-60)—"Cabinet of Dr. Caligari" (Ufa). Old one now with sound; probably about $1,000, fair. Last week "China Express" (Russian) same figure.

Loew's State (2,780; 30-50)—"Strangers May Kiss" (M-G) and vaude. Barring weather handicap should crash $22,000. Last week "Parlor, Bedroom and Bath" (M-G) to $15,500, fair.

Mosque (WB) (3,281; 25-40)—"Finger Points" (FN) and "Cracked Nuts" (Radio). May pull over $4,000. Last week "The Spy" (Fox) and "Capt. Applejack" (WB) could attract only $3,300.

Proctor's (RKO) (2,650; 25-40-50-60)—"Born to Love" (Pathe) and vaude. Women may cry $18,000 worth. Last week "Subway Express" (Col) did good enough, $16,000.

Terminal (Fox) (1,900; 25-50)—"Doctors' Wives" (Fox). In face of competition won't do much over $5,500. Last week "Three Rogues" (Fox) a little over $6,000.

Lib Drops Doubles And Fox May Close In Seattle—Biz Fair

Seattle, May 12.

(Drawing Population, 450,000)

Summer is coming and this brings rumors of at least one house due to close. The Fox is involved in the report. Maybe in a week or two. And Playland is open. This amusement park is quite a spot and got the big kale last summer.

Liberty is back to one feature after trying doubles. But they may come back again.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50) "Shipmates" (M-G). Tremendous ad budget for newspaper exploitation and apparently good returns for $15,500, fine. Last week "Finger Points" (FN) did $10,500, bad.

Fifth Ave. (Fox) (2,000; 25-35-50) "Strangers May Kiss" (M-G). Second week headed for $10,500. Last week, same film, excellent with $17,000.

Fox (2,300; 25-50) "Father and Son" (FN). Only fair; opened two days early and may hold week; figures around $3,000. Last week "Hot Heiress" (FN) pulled after five days to $3,100. House may close but latest plan is split with films.

Blue Mouse (Hamrick) (950; 25-50) "Girls Demand Excitement" (Fox). Slow on $3,200. Last week "Fifty Million Frenchmen" (WB), $3,500.

Music Box (Hamrick) (900; 25-50) "The Millionaire" (WB). Second week ought to get $5,000, good. Last week same film, $7,000.

Liberty (Jensen-von Herberg) (2,000; 15-30) "Riding Fool" (Col). Bob Steel played up big in stuff these patrons like; looks good for around good $6,000. Last week double bill of "Caught Cheating" and "Sisters" grossed $6,300.

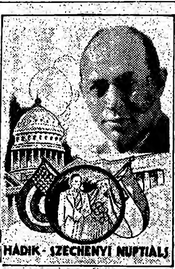
Orpheum (RKO) (2,700; 25-60) "Subway Express" (Col). Giving film top half in billing and just fair for $11,000 this week. Last week "Born to Love" (Pathe) nice enough, $10,900.

MARIAN MARSH OPP. FAY

Hollywood, May 12.

Marian Marsh is spotted by Warners for co-featuring with Frank Fay in "Mr. Hercules." Yarn, a "Bulldog Drummond" type, is a horror contribution from Gwinn Williams, English novelist.

Michael Curtiz will direct.



DEMAND

From New York Herald Tribune (Washington Dispatch)—Countess Alice Szechenyi, daughter of Count Szechenyi, Hungarian Minister, and Countess Szechenyi, today became the wife of Count Bela Hadik of Hungary at one of the most elaborate weddings in years. MEYER DAVIS, who arrived by plane from New York, personally directed his orchestra.

'Enemy' and 'Tarnished' at $17,000, $25,000 in Wash.

Washington, May 12.

(Drawing Population, 450,000)

The Metropolitan will pull "God's Gift to Women" to roadshow "Dirigible" at $1.50 top, tomorrow (Wednesday) and the boys are guessing on total for "Public Enemy," which looks good at the Earle.

Estimates for This Week

Columbia (Loew) (1,232; 35-50) "Trader Horn" (M-G). Is holding over for about at around $9,000 pace. Last week, $14,000.

Metropolitan "God's Gift to Women" (M-G). No good here and with "Dirigible" in at $1.50 starting 13th. Last week "Ten Nights in a Barroom," second week, fell way down.

Earle (Warner) (2,244; 25-35-40-60-70) "Public Enemy" (FN). May reach $17,000, good. Last week "Millionaire" (WB) fooled them all by leaping to $19,500.

Palace (Loew) (2,353; 25-35-40-60-70) "Shipmates" (M-G) and stage show. Should collect $25,000. Last week "Secret Six" (M-G), $24,000.

Fox (Fox) (2,434; 15-25-35-60) "Tarnished Lady" (Par). Bankhead's local political contacts should prove beneficial, about $25,000. Last week "Three Girls Lost" (Fox), plus Phil Cook of radio, maybe $23,000.

Rialto (Publix) (1,040; 25-35-50) "Mother's Millions." After high power advance campaign may run to $12,000. Last week "Iron Man" (U) around $9,000.

Keith's (RKO) (1,875; 35-50) "Gun Smoke" (Par). Giving house a headache, maybe $8,000. Last week "Born to Love" (Pathe), good for $12,000.

TACOMA NORMAL

Orph's Split of "Iron Man" and "Seed" Oke With $5,500

Tacoma, May 12.

(Drawing Population, 125,000)

Average attractions getting just average business, except at the Orpheum, where "Iron Man" and "Seed" on split are going along nicely. Blue Mouse's change has been moved to Wednesday. Rialto so-so with "Shipmates" and Broadway, mixed in rumors, used "It's A Wise Child" and "Gun Smoke" on split week. This house has a high nut, using Fanchon & Marco units half week.

Estimates for This Week

Broadway (1,500; 25-60) "It's A Wise Child" (M-G) and "Gun Smoke" (Par). Seems to figure fair at $4,800 for this split.

Orpheum (RKO) (1,500; 25-60) "Iron Man" (U) and vaude. Doing okay; split week with "Seed" (U) chalking up good week at $5,500.

Blue Mouse (650; 25-50) "50 Million Frenchmen" (WB). Looks like $2,000, just fair. "Front Page" (UA) in five days of second week, $1,50 last week.

Rialto (Fox) (1,200; 25-40) "Shipmates" (M-G). Fair at $2,000.

B'klyn Par Points For $50,000—And Fox Is Chasing $34,000

Brooklyn, May 12.

Circus in town this week will probably make a dent in some of the picture houses. The neighbs will suffer.

Downtown houses have excellent picture and stage fare, with the Paramount copping honors. Buddy Rogers in person this week plus Rudy Vallee and "Hell Bound" on the screen ought to bring in around $50,000, the way they're moving. That's not particularly strong for such an outlay.

Estimates for This Week

Paramount — "Hell Bound" (Tiff) (4,000; 25-50-85). Good reception for flicker and Buddy Rogers' appearance here generally means dough; plus Rudy Vallee, but combo only looks like around $50,000 for the week. Last week "Ladies Man" (Par) brought in $36,000, below the mark.

Fox — "Three Girls Lost" (Fox) (4,000; 15-25-50). Lita Grey Chaplin stage attraction. Will probably do $33,000, okay. Last week, "Doctors' Wives" (Fox), with George Jessel, scored for $34,000.

Albee—"Born to Love" (Pathe). Good film with plenty vaude ought to do about $25,000. Last week, "Iron Man" (U), $26,600, fine.

Metropolitan—"City Lights" (UA) and vaude (3,577; 35-40-50-75). Good exploitation may mean $25,000, alright but no sensation. Last week "Strangers May Kiss" (M-G), $29,800, fine.

Strand — "Public Enemy" (FN) (2,800; 35-40-50-75). Drew swell reviews and possibly $20,000 this week. Last week "The Millionaire" (WB), $17,300.

Philly Has Its Troubles

Dull Week in Prospect—"Page" All Right at $19,000—"Daybreak" $38,000 at Mastbaum

Philadelphia, May 12.

First real warm weather of the season slapped the downtown picture houses. General drop is indicated all along the line with the possible exception of Keith's, where all signs point to strong trade for "Front Page." Everybody to the shore over the week end.

This newspaper melodrama opened Wednesday and should gross about $19,000 on the week starting Friday. Possibilities of an extended run, however, are considered unlikely. "Daybreak" is dull at the Mastbaum and is likely to hit a grand or two under $40,000. Ditto for "The Three Girls Lost" at the Fox, which looks good for no more than $23,000 and perhaps less.

"Indiscreet," after a good start, has started to dive in its second week at the Boyd. "Svengali," too, is slipping.

New vaudeville policy at the Earl has been successful so far.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Daybreak" (M-G). Start was disappointing and $38,000 or a little better indicated light. "Shipmates" (M-G) drew $40,000 last week, just fair.

Stanley (3,700; 35-50-75)—"Svengali" (WB). Slipping after fine start. No more than $12,000 figured this week as against $17,000 last week.

Fox (3,000; 35-50-75) "Three Girls Lost" (Fox). Disappointing week indicated, maybe $23,000. Last week "Doctors' Wives" (Fox). Got $25,000, average.

Keith's (1,800; 35-50-75)—"Front Page" (UA). Opened last Wednesday (6) to very big trade and should hit $19,000, or a little better, on first full week. Last week "Skippy" (Par) held up to end.

Boyd (2,400; 35-50-75)—"Indiscreet" (UA). Gloria Swanson picture another that is slipping after fine start; $14,000 indicated for second week; last week $20,000.

Stanton (1,700; 25-65)—"Trader Horn" (M-G). Holding nicely and should hit $13,000 with expected comeback after week-end slump did $15,000 last week.

Chestnut (1,800; $1.50)—"Dirigible" (Col). Only road show picture in town, and doing mediocre trade; $8,000 last week, and maybe 6,000 this week.

Earle (2,000; 25-45)—"Bad Sister" (U) and vaude. Has eight acts. A gross of $21,000 anticipated. Last week "Sin Ship" (Radio) claimed $23,000.

Karlton (1,000; 50)—"Born to Love" (Pathe). Looks good for between $5,000 and $6,000. Last week "City Lights" (UA) got $6,000 in second and final week of second downtown run.

Arcadia (600; 50)—"Dishonored" (Par). Should beat $4,000. Last week "Royal Family" (Par) about $2,500.

Detroit Very Slow; No Impetus in H. O.'s; "Sinners" at $40,000

Detroit, May 12.

Rain and holdover pictures are the current week's troubles. "Front Page" went to three weeks of poor business and out. Lack of attendance cannot be accounted for here.

Estimates for This Week

Michigan — "Ladies Man" (Par) (4,045; 35-50-75). Regarded as weak and weather combining to keep them away; will wind up with a very unsatisfactory figure of about $25,000. Last week "Tarnished Lady" (Par) weak at $26,900.

Fox—"Young Sinners" (Fox) (5,100; 15-25-50). Names in this one helping against poor opposition, should get around $40,000. Last week, "Quick Millions" (Fox) did fairly for $34,000.

Fisher—"Kick In" (Par) (2,300; 35-50-75). Bow not so strong in this one for about $18,000, fair. Last week "Stepping Out," did $20,600.

Downtown—"Iron Man" (U) (2,750; 15-25-50). Names in this one will help, but picture not drawing femmes; will wind up near $11,000. Last week, "Born to Love" (Pathe), did okay in eight days at $13,200.

United Artists—"Front Page" (UA) (2,018; 35-50-75-90). This one very disappointing in money and length of run; this week, its third, will bring only about $9,000. Last week only fair at $11,900.

Paramount — "Secret Six" (M-G) (3,300; 35-50-75). Falling way off and won't go much beyond $10,000 in third week. Last week did $20,400.

State—"Gun Smoke" (Par) (3,000; 15-25-50). Doing fair and may wind up at $9,000. Last week "Trader Horn" (M-G), $8,400.

Shubert-Detroit—"Dirigible" (Col) (1,750; $1.50). Doing fairly; bought by the Shuberts to keep house open and rent money okay. Will wind with about $3,000. Last week about $5,000.

F-M Units Doing 6 Sat. Shows in P'land, Helping for $15,000

Portland, Ore., May 12.

(Drawing Population, 400,000)

Warm weather is not spoiling b. o. business and the theatres are plugging their wares hard. The Paramount is running six F-M stage shows on Saturdays with seven showings of the feature picture. This is a new policy and getting extra coin.

Estimates for This Week

Paramount (FWC) (3,500; 25-60) —"Daybreak" (M-G) with F-M unit. Going nicely and likely good $15,000. Last week "Shipmates" (M-G) big for $17,000.

Broadway (Fox-Portland) (2,000; 25-60)—"Dishonored" (Par). Started well and looks like around $9,000. Last week "Skippy" (Par) $8,000.

Orpheum (RKO) (2,000; 25-60)—"Born to Love" (Pathe) and vaude. Still plugging eight acts for likely $12,000. Last week "Bad Sisters" (U) okay at $13,700.

United Artists (Fox-Portland) (1,200; 25-60)—"Indiscreet" (UA). Very pleasant at $8,000. Last week, third of "Trader Horn" (M-G), $5,500.

Rialto (FWC) (1,500; 25-50)—"Lemon of Orange" (Fox). Oke for this house at $4,500. Last week "Woman Hungry" (FN) fairly $3,000.

Alder (Hamrick) (1,200; 25-50)—"The Millionaire" (WB). Will better $5,000. Last week "50 Million Frenchmen" (WB) $3,800.

TOPEKA'S OFF WEEK

Town Will Not Go for Foreign Stars—"Dishonored" $2,900

(Drawing Population, 85,000)

Topeka, May 12.

Poor pictures and poor business everywhere. Marlene Dietrich took the biggest dive in "Dishonored" at the Grand.

Weather was cold and wet most of last week, particularly on Saturday when the big clean-up usually takes place.

Estimates for Last Week

Grand (1,400; 50) (Fox) "Dishonored" (Par). Flopped because Topekans simply do not like foreign stars and will not have them; $2,900, poor.

Jayhawk (1,500; 50) (Fox) "It's a Wise Child" (M-G). Got panning from critics and slipped to $1,100, poor. "Charlie Chan" (Fox) second half, only picture of week to get good notices and only one to get good business, $2,000.

Novelty (1,200; 35) (Fox) "Kismet" (FN). Built each day but started too low and only $500. "Other Men's Women" drove [illegible] away because of [illegible] three days, poor.

W. E.'S HOTEL SOUND SHOWS

"SEED" WILL BE NEAR $24,000 IN PITT

Pittsburgh, May 12.

(Drawing Population, 1,000,000)

Little or no excitement likely this week, but creditable showings are expected all along the line.

"Seed" started off nicely at the Stanley and looks to pull the femmes with mother angle up around $24,000 or better, pretty good here. "Kick In" drew good notices and backed by Teddy Joyce, still a local fav. on stage for week, should touch $26,000 at the Penn.

Estimates for This Week

Aldine (Loew) (1,900; 10-15-25-35-50)—"Men Call It Love" (M-G). With Menjou for display purposes may go beyond $3,000, just fair. Last week "Gentleman's Fate" (M-G) took it on the chin at $2,500 or a trifle under, pretty bad.

Davis (WB) (1,750; 25-35-50)—"Subway Express" (Col). Played here on stage earlier in season and with appearance in cast of Jack Holt, who is getting plenty of plugging locally, through roadshowed "Dirigible," will likely do around $4,400. Last week "Kiss Me Again" (WB) yanked after three days to $900; "Misbehaving Ladies" (FN) pushed in for last half for about $1,000.

Enright (WB) (3,700; 15-25-35-40-60)—"Subway Express" (Col) and stage show. Opened nicely and with Gus Edwards' kids on stage, around $10,000 looked for. Last week "The Millionaire" (WB), running day and date with second week of downtown engagement, big at $12,500.

Fulton (Shea-Behlman) (1,750; 10-15-25-35-50)—"Dude Ranch" (Par). Cricks rated this one good comedy, but couple of poor pictures recently have hurt Oakie; weak $3,300 indicated. Last week "Born to Love" (Pathe) a natural and up to $7,000.

Harris (WB) (1,800; 10-15-25)—"The Flood" (Col) and "A Texas Ranger" (Col). Double feature looks like minimum of $2,500. Last week "City Lights" (UA), on second run after three weeks at Aldine, did well at $3,000.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Kick In" (Par) and stage show. Bow feature got good notices; Teddy Joyce, always popular here, on stage to help and likely to reach $26,000. Last week "Shipmates" (M-G) slipped to $23,500.

Pitt (Shuberts) (1,700; 50-$1.50)—"Dirigible" (Col). Two-a-day engagement hardly looks very profitable; evenings fair, but warm weather cutting badly on mats; third full week around $7,500; will struggle plenty this week.

Sheridan Square (RKO) (1,800; 10-15-25-35-50) — "Dude Ranch" (Par). Looks around $2,800. Last week "Born to Love" (Pathe) up to $1,700.

Stanley (WB) (3,600; 25-35-60)—"Seed" (U) and stage show. Picture drew mixed notices, but on strength of mother angle and popularity of book should draw $24,000, okay. Last week "Iron Man" (U) down to $22,000.

Warner (WB) (2,000; 25-35-60)—"Svengali" (WB). In for fortnight and will probably reach $12,000 on first week mainly because of Barrymore. Last week, second of "The Millionaire" (WB), about $9,000, giving Arliss film profitable fortnight of $24,000.

Derby Week Should Help Louisville—Rialto $9,500

Louisville, May 12.

(Drawing Population, 500,000)

This is Derby week. Races take the crowds afternoons and as for their spending money nights—well, maybe it'll be on pictures.

Estimates for This Week

Alamo (4th Ave) (1,100; 15-25-40) "Dude Ranch" (Par). May draw $1,500. Last week "Quick Millions" (Fox) reached $1,100.

Brown (Brown) (1,500; 15-25-40) "Finger Points" (FN). Barthelmess has slight chance of around $5,[illegible]. Last weeks "Subway Express" (Col) pulled $4,700.

National (Brown) (2,300; 15-25-35-40-50) "Damaged Love" (W-W) and stage show. Indications are for $5,500. Last week "Cohens-Kellys in Africa" (U) around $5,200.

Rialto (4th Ave) (2,910; 30-40-50-60) "Hell Bound" (Tiff) and vaude. Looks promising for $9,500.

[illegible] (Par) $10,000.

State (Loew) ([illegible]; 25-35-50-60) "S[illegible]" (M-G). Looks good [illegible] $12,000. Last week "Secret Six" (M-G) near $11,200.

Strand (4th Ave) (1,[illegible]; 25-35-50-60) "The Millionaire" (WB). George Arliss should do $8,000, okay. [illegible] passed $5,[illegible].

NEW HAVEN LOW

"Daybreak" Only $11,000—Sherman's Double at $10,500 Rate

New Haven, May 12.

(Drawing Population, 300,000)

Town seems to be in a slump. Practically no special exploitation and even newspaper space is being cut down. Last week "Quick Millions" couldn't stand the gaff against "Public Enemy," and was lifted after six days.

Estimates for This Week

Paramount (Publix) (2,353; 65) "Kick In" (Par) and unit. Will be at about 13,600, fair. Last week "Tarnished Lady" (Par), $15,400.

Fox-Poli (Fox) (3,010; 65) "Daybreak" (M-G) and F-M unit. Light for about $11,000. Last week "Shipmates" (M-G) faded to moderate $14,300.

Roger Sherman (WB) (2,200; 60) "Svengali" (WB) and "Divorce Among Friends" (WB). Oke around $10,500. Last week "Public Enemy" (FN), "Hot Heiress" (FN) and Bobby Jones' short did well for $11,200.

College (Fox) (1,565; 50) "Seed" (U). Ought to get $4,000 or better. Last week "Quick Millions" (Fox) drew same for six days.

Bijou (Fox) (1,536; 50) "Spy" and "Three Girls Lost" (Fox). Fair to about $4,200. Last week "Ten Nights" and "Stepping Out", moderate at $3,800.

"City Streets" Going to Lead Baltimore Around $21,000—'Dude' $12,000

Baltimore, May 12.

(Drawing Population, 850,000)

Business has been generally good, unemployment boosting the b. o. trade rather than hindering it. Races at Pimlico were a daytime handicap last week, but with the exception of a mind-reading show at the Maryland, which proved a b. o. wow, there was—and won't be—any legit opposition.

"City Streets," at the Century, looks like the topper this week at a fair figure. The Stanley will run well, but not sensationally with "Secret Six." "Seed" is out for a class trade at the Auditorium.

Estimates for This Week

Century (Loew)—"City Streets" (Par) (3,000; 25-60). Cooper will draw all right for around $21,000. "Tarnished Lady" (Par) last week hardly up to expectations; about $20,500.

Stanley (Loew-Stanley-Crandall) —"Secret Six" (M-G) (3,600; 25-60). Mat intake hurting; about $18,000. "Front Page" (UA) last week, aided by extra newspaper publicity, got about $20,000, good.

Rivoli (Wilson Amus. Co.)—"Born to Love" (Pathe) (2,000; 25-60). Constance Bennett should do good $8,500. "Hell Bound" (Tiff) last week a surprise at $8,000.

Keith's (Schanbergers) — "Dude Ranch" (Par) (2,500; 25-50). Seems headed for solid $12,000. Last week "Bachelor Apartment" (Radio) over $9,000, fair.

Valencia (Loew-UA) — "Trader Horn" (M-G) (1,500; 25-35). Doing well at this elevatored house after showing at Stanley; say $3,500 or better. "Stepping Out" last week, all right on $3,000.

Parkway (Loew-UA) — "Trader Horn" (M-G) (1,000; 25-35). Looks like a good week, day and dating with Val; maybe $4,500. "Dishonored" (Par) last week pretty good on $4,000.

Auditorium (Schanbergers)—"Seed" (U) (1,500; 25-$1). In on a three show daily schedule and bidding for class trade; about $8,000, pretty good. Last week "Ranger" (Par). No stampede for fair $5,000.

Metropolitan (Warner-Equity)—"Millionaire" (WB) (1,500; 25-50). Moved uptown after three and a half weeks at Auditorium and should be good for about $5,[illegible]. "It Pays to Advertise" (Par) last week got fair $1,[illegible].

New (M[illegible]) [illegible] Sinners" (Fox) [illegible] Looks fair at [illegible] $7,000. [illegible] Dates) [illegible] week; [illegible] $3,5[illegible].

1ST AT ASTOR, N.Y LATE THIS MONTH

Wiring Hotels' Ballrooms—Using Commercial Features and Non-Commercial Shorts—No Restrictive Wiring for Hotels

200 BY 1932

Western Electric with a commercial outlet only figured, has wired over 50 hotels for sound and contemplates the additional wiring of 200 or more before the end of 1931. Although still in its infancy, the proposition is creating plenty of excitement in both the hotel end and also in the film trade.

The idea as now formulated by W. E. with possible changes before fall, is the installation in hotel ballrooms of complete sound equipment either on outright sale or rental proposition which enables the hotel people to go out after convention and banquet business in a big way. Hundreds of commercial concerns, according to J. R. O'Neill, special W. E. rep, have made talker exploitation films in the past six months with but limited outlets for the showing of them to their organizations. In most cases talker equipment has to be rented or theatres arranged for on a morning showing basis.

W. E. figures to place within reach of all such commercial people completely equipped sound outfits in the leading hotels of the country, promulgating new interests between the hotel owners and the commercial people on a different basis.

Booking Sub

W. E. has a subsidiary called Talking Picture Program, Inc. It

(Continued on page 73)

ARLISS $25,000, MINN.; 'BORN TO LOVE' $14,000

Minneapolis, May 12.

(Drawing Population, 500,000)

With three big loop houses dark and the weather unseasonably cool and conducive, profitable grosses seem in prospect. Strong screen attractions plus reduced prices at three of the theatres are trade stimulators.

That George Arliss rates high among male magnets is demonstrated by the Minnesota, where "The Millionaire" holds forth. It's the first Arliss picture to play this 4,200-seater, and will be around $25,000.

"Born to Love" and "Doctors' Wives" have Connie and Joan Bennett, and both draw here.

Estimates for This Week

Minnesota (Publix) (4,200; 75) "The Millionaire" (WB), Publix unit and radio orchestra. Arliss drawing and band also a magnet; may reach $25,000, okay. Last week "City Streets" (Par), $21,200, poor.

State (Pub) (2,200; 50), "Doctors' Wives" (Fox). Title and Joan Bennett helping; looks like $10,000, oke. Last week "Trader Horn" (M-G) around $11,000, good.

Orpheum (RKO) (2,890; 50). "Born to Love" (Pathe) and vaude. Picture a boxoffice ace. Constance Bennett never failing here; should hit about $14,000, good. Last week "Bad Sister" (U) and Olsen and Johnson in person, around $17,000, very big.

Lyric (Publix) ([illegible]; 35) [illegible] seems to have fair drawing power. About $2,500 indicated. Last week [illegible] (Fox) [illegible] $2,500.

Aster (Publix) (900; 25) "Misbehaving Ladies" (FN). Gets a moderate play, expect around $2,500, pretty good. Last week "Three Girls Lost" (Fox) about $2,600.

Grand (Publix) "Pardon Us" [illegible] and [illegible] (M-G) first half; "Fast [illegible]" (Fox) last half. Second loop runs. Ought to do $2,700. "Connecticut Yankee" (Fox) all last week, second loop run, close to $3,000, good.

"Hellbound," Amos-Andy Will Push Par Near $70,000—"Sinners" At the Roxy May Better $75,000

After an uncommonly bad week-end, Broadway houses began picking up. It refreshed the hopes of saddened managers. No explanation except that a hot Saturday-Sunday sent 'em out of the city and two Sabbath evening storms marooned them there.

The Paramount is the current outstander and heading for $70,000 with Amos 'n' Andy on a personal. House is spotted with its first indie film since erected in "Hell Bound," which got favorable press comment. Considering conditions, that figure looks above par. The blackface pair from radio are now infoed as getting $7,500 guarantee, and they start splitting with the house at $75,000. It's a question whether the pair will reach that percentage ground. They are expected to do better in Brooklyn than here, as Times Square doesn't go for radio names in a big way.

"Tarnished Lady" won't last long at the Rivoli and will be followed by "Seed" this Thursday (14). Other holdovers also look light, although profitable. Two make their exits currently. These being "Born to Love," winding up its third week a day early at the Mayfair, and the same night Arliss exits from the Winter Garden. "Secret Six" is diving on its holdover week and looks to be under $57,000.

The Roxy is about the only house to climb outside the Paramount. The Fox ace with "Young Sinners" will reach $75,000 or better, profitable now since the overhead has been curtailed. Chevalier in "Smiling Lieutenant" lights up the Criterion May 22.

Warners switches its name to the Vita, as its policy undergoes a change. House is slanted for foreign talkers. First opening Friday (15) is First National's "Beggar's Opera" in German.

Estimates for This Week

Astor (1,120; $1-$2), "Trader Horn" (M-G) (15th week). Shortage of product is now keeping this one running overtime.

Capitol (5,400; 25-85-$1.50); "Secret Six" (M-G) (2d week). Dipping plenty for $57,000 after strong opening stanza of $76,500.

Central (916; $1-$2), "Dirigible" (Col) (6th week). Hardly holding up, but waits for arrival of fleet that's already at anchor; now on week-to-week basis.

Globe (1,065; 35-50-75); "Virtuous Husband" (U). Nothing to explain as $11,000. Last week "Subway Express" (Col), $10,000.

Hollywood (1,800; 65-85), "Svengali" (WB) (2d week). Barrymore feature about $24,000 this week. First week was $30,000, all right. Supposed to stay four weeks.

Mayfair (2,200; 40-$1), "Born to Love" (3d week). Fains a day early when "Bachelor Apartment" (Radio) steps in Thursday (14). At $18,000 it will be $6,000 below its second stanza.

Paramount (3,661; 65-85-$1), "Hell Bound" (Tiff). First indie to play here and received good comment; aided by personal appearance of Amos 'n' Andy, radio pair; looks to hit $70,000, which on current conditions is strictly okay. Last week "Ladies' Man" (Par), $56,600 in eight days.

Rialto (2,000; 40-65-85-$1), "Indiscreet" (1st week). This Swanson feature isn't overly strong, but $30,000 on its first full week not bad; won't go more than three weeks and to be followed by "Mother's Millions" (U).

Rivoli (2,200; 40-65-85-$1), "Tarnished Lady" (Par) (2d week). Will exit Wednesday (13) to let "Seed" (U) open there Thursday; had poor two weeks which will only total $[illegible].

Roxy (6,200; 50-75-$1.50), "Young Sinners" (Fox). At over $75,000 won't be bad. Last week "Three Girls Lost" (Fox) [illegible] on $56,000.

Strand (2,900; 35-50-75), "Public Enemy" (WB) (3d week). Started originally for four weeks and will linger for third [illegible] at around $3[illegible],000. [illegible] $42,000.

Warners ([illegible]) [illegible] (WB) [illegible] house [illegible] at end of present [illegible] to foreign [illegible] (FN) in German [illegible].

Winter Garden ([illegible]-$1), "The Millionaire" (WB) ([illegible] week). [illegible] Thursday (14); last [illegible] bad.

"Kick In" Down, but Boston in Fair Shape; "Husbands" $20,000

Boston, May 12.

(Drawing Population, 850,000)

Cold and wet are driving Bostonians indoors, and it made this week look like a good one. Except in one instance. Smaller houses are flooded with gangster films.

Estimates for This Week

Met (4,380; 50-75) "Kick In" (Par). With Clara Bow may not reach $30,000, very bad. Last week $31,700, "Tarnished Lady" (Par), low for past month.

Loew's State (4,000; 30-40-50) "Trader Horn" (M-G). Should be around $24,000 mark again this week. Last week "Secret Six" (M-G) netted best-in-month $24,000.

Keith's (RKO) (4,000; 35-50-60) "Iron Man" (U). May bring $15,000 this week. "Born to Love" (Pathe) got a fair $12,700 last week.

Keith-Boston (RKO) (3,000; 50-60) "Virtuous Husband" (U). Going at $20,000 clip. Last week "Laugh and Get Rich" (Radio) did $19,400, okay.

Fenway (1,360; 30-50) "The Millionaire" (WB). Looks like a good $8,000 in second week. A fine $9,200 last week.

Uptown (1,700; 30-60) "Public Enemy" (FN). Won't go over $7,000 this week. "Hell Bound" (Tiff) netted $7,000 last week, good.

Scollay (2,562; 35-50-60) "Hell Bound" (Tiff). Moved here from Uptown and should do $12,000 with vaude. "City Streets" (Par) got a good $11,000 last week.

10,000 Baptists and Mostly Screens in Birmingham

Birmingham, May 12.

(Drawing Population, 325,000)

Some 10,000 Baptists in town for a convention and mostly clean shows, too. But the censors banned "Secret Six" for kids under 14. Nobody minded as front page yarns resulted.

Double bill at the Empire last week was just a fill-in. Management found itself with a film on hand and no opening and so it was shot in. House back to single features this week.

Estimates for This Week

Alabama (Publix) (2,800; 25-50), "Secret Six" (M-G) and "Stepping Out" (Par). Both films don't look better than $8,500. Last week "Reaching for Moon" (UA), well liked, but same can't be said for "City Streets" (Par); total, $9,000, normal.

Ritz (RKO) (1,600; 25-40), "Cracked Nuts" (Radio). Around $5,500. Last week "Born to Love" (Pathe), $5,000, nice.

Empire (Wilby) (1,100; 25-50), "Doctors' Wives" (Fox). First Fox in [illegible] to play house in many a day; $3,[illegible]; title helping for [illegible]. Last week [illegible] (Tiff) and "Royal Family" (Par), $2,000.

Strand (Publix) (800; 25-50), [illegible] (M-G). And by time over the bill $2,600, bad. Last week "The Millionaire" (WB) slipped up nothing, $2,000; house continues to fall off.

Galax (Publix) (500; 25), [illegible] (Par). [illegible] $2,000. Last week "It's a Wise Child" (M-G) moderate for $1,000.

Trianon (RKO) (600; 20-25), [illegible] $1,600. Last week "Behind Office Doors" (Radio), [illegible] $[illegible].

Chi Lukewarm Toward Native Sons on Screen in Hero Form, 'Page' $32,000, 'Finger' $28,000

Chicago, May 12.

Unless an unexpected mania for pictures suddenly shows itself this week grosses will be slightly off. Tough weather.

Nothing on the loop screens strong enough to bring 'em down but "Chicago Jubilee Week" with parades, free street shows, will bring mobs—and maybe biz.

Much is expected from "Front Page" at the United Artists. Several cuts ordered in the film, but not enough to harm it. Picture is doing all right and shows signs of improving.

At the two big deluxers things are not so hot. The Chicago has a picture originally slated for the Oriental, "Daybreak." At the Oriental, "Finger Points" is fair with the film story of the Jake Lingle, "Tribune" reporter, murder, so clipped by the censors that there's little left.

State-Lake is planning on only one week for "Bachelor Apartment." Original booking of "Seed" to follow has been switched, "Last Parade" coming in instead. Universal exchange burning because of the change figuring that "Seed" will meet hot weather if postponed. Has squawked here and in New York but the revised booking holds.

Orpheum completes its most successful five-week period in many years, finally letting go of "Little Caesar." Woods is making money this week with another all-German flicker, "Leibeslink." Evidently more German population here than show business figured upon.

Estimates for This Week

Apollo (1,200; 75-$1-$1.50)—"Dirigible" (Col). Proved once more than Chicago is not a road-show town; two weeks and closing to $7,000. State-Lake, RKO house, wants picture as quickly as possible for pop priced run, but Columbia exchange determined to hold up release until late July or August to escape heavy summer weather for neighborhood runs.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Daybreak" (M-G). Stage show. First Navarro picture here in long time, and in for poor week again on $38,000. "Tarnished Lady" (Par) last week off somewhat to $38,200.

Garrick (1,200; 50-75)—"Jungle Hazards" (Indie). Africa film and lecturer, Dr. Davenport; Davenport supposed to spiel for each showing, but his voice is getting rests, while a former stock and rep performer fills in a couple of times a day; doesn't indicate more than $4,000. Dr. Davenport had three good weeks some time ago at the arty Cinema.

McVicker's (Publix-B. & K.) (2,000; 50-75-85)—"Trader Horn" (M-G). Striding nicely in second week and looks cinch to clip nice $20,000, after opening week at $27,700; "Secret Six" (M-G) set to replace shortly.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Finger Points" (FN). Stage show. House just about holding its own, film having had bad session with the censors; $28,000. Last week Clara Bow's "Kick In" (Par) kept house's nose above water at $28,400.

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (WB). Five weeks of good trade, a miracle at this house; final week off, but everybody happy anyhow, at $2,800. Last week slid on normal dip to $3,300.

Palace (RKO) (2,300; 50-75-85)—"Lady Refuses" (Radio) and vaude. Peggy Hopkins Joyce headlining currently; very weak surrounding bill and "adults only" film; maybe $23,000. Last week satisfied at $24,300 with "Gun Smoke" (Par).

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Millionaire" (WB). Two good weeks that drew critical huzzahs and the first real carriage trade in weeks; after opening week of $20,400, coming through currently to nice $14,000. "Svengali" (WB) replaces tomorrow (13).

State-Lake (RKO) (2,700; 50-75-85)—"Bachelor Apartment" (Radio). One weeker and will get as much as expected at approximate $23,000. "Iron Man" (U) last week started nicely but dipped terrifically in midweek; finished at a wobbly $21,100.

United Artists (Publix-UA) (1,700; 50-75-85)—"Front Page" (UA). Chicago newspaper stories by the dozen have hit this town, not one clicking the way they have in some other towns, but "Page" looks all right at $32,000. Publix booking has "Finger Points," another Chi newspaper story, right across the street. Last week "Indiscreet" (UA) finished second week to $15,200, fair.

Woods (Jones) (1,200; 50-75-85)—"Liebeskind" (Ufa). German talker drew nice notices and doing like business; figures $9,000 for opener. "Lemon of Orange" (Fox) finished 14 days to $5,300 on final week.

PROV. BETTERS—'SEED' $7,500 AND BOW $8,500

Providence, May 12.

(Drawing Population, 315,000)

Looks like the majority of the picture houses are going to grab off some decent grosses this week. With one or two exceptions film fare seems pretty equally distributed and biz about the same.

Eetimates for this Week

Loew's State (3,500; 20-50-75) "Secret Six" (M-G). Strong supporting bill, but mixed opinions on feature; indications that it will garner $16,500; strength largely in Wallace Beery, a card here. "Shipmates" (M-G) last week, okay at same figure.

Paramount (2,200; 15-50) "Kick In" (Par). Getting fair break although town isn't what it used to be for Clara; seems headed for $8,500. "Tarnished Lady" (Par) last week, also opera star on stage, got class trade for $9,300.

Majestic (Fay) (2,200; 15-50) "Sit Tight" (WB) and "Woman Hungry" (WB). Plenty of names in twin-bills to assure house of at least $12,000. Spot has been cashing on double features; "Viennese Nights" (FN) last week; first single feature program in weeks, fair $8,500.

Victory (RKO) (1,600; 15-50) "Ten Nights in Barrooom." Moving slowly even though Clinton Smith, cast in feature, doing personal; lucky if reaching $7,000. "Lonely Wives" (Pathe) last week; poor on $3,700.

Albee (RKO) (2,500; 15-50) "Seed" (U). Rated fairly well and should reach $7,500. "Born to Love" (Pathe), last week, took house out of slump at close to $9,000.

Fay's (1,600; 15-50) "Hot Heiress" (FN) and vaude. Not likely to cause any disturbance; strength depending upon fine vaude; will hover close to $7,000. "Quick Millions" (Fox) last week, also depended on vaude for about $6,500.

ARLISS $14,000, MONT'L; "INDISCREET" MAY H. O.

Montreal, May 12.

(Drawing Population, 600,000)

Outlook of fine weather with a major legit attraction, baseball, summer parks and a general shortage of cash is bearing down on film grosses this week.

The Palace again has the edge with the much-liked George Arliss in "The Millionaire," while the Capitol has nothing much to offer in "Paid" and "Young Woodley," a British picture. Loew's average vaude and "Men Call It Love," with Menjou, may boost, and the Princess showing Gloria Swanson, always a favorite here, in "Indiscreet" rates around $11,000.

His Majesty's (legit) is relying upon Philip Merivale in "Death Takes a Holiday." Cinema de Paris is making its biggest play since opening with "Quatre de l'Infanterie" and should jump. The nabes cannot hope to stand up against summer weather.

Estimatss for This Week

His Majesty's (CT) (1,600; 75-$2.50)—"Death Takes a Holiday" (legit). Philip Merivale will bring them in for around $12,000. Last week Banky and LaRoque in "Cherries Are Ripe" (Legit) extremely light at $6,000.

Palace (FP) (2,700; 75)—"The Millionaire" (WB). Cannot miss with Arliss in this town; outlook is for a minimum $14,000. Last week "Strangers May Kiss" (M-G) at $16,000 very good.

Capitol (FP) (2,700; 60)—"Paid" (M-G) and "Young Woodley" (British). Not enough of a program to click; $10,000 at best. Last week "Man of the World" (Par) and "June Moon" (Par) disappointed badly at $9,500.

Loew's (FP) (3,200; 35-60)—"Men Call It Love" (M-G) and vaude. Probably $11,500. Last week "Mr. Lemon of Orange" (Fox) collected near $10,000.

Princess (CT) (1,600; 35-60)—"Indiscreet" (UA). Preparing to hold this one a second week; expects $11,000. Last week, "Lonely Wives" (Pathe), despite clever ballying, only about $8,000.

Imperial (FP) (1,900; 25-40)—"Too Young to Marry" (WB) and "The Spy" (WB). No rave, but fair enough and may get $4,000. Last week "Misbehaving Ladies" (FN) and "Conquering Horde" (Par) boosted near $5,000.

Cinema de Paris (Ind) (600; 25-50)—"Quatre de l'Infanterie" (French). Should get much above average at $3,500. Last week "Echec au Roi" about $1,800.

BUFFALO'S LONE TWINKLE

"Hell Bound" Has Chance for $15,000—Everything Else Quiet

Buffalo, May 12.

Grosses are showing sliding tendencies. "Hell Bound," the only one apparently getting anywhere this week.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Millionaire" (WB). Showing signs of slipping to about $19,000. Last week "Front Page" (UA) did only lightly at $21,800.

Hipp (Publix) (2,400; 25-35-50) "Dude Ranch" (Par). Moving along at under average pace for about $11,000. Last week "Prodigal" (M-G) slowed down to $9,300.

Century (Publix) (3,400; 25-35) "Kiki" (UA). Nothing doing for this; probably not over $6,000, very low. Last week "Ten Nights in Barroom," $7,500.

Great Lakes (Fox) (25-35-50) "Secret Six" (M-G). Mild on about $17,000. Last week "Shipmates" (M-G) not good at around $16,000.

Lafayette (Ind) (3,400; 25-35) "Hell Bound" (Tiff). Strong, and if pace holds should do nearly $15,000. Last week "Behind Office Doors" (Radio) showed snappily by bettering $14,000.

K. C. Full of Home Town Angles This Wk.; 'Page' Strong, $19,000

Kansas City, May 12.

Strong pictures on the street and all fighting for business, with extra publicity for native sons and daughters in the casts.

Midland heads the list with "Front Page," reviewers giving it everything. Mainstreet has "Iron Man," and as usual had 'em standing in line, while the Newman, after a week with Duke Ellington on the stage, is back to its regular policy with "Ladies' Man." As Bill Powell is Kansas City's own high school graduate, the local angle is heavy. "Mother's Cry" is at the Orpheum for three days with Evalyn Knapp, local girl, in cast, supplying another home town angle.

Estimates for This Week

Loew's Midland (4,000; 25-50), "Front Page" (UA). Picture given strong publicity and extra advertising; chances are for big $19,000. Last week "Easy Millions" established a new low at $7,800.

Mainstreet (3,200; 25-35-50-60), "Iron Man" (U) and vaude. Jean Harlow, Kansas City's own, the extra local angle here; will go around $18,000, okay. Last week "Born to Love" (Pathe), $19,500.

Newman (1,890; 25-35-50-60), "Ladies' Man" (Par). Bill Powell, home town boy, will get around $12,500, good enough. Last week "Body and Soul" (Fox) and Duke Ellington's band, $15,000.

Royal (840; 25-50), "Seas Beneath" (Fox). Papers gave underwater thriller strong notices, and business about normal; seems impossible for this house to build very much; some talk of "Public Enemy" going in here, but will probably light the Newman. This week $3,900, fair. Last week "Gun Smoke" (Par), $4,200.

Columbus Having Thin Wk. 'Shipmates'' $9,500 Pale

Columbus, May 12.

(Drawing Population, 475,000)

Business in general looks below normal this week. The races are still getting plenty of play but will fold Saturday.

The Ohio with "Secret Six" and Bert Frohman on stage, added feature, may do all right as there's little opposition. Town is flooded with bottles advertising "Ten Nights." Looks as though this one missed in being billed for only four days.

Estimates for This Week

Palace (RKO)—"Ladies' Man" (Par) (3,000; 25-50). Not better than $10,500. Last week "Born to Love" (Pathe) closed lightly at $10,200.

Ohio (Loew-UA)—"Secret Six" (M-G) (3,074; 25-50) and unit. Stage should help feature and get fair $17,000. Last week "It's a Wise Child" (M-G) fell to mere $15,100, poor.

Broad (Loew-UA)—"Shipmates" (M-G) (2,500; 25-50). Hardly a draw despite billing and build up, will have a job bettering $9,500, bad. Last week "Trader Horn" (M-G) drew well for $16,900.

Grand (Neth)—"Hot Heiress" (FN) (1,100; 25-50). Not well received by critics, about $4,000. Last week "The Millionaire" (WB) had fair session to $4,200.

Majestic (RKO)—"Ten Nights in a Barroom" and "The W Plan." Split week. Will get $4,300, with town talking about the first feature. Last week "Only Saps Work" (Par) and "The Sin Ship" (Radio) took $4,100.

Comparative Grosses for April

Table of grosses during April for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	April 4	April 11	April 18	April 25
CAPITOL High..$109,286 Low... 30,000	"Parlor, Bedroom and Bath" $54,100 Stage Show	"Strangers May Kiss" $94,500 (1st week)	"Strangers May Kiss" $69,800 (2d week)	"Tailor Made Man" $55,500
PARAMOUNT High..$95,000 Low... 49,100	"Skippy" $72,400 (1st week) Stage Show	"Skippy" $53,600 (2d week)	"City Streets" $64,800	"Dude Ranch" $35,500 (6 days)
ROXY High.$173,658 Low... 45,000	"Three Rogues" $96,000 Stage Show	"Connecticut Yankee" $103,000	"Quick Millions" $62,000	"Doctor's Wives" $81,600
STRAND High..$75,800 Low... 12,000	"Finger Points" $27,000 (2d week)	"Finger Points" $19,300 (3d week)	"God's Gift to Women" $12,000 (Low)	"Public Enemy" $58,400
MAYFAIR High..$42,800 Low... 11,700	"Cimarron" $39,000 (1st week)	"Cimarron" $24,600 (2d week)	"Cimarron" $19,500 (3d week)	"Born to Love" $40,000 (8 days)
GLOBE High.. Low...	"Cracked Nuts" $18,000 (1st week)	"Cracked Nuts" $8,500 (2d week)	"Iron Man" $25,000 (1st week)	"Iron Man" $10,000 (2d week)

CHICAGO

	April 4	April 11	April 18	April 25
CHICAGO High..$71,300 Low... 33,000	"Skippy" $42,000 Stage Show	"Doctor's Wives" $34,700	"City Streets" $37,100	"Shipmates" $44,700
McVICKER'S High..$53,000 Low... 13,000	"Connecticut Yankee" $24,600 (2d week)	"Connecticut Yankee" $14,200 (3d week)	"Strangera May Kiss" $38,200 (1st week)	"Strangers May Kiss" $29,900 (2d week)
ORIENTAL High..$52,500 Low... 20,000	"Tailor Made Man" $36,000 Stage Show	"Thrse Girls Lost" $24,000	"Skippy" $22,900	"Ladies Man" $30,700
ROOSEVELT High..$36,500 Low... 8,500	"Dishonored" $27,000 (1st week)	"Dishonored" $18,700 (2d week)	"Dishonored" $11,200 (3d week)	"Prodigal" $13,200
STATE-LAKE High..$45,300 Low... 14,300	"10c. a Dancs" $23,800	"Cracked Nuts" $22,600	"Born to Love" $30,000 (1st week)	"Born to Love" $16,400 (2d week)
UNITED ARTISTS High..$44,000 Low... 10,700	"City Lighta" $18,900 (4th week)	"City Lights" $12,900 (5th week)	"Kiki" $18,400	"Indiscreet" $23,800

LOS ANGELES

	April 4	April 11	April 18	April 25
LOEW'S STATE High..$48,000 Low... 15,600	"Prodigal" $24,000 Stage Show	"Doctor'a Wives" $24,700	"It'e a Wise Child" $21,000	"Gentlemen'a Fate" $21,000
EGYPTIAN High..$14,000 Low... 2,800	"Min and Bill" $4,000	"New Moon" $3,000	"Lightnin'" $3,200	"Man of the World" $3,000
PARAMOUNT High..$57,800 Low... 12,000	"Skippy" $25,000 (1st week) Stage Show	"Skippy" $16,000 (2d week)	"Gun Smoke" $16,000	"City Streets" $23,000
UNITED ARTISTS High..$38,700 Low... 3,000	"Kiki" $9,300 (1st week)	"Kiki" $4,000 (4 days)	"Front Page" $20,000 (1st week)	"Front Page" $17,000 (2d week)
WARNER'S DOWNTOWN High..$38,800 Low... 8,000	"My Past" $12,500	"50 Million Frenchmen" $12,000	"Finger Points" $11,000	"Misbehaving Ladies" $7,000
WARNER'S HOLLYWOOD High..$37,300 Low... 7,500	"My Past" $12,500	"50 Million Frenchmen" $12,000	"Finger Points" $12,000	"Gift to Women" $9,000

BROOKLYN

	April 4	April 11	April 18	April 25
PARAMOUNT	"Skippy" $53,800 (1st week) Stage Show	"Skippy" $40,000 (2d week)	"City Streeta" $46,900	"Dude Ranch" $48,000
FOX	"Lemon of Orange" $35,500	"Conquering Horde" $20,800	"Connecticut Ysnkee" $30,000	"Quick Millions" $25,300
STRAND	"Finger Points" $22,900 (1st week)	"Finger Points" $14,200 (2d week)	"50 Million Frenchmen" $12,000	"God's Gift to Women" $13,000
METROPOLITAN	"Hell's Angels" $27,100 Vaude	"Dance, Fools" $27,200	"Kiki" $14,800	"Parlor, Bedroom" $17,000
ALBEE	"Cracked Nuts" $28,900 Vaude	"Bad Sieter" $23,400	"Cimarron" $32,000 (1st week)	"Cimarron" $25,800 (2d week)

MINNEAPOLIS

	April 4	April 11	April 18	April 25
MINNESOTA High..$45,200 Low... 17,000	"Dishonored" $23,300 Stage Show	"Man of the World" $32,000	"Strangers Kiss" $31,700	"Skippy" $28,000
R-K-O ORPHEUM High..$25,000 Low... 5,000	"Laugh and Get Rich" $11,000 Vaude	"Subway Express" $12,000	"Cracked Nuts" $12,000	"Bachelor Apartment" $12,500
STATE High..$28,000 Low... 3,000	"Parlor, Bedroom" $7,500	"Body and Soul" $7,400	"50 Million Frenchmen" $8,000	"Lemon of Orange" $8,000

(Continued on page 57)

PUBLIX STAGE SHOW STAND

How Color in Talkers Stands Just Now with Technicolor and Studios

Not enough evidence as yet as to describe the action on the color picture situation within the picture business. Some companies are apparently uninterested while others are nibbling or have delinte plans.

At this time the following comprise the prospects regarding the use of natural hues in pictures:

Fox first intended "Connecticut Yankee" and "Man Who Came Back" in color, but released both in black and white. This company constructed its own color lab at Movietone City, on the coast, in assocation with Eastman, but it seems improbable that anything will be done with its as the report is that Fox is dropping the matter of Foxcolor. Rumors that Fox is about to sign with Technicolor for a certain number of pictures are unverified.

Paramount has scheduled "Rose of the Rancho" to be shot in color (Tech) with more to follow, but undesignated. One possibility is believed to be a sound remake of "The Vanishing American." Par has outstanding an old contract with Technicolor upon which adjustments are to be made following the color firm's recent cut in price.

Others

Universal is understood to be contemplating future color films, while Radio has already declared itself for two more following "Waiting at the Church." Latter is the first picture to be shot with Tech's three-color process. Radio's two for color are "Condoning Wives," due for production late this month, and "Bird of Paradise," slated for the cameras in July.

Metro has ordered 10 reprints of the old silent but colored film, "Ben Hur." This is for distribution in foreign countries.

Warners and First National have previous Tech contracts and some color films are anticipated from these two firms. As far as known, none has been so designated.

Old contracts between the studios and Technicolor carried a cancellation clause calling for the forfeit of $25,000 by the film companies for each cancelled color film. Meanwhile, Howard Hughes also has his Multicolor.

Yesterday's Prices

STOCK EXCHANGE

Sales.		High.	Low.	Last.	Net chg.
100	Amer. Seat	5	5	5	— ½
100	Cons. Film	6¾	6⅝	6⅝	— ⅛
200	pfd.	14⅞	11⅞	11⅞	+ ⅛
5,600	East. K.	157½	151½	155¾	+2⅝
23,000	Fox, Cl. A	16⅞	14⅞	15⅞	— ⅜
19,300	Gen. Elec.	47⅛	42⅝	43⅛	
4,200	Gen. T. Eq.	4⅛	3⅞	4	— ⅛
3,800	Loew	43⅝	42½	43½	+ ⅛
15,100	Par	30⅛	29¼	29⅝	+ ⅜
200	Pathe	1⅝	1½	1⅝	
67,200	Radio Corp	20⅝	19⅝	19⅝	—1⅛
3,500	RKO	17⅝	17½	17⅝	— ⅛
2,500	Warner	8	7⅞	8	+ ⅛
100	Zenith	3	3	3	
	CURB				
4,100	DeForest	4½	3⅝	4⅛	— ⅛
300	Fox Thea.	3⅛	3	3	
2,600	Gen. Th.	6⅛	5⅞	6	— ¼
	BONDS				
$18,000	Gen. Thrs.	36	35⅞	35⅞	— 3¼
10,000	Loew	96	95⅞	96	— ⅛
5,000	Pathe	81	81	81	— ½
4,000	Par-F-L	89	87¾	88	—2
6,000	Par-Pub	83	82¾	82¾	— ¼
2,000	Shubert	14	13⅝	13⅝	+ ½
25,000	War Bros.	43	41⅞	41⅞	— ⅞

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.

	Bid.	Asked.
Roxy, Class A (3.50)	10½	12½
Roxy, com.	⅞	1⅞

Fox Meeting Extension Until June 10 Expected

Report is that the Fox stockholders' meeting adjourned to Friday (15) may be postponed while the company awaits the complete audit of its books by certain accounting firms. From the present outlook it is reported the stockholders' meeting will not be held much before June 10. This will be the third adjournment.

From that angle the audit is expected to be completed around May 25, since it is required by the New York Stock Exchange that annual statements of earnings be submitted to the Exchange 15 days before the stockholders' meeting.

It also has been indicated that final selection of the new board of directors to be submitted for ratification by the stockholders has not been made as yet.

UNIONS MUST CUT OR COMPROMISE

Admitted Double Features Not Solution—But Can't Live with Live Talent at Present Backstage Costs —Otherwise Single Feature at Very Low Scale

TOLEDO AS EXAMPLE

Publix hopes to slide out of double features at the Paramount, Toledo, Friday (15), going back to stage shows Saturday (16) or a week later. Meanwhile, the circuit is in a huddle with the local unions for a reduction in scale to make living entertainment possible in Toledo, one of the worst show towns in America.

Publix is looking for a 25% reduction in wages and believes Toledo union men will see the advantage of agreeing. Similar reductions were engineered in the south, enabling Publix to operate stage show policies again.

The scare Publix threw into the industry by turning Toledo and a couple other deluxers over to double features now develops as Publix's only attempt to try to get along without the human element due to excessive overhead from unions. It wants to use stage shows in more spots than at present and is bending efforts in a chain-wide gesture of hope that the unions will try to help themselves with permanent jobs by trying to help Publix.

If unions will not meet Publix half way, double features is still not the solution, as Toledo, Atlanta and Birmingham are proving.

A fight for live talent failing through unwillingness of unions to yield, Publix's alternative is single features at greatly reduced admission.

Fox's Adjourned Annual Meeting Again and Paramount's Dividend Cut Talk of Show Stocks This Wk.

Fox's once again adjourned annual meeting, this time until in June, it is said, and Paramount's cut in dividend Monday (11) for the second quarter to 62½c. per share from its former quarterly payment of $1 were in the center of all amusement stocks talk at the beginning of the week.

Yesterday's figures stood at about the same as Monday's, Paramount closing at 29⅝, the only gain, Par getting up ⅜ over Monday's close.

Fox postponed meeting from April 15 to May 1 to May 15 and now reported may be extended into June is said to be caused through the Fox management being unable to agree with the Stock Exchange board on its yearly (1930) statement. Harley L. Clarke for Fox is said to have disagreed with the customary accountants of the former Fox regime on its accounting system, particularly in the amortization of pictures, and again with the handling of statements of Fox Films subsidiaries. With the amortization item the board is said to have qualifiedly agreed with Clarke, but disagreed on the subsidiaries. Until a mutually satisfactory Fox statement is submitted for the approval of the Exchange, Fox cannot hold its annual meeting, having no statement to present to it. The Fox adjournment will be announced Friday (15), it was said yesterday, with the new date set for June 10.

Paramount's cut dividend had been discounted to a considerable extent by prior speculation regarding it. The movement from accounts has a two-fold objective, in conservation and as a stoppage of a dent in Par's surplus through paying out of what otherwise would be a year's full dividends at the $4 rate, for the outstanding exchange stock Paramount has issued, guaranteeing at around $80 a share. The difference left with Par at $2.50 a share as against the $4 will nearly take up the excess payments Par will have to make on the 154,000 outstanding exchange stock due by March 1, next, if Paramount stock meantime does not rise nearer to the guaranteed figure.

Yesterday (12) Par opened at 30, a point up over Monday. With the bad news disclosed it was expected Par would slowly rise, perhaps to 40.

Banking Advice

The Paramount share is said to have been on banking [illegible]. Par's second quarter, starting with April, is said to have shown up quite brightly. Par, from report, equaled its April earnings of 1930, besides increasing its foreign gross by 25% over that month last year.

While the general market list took a slow upward turn for the week ending Monday (11) the amusement shares did not fare so well. They were about divided between ups and downs. Biggest gainer for the week was RCA with 4⅜ points up, closing at 20¾ Monday. Biggest loser was Fox Films with 2¾ marked against its closing price of 16¼ Monday. During the week ending Monday Fox had slipped back as far as 14⅞ during one day.

Of the general list, however, U. S. Steel also hit a new low against a long time back, going to 109⅜ in one of the sessions. Loew's lost a net of 2, with Par off 1½ for the week ending Monday when it closed at 29. RKO gained ¼ and the other gain was in Eastman Kodak, 3. Warner Brothers dropped ⅝ on the week, closing Monday at 7⅝, ⅜ above its lowest. RKO closed at 13 Monday and Loew's at 43¼. Gen. Theatre Equip. was at 4⅛ that day, a point above its low.

Columbia Down to 13

On the Curb the marked change was in Columbia Pictures at 13 Monday, a new low and loss of 2 on the week. But 200 shares of Columbia had changed hands last week. Its present quotations are not seriously accepted. Orders in for Columbia at a price can't be filled. Limited loose supply of the stock is outstanding. The company is doing good business at present and at its present rate should earn double, if not more than that, its regular dividend of $1.75. At the $13 price that is a return of over 13%.

Other Curb listed stocks like Technicolor, Trans-Lux and Fox Theatres stood about still. Fox Theatres closed at 3 Monday, a new low but naturally a very slight dip.

Similar slight changes in the show bond issues.

RKO's Break

Economy moves are continuously being reported from the film production centre, Hollywood, and in theatre operation, all tending to build up the net in the face of depressed grosses of houses or exhibition rentals.

With June 1, the rental charges for RKO theatres come off for a period of 12 weeks. This should enable RKO to make a showing for the summer months beyond that in comparison with the other theatre companies. RKO charges up the full year's rent during the 40 weeks of the regular theatrical season. It's an old custom in the stage end of the show business and was continued when RKO took over the Keith circuit. Other companies charge up their overhead every week every year.

Summary for week ending Monday, May 11:

STOCK EXCHANGE

1931 High	1931 Low	Sales	Issue and rate	High	Low	Last	Net chg. for wk.
9	3¾	100	American Seat	5½	5½	5½	— ½
15	5	1,100	Consol. Film	6½	6½	6½	
18½	9¾	4,000	Consol. Film pfd (2)	15½	11⅝	11⅝	— ⅞
185½	113⅜	19,500	Eastman Kodak (8)	[illegible]	152½	158	3
38⅜	14⅝	80,500	Fox, Class A (4)	20	14⅝	16⅝	— 2⅝
51½	40⅜	162,100	Gen. Elec.	46	42⅝	43⅝	[illegible]
[illegible]	[illegible]	56,000	Gen. The. Eq.	[illegible]	[illegible]	[illegible]	[illegible]
101½	91	200	Keith pref. (7)	[illegible]	91	[illegible]	[illegible]
63½	41½	16,600	Loew (3)	[illegible]	[illegible]	[illegible]	— 2
7½	[illegible]	450	Madison Sq. Garden	[illegible]	[illegible]	[illegible]	[illegible]
27	25	200	Met-G-M. pref. (1.89)	[illegible]	[illegible]	[illegible]	[illegible]
50⅜	26⅝	113,300	Paramount	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	1,800	Pathe Exchange	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	800	Pathe, Class A	[illegible]	[illegible]	[illegible]	[illegible]
27½	14	611,500	Radio Corp.	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	105,000	RKO	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	100	Shubert	[illegible]	[illegible]	[illegible]	[illegible]
42	21	110	Universal pref.	[illegible]	[illegible]	[illegible]	[illegible]
20⅜	7¼	47,800	Warner Bros.	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	Zenith	[illegible]	[illegible]	[illegible]	[illegible]

CURB

1931 High	1931 Low	Sales	Issue and rate	High	Low	Last	Net chg. for wk.
[illegible]	[illegible]	100	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	5,300	De Forest Radio	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	200	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	2,000	Technicolor	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	10,800	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

BONDS

1931 High	1931 Low	Sales	Issue and rate	High	Low	Last	Net chg. for wk.
[illegible]	[illegible]	$156,000	Gen. Th. Eq. '40	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	3,000	Keith 6's, '46	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	37,000	Loew 6's, '41	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	15,000	Pathe 7's, '37	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	33,000	Par-Fam-Lasky 6's, '47	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	11,000	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	9,000	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	117,000	Warner Bros. 6's, '39	[illegible]	[illegible]	[illegible]	[illegible]

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.
Boston

Incorporations

NEW YORK

Avon Productions, Manhattan, theatrical; $20,000; Irving Goldstein, Isidore Levine, Aileen Suddel.

Wassman and Wassman, theatrical, Manhattan; 200 shares no par; E. W. Wassman, Benjamin L. Salee, Isadore Fried.

Maverick Woodstock Players, New York; $10,000; Betty J. Gromun, Jack Cook, Benjamin Nyman.

Grecian Talking Pictures, Manhattan; 250 shares no par; Benjamin L. Salee, Bertrand A. Mayers.

UFA Theatres, New York; $20,000; R. C. Richter, Sydne Frank, G. H. Murphy.

Lydig Theatre Corp., Manhattan; $10,000; Benjamin Rich, Hattie Gold, Nathan Herbsman.

Lictor Theatre Corp., Manhattan; $10,000; Benjamin Rich, Hattie Gold, Nathan Herbsman.

Minjon, Inc., Manhattan; theatrical, pictures; 200 shares no par; Doris A. Campbell, Jean Talbot, Charles F. Detmar, Jr.

Booker T. Amusement Corp., Kings, theatrical; $20,000; Morris Black, Harry Kutinsky, Simon Barr.

Marlew Operating Corp., Manhattan, theatrical; 200 shares no par; Ruth Blundell, Catherine R. Murach, Rhoda C. Conroy.

Quality Film Corp., Manhattan; 100 shares no par; Jeanette Schiller, Ruth Barnick, Mortimer H. Tischler.

Worth Theatre Operating Corp., Buffalo; 100 shares no par; Charlotte S. Dautch, Louis Sternberg, Mary E. Stockers.

Leander Theatre Corp., Manhattan; $10,000; Benjamin Rich, Hattie Gold, Nathan Herbsman.

CALIFORNIA

Sacramento, May 12.

Electric Theatres, Ltd., Los Angeles; capital stock $10,000, $30 subscribed. Ruth S. Ewing, C. V. Ivey, George H. Blair.

Merger of Palace Operating Co. of Venice, Cal., with Palace Building Co. of Venice, to be known as Palace Co., Ltd.; permit to issue 20,011 shares of [illegible].

Metropolitan Theatres, Ltd., Los Angeles; capital $25,000, [illegible] Herman Lewis, [illegible] W. T. Hill.

Massachusetts

Lake Quinsigamond Amusement Co., Worcester; capital $25,000; [illegible] George A. Stevens, Rowland J. Herring, and Wesley E. McGrath, all of Worcester.

Judgments

Goodart Pictures and Henry Sonenshine; Madison Sq. Garden Corp.; $1,379.

Harry Brandt; Sterling National Bank & Trust Co. of N. Y.; $26,801.

Milton Shubert; G. T. Gall; $598.

Chas. E. Wilson; N. Y. American Corp.; costs $165.

Croker Evans and James F. Croker; Music Products Distributing Co., Inc.; $209.

George C. Tyler; Skelprint Co., Inc.; $568.

Photocolor Corp.; S. Levy et al.; $1,363.

Bayard Veiller; State Tax Commission; $12,492.

Norma Phillips; Briscoe & Goldsmith; $331.

Rose Hopner; Loew's, Inc.; costs $117.

Ned Wayburn Studios of Stage Dancing, Inc.; J. Sloan et al.; $2,379.

Satisfied Judgment

Irving Yates; I. Fishman; $6,934, Jan. 10, 1929.

Van Buren Amus. Corp.; Herman Lightstone, May Lightsone and Sadie Blau; W. H. Dashiell; $582.

Samuel R. Golding; Title Guarantee & Trust Co.; $87.

B. J. M. Amus. Corp.; Columbia Picts. Corp.; $62.

College Theatre, Inc.; Fox Film Corp.; $84.

Lilee Amus. Corp.; Tiffany Productions, Inc.; $212.

Lilee Amus. Corp.; Columbia Picts. Corp.; $34.

Miller & Sherry Ent.; Columbia Picts. Corp.; $111.

Harry Nugent; Pathe Exchange, Inc.; $94.

Robert L. O'Keefe; Big U Film Exchange, Inc.; $35.

Rost St. Theatres Corp.; Fox Film Corp.; $49.

Terrace Theatre Corp.; Fox Film Corp.; $79.

Terrace Theatre Corp.; RKO Distributing Corp.; $31.

Belmore Theatre Corp.; Burns Bros.; $216.

Boston Road Theatre Corp.; Burns Bros.; $117.

Verona Theatre Corp.; Burns Bros.; $153.

Mobs Still Happy

Hollywood, May 12.

A well-sustained week for mobs had from 700 to 750 extras at work daily, averaging only 60 less than the previous week. Total placements for the week of 4,518 through Central Casting Bureau were divided among 33 features.

Week's champ mob numbered 263 in an armistice crowd for "Alexander Hamilton" at Warner-FN Friday. Following day at the same lot William Beaudine used 112 kids in school stuff for "Penrod and Sam." Universal City saw 162 extras planted in a theatre for "Ex-Bad Boy" Wednesday.

Culver City had the outstanding mobs Monday and Tuesday, Pathe with a cafe crowd of 116 for "The Common Law," and Metro with 171 in a political meeting for "Politics."

Twenty-nine features continue this week, and 13 are scheduled to start.

Tobis' 8% Expected

Berlin, May 2.

After the first half year the Tobis showed satisfactory results, but at present the business is rather quiet.

It is assumed that as soon as the new half year begins activities will increase.

Although not possible to guess the dividend to be paid at the conclusion of the fiscal year June 30, it is predicted not less than last year's 8%.

Gallaher at Pathe

Hollywood, May 12.

Don Gallaher, legit director, who was on the Fox lot for two years, moves his megaphone to Pathe.

Will direct comedy shorts.

End of L. A. Downtown's De Luxers Seen in Neighborhooder's Draw

Los Angeles, May 12.

In spite of the present fall-off in the de luxe houses, with business being blamed on the depression, local operators feel that this is the end of downtown show business so far as the big houses are concerned.

Neighborhood houses, transportation, double billing, parking, prices, and what not are being blamed for the low grosses much more than the depression. Some of them are even going so far as to blame the pictures.

Every downtown de luxer has switched its policy at least two times this year. Stage shows have been in and out and in again. Presentations have given way to vaude and vaude to presentations. About the only thing left to do is cut prices. The Orpheum even did that when it dropped its admission price to 50 cents top, but it didn't help.

Condition that exists with the Broadway and Hill street house is duplicated in the Main street theatres. Latter with few exceptions get a two-bit top. They have always been money makers, but have suffered the same as their more exclusive brothers. Usually the last to be effected when money is tight, they are now singing the same blues.

In some spots the neighborhood houses are crying, but they are in the minority, most of them reporting good business.

Head of one of the larger chains goes so far as to state that within the next year, his circuit will move its first run houses to the neighborhoods and make both of its downtown houses second run with a 35-cent top.

He claims that the downtown section of the city is washed up as an amusement center. He is also making the same guess about San Francisco, Kansas City and Denver, towns which he has visited recently.

All local operators are waiting to see what the new Warner house at Wilshire and Western will do. Theatre is situated in the center of the west side of the city. There isn't a car line near it, but is in the most thickly populated section of the burg.

If the house goes over as a first run theatre, there will be a mad scramble for similar locations. Already one of the larger real estate companies which specializes in theatre properties has taken four options on cross town corners in the west end of the city. They are holding the property, watching the outcome of the new Warner house.

25% OF SEATS IN MINN. REDUCED

Minneapolis, May 12.

There can't be any complaint about overseating in the Minneapolis loop now. With the Century, Pantages and RKO Seventh Street theatres closed, the combined capacity is the smallest for any similar period in many years.

Closing of three aforementioned houses takes about 4,000 seats out of circulation. Total combined capacity of remaining five first-run theatres is about 12,000, with the Minnesota accounting for a third of this.

Cool weather has been helping the five the past two weeks.

Engagements

Lawrence Grant, Mitzi Green, Edna May Oliver, Louise Fazenda, Jackie Searl and Bruce Line for Paramount's "Let's Play King."

Robert Montgomery lead in "The Man in Possession," with Irene Purcell, Charlotte Granville, C. Aubrey Smith, Beryl Mercer, Reginald Owen and Alan Mowbray.

Roland Young opposite Evelyn Brent in "Pagan Lady" (RKO).

Florence Britton, Betty Grable, Shirley Gray, Florence Ames, Ina Slocum and Virginia Bruce recruited for Samuel Goldwyn. Miss Ames, alleged Boston society girl, and Miss Bruce is described as an English sportswoman.

Burt Kelly's Big Move Brought All Boys Out For One Long Evening

Buyers, bookers and sellers of film turned out en masse Friday night (8) to lay it on the line for Burt Kelly, who they call one of the toughest film buyers around, with the excuse his promotion as assistant to Earl W. Hammons, head of Educational. Kelly, giving up the Publix latchkey after buying pictures for that chain and previously for Famous, started his new duties Monday (11).

From the tears in Leon Netter's eyes down to film salesmen who didn't try to sell Kelly, the testimonial dinner and entertainment to the film buyer-booker was one of the few of its kind filmdom seldom tenders anybody. Especially for a film buyer, the fellows in the business not often heard about.

But the big shots came around to the 52d street hideaway, each for a five-spot. Distrib leaders, theatre men, booking heads, salesmen and a lone "Variety" mugg who dug up the five somehow (and on a Friday night) came and lingered.

On top of the flock of telegrams from Publix and other showmen all around the country, Bill Saal, a toastmaster agents are probably already after for m.c. purposes, called on Milt Feld, Eddie Grainger, Jack Barry, Harvey Day, Jack Meredith and others to talk about Burt Kelly. That tough boy behind those Publix books went home with the rising sun, both hands all in from handshaking.

Expert on Shorts

Lately Kelly has been in charge of buying and booking the middle west for Publix. Starting with Paramount nine years ago as supervisor of film accounts, he operated stock in Atlanta for a spell several years back, returning to Publix as a booker when sound first came in. Under Saal, Kelly became a specialist on shorts, later booking features as well.

Saal worked the better part of three days on arrangements for the Kelly dinefest, with Mary Newman and Warren Duff assisting him.

As late as 6 a. m., with the aged but unfaltering Harvey Day, Educat's short subject sales manager holding out steadily that long, and Eddie McEvoy, Pathe's eastern div chief, getting by with a long distance call to the wife around four bells, the boys were still of the opinion Saal, et. al. had engineered a perfect gettogether.

Kelly once saw some big distrib shot with one of those new-fangled watches that open with the press of a button. The boys gave him one.

Drop In Grosses

(Continued from page 5)

comparable since houses were not operated as such in 1930.

In the matter of individual key spot decline, L.A. stands first showing around 32% lower than April, 1930. Chicago is second with 11% and Broadway last with 7.9%.

Broadway shows $959,500 for four houses last month, as compared with $1,043,677 for April, 1930. These houses are the Roxy, Capitol, Paramount and Strand. Chicago had $615,900 against $692,900 for April, 1930; Los Angeles, 312,200 against $463,900 for April, 1930.

In the matter of individual theatre b.o. for the Broadway area the theatres seem to be improving with conditions as compared with March analysis. Strand is only 2% or so below the April, 1930, where for the March comparison the slump was 34%.

Roxy lowered from a 7% decline for March comparison to 5.6% for April. Paramount went from 13% for the similar period to 14.7% for April months; Capitol, from 19% to 4.9%. That's as from March to March and April to April.

Around 10 holdover films for April, 1930, to compare with an equal number for April, 1931.

No compilation for entire average of keys and sticks has been attempted. That might be somewhat above 14%.

U.A.'S 3-WAY PUB LINEUP IN NEW YORK

A three-way setup on advertising and publicity in United Artists, declared to have been insisted on by Samuel Goldwyn, will prevail, with Bruce Gallup in the U.A. seniority spot, Lynn Farnol as personal representative of Goldwyn for his activities, and Hal Horne in charge of field exploitation contact forces.

While it is not clear at this time whether Farnol and Horne will be directly under Gallup, all three are to be combined in a department on the 12th floor at 729 Seventh avenue. It is understood there is no resistence to that scheme.

Farnol is at present not only handling publicity matter on Goldwyn productions but for U.A. generally. This will in all probability be continued, with George Gerhard, successors to Warren Nolan, devoting his time mostly to Caddo activities, sales and theatres.

Joe Moskowitz takes over the quarters now occupied by Gallup, Gerhard, Horne and their staffs.

After 11 years with U.A., Fred Schaeffer, in charge of exploitation, leaves Saturday (16). He has other connections in mind.

Ed Finney stays.

WRITERS FAVOR CUT CREDITS

Hollywood, May 12.

Writers' committees working on issues to take before the producers for readjustment have adopted a demand for only one screen writer credit on a picture, to go on the main title.

Under this plan credits for dialog adaptation and similar contributions would be eliminated. If an original story, writers want the credit to read "Screen play by," or in the case of an adaptation from a novel or play: "Screen play by—adapted from a play by."

Teaming Up

If two or more persons work on an adaptation, it is intended to have only the name of the person who contributes most. In case of story by one and dialog by another, to read simply as "screen play by" the two, but no differentiating as to which contributed which.

If the system is accepted by the producers, every screen writer will be asked to sign a pledge to abide by such a decision. As yet it is not clear who will have the last word on credit decisions.

Agitation for a standard contract between writers and agents has been postponed for the time being. It will not receive the attention of the scribblers' committees until after the present issues have been ironed out with the producers.

STORIES PICKED BY PAR TO FIT PERSONALITIES

Paramount's new production plans call for specialized treatment of the player personality angle above every other production value. These plans only now formulated call for accentuating of the player type with stories especially selected to suit the personality. The old custom of picking a player for a story is out.

Par's aim in this respect is twofold. One principle hoped to be attained is the elimination of so-called total-loss pictures. The other is economy in production. Stories which Par will consider in the future will be viewed from a point of fitting a player regardless of the yarn's moment or popular appeal.

That way Par will not only cut down its story budget overhead, but in addition surround those stories which have been selected with a different business treatment calculated to save certain production costs.

On that angle certain lower salaried stars will be provided with the higher-priced directors while by stressing the personality angle the foreign possibilities of a picture are figured to rise more than perceptibly.

Paramount figures that much of the current excessive story overhead within the industry is caused by competitive conditions among the companies, who often buy merely to prevent another company from purchasing a story.

Sale of Indie Talkers in Blocks; No Singles, Not Even States Rights

Chicago, May 12.

Independent talker producers including state righters are reported demanding that their talker product be bought by circuits or indie exhibs in blocks. This is made possible by the demand for pictures, mostly through the double feature wave of late.

Heretofore the independent film producers sold as ordered. A single talker became a sale if none others on the independent's list were desired. With the demand evident the smaller picture makers reverted to the old time style of selling en bloc. He makes his terms so many or none.

Exhibitors with circuits included are said to be buying in that manner. They are not in a spot to ignore even the states rights seller of talkers nowadays.

Not reported if the price terms of the indie pictures have gone up, but the conditions of sales by the indie producers are up to 10 pictures in a block, if he has that many to deliver. Otherwise the sales are for two, three, four or more pictures, according to circumstances.

NO JUDGMENT FOR KID PROGRAM LAYOUTS

Syracuse, N. Y., May 12.

Films booked for kid patronage in some of the ward and subsequent run houses are coming in for squawks to the Department of Public Safety from parents.

"Lonely Wives" was one sophisticated talkie under fire last week, bringing the exhibitor showing it on the carpet. Feature had previously been seen at Keith's with no complaint.

Not all exhibitors here using their heads in arranging programs for kids. Swan, downtown repeater, for toy show Saturday offered "A Soldier's Plaything" and "A Lady Surrenders."

Strand, co-operating with Safety Division of the Chamber of Commerce, arranged a kid show for Saturday morning for juveniles who participated in Clean Up Week. Admission was six tin cans. Program was topped by house's current attraction, "Men Call It Love," sophisticated story, with a serial for good measure.

Inside Stuff—Pictures

While in New York Winnie Sheehan chose Thursday (7) to call upon Commissioner Mulrooney and Inspector O'Brien at police headquarters. Sheehan knew both back to the days when he was a reporter on the New York "World" and with the police department as secretary to the Commissioner (Waldo).

Thursday was the big Crowley hullabaloo. It started at around 5 that afternoon. Mulrooney and Sheehan were talking at headquarters when the report of the Crowley bunch being cornered flashed in. The Commissioner invited Sheehan to go along, which he did.

Sheehan describes Crowley as one of the street corner bravados who is doing and saying everything for the benefit of the old gang.

The Walsh girl, as Sheehan sees her, is just a 16-year-old punk. Sheehan listened in to the conversation between the Commissioner and the Crowleys. The Walsh girl said young Crowley had told her while the firing was going on and he was throwing out of the window the tear bombs thrown by the cops through the ceiling, that if the cops didn't shoot her he (Crowley) would before he would let the cops get her. The Walsh girl was never certain until under arrest just what might happen to her.

Talking to young Crowley, the Commissioner said:

"Nothing to worry over, Francis. We'll take good care of you. We are going to take you to the hospital in an ambulance with balloon tires on its wheels."

Between the shooting, conversations and observations, Winnie doesn't know just how much material he may have picked up for the next gang picture Fox may make.

Not heeding the Hays blue pencil marks through objectionable scenes and dialog is reported to have cost film producers over $1,000,000 last year. Hays office reads scripts of all pictures before shooting and, familiar with censor regulations, indicates what's what.

Losses lay in the cost of remaking censorable scenes after previews show them to be illegitimate film stuff; also by fixing up the cuts made by censors and lowered grosses at the box office due to pictures so hacked.

Producers last year either overlooked the code's regulations or were not "code conscious" to the extent of knowing when a scene was not in good censor taste. One major company recently offered an example when it was forced to remake 50% of a picture after a small town preview. Town's censors and morals' protectors hopped on the story, despite that it was a preview, and caused the studio trouble.

Coast players are 100% sold on the new high speed film. Decrease in amount of lighting necessary is said to mean 50% less heat on the set.

Requiring lesser players or crew members to stand in on the set for focusing was once confined to temperamental stars, but under the increasing intensity of set lighting the practice has become general for most everyone. If the new film comes into general use, the colder sets will enable the elimination of the stand-ins.

Cameramen say players will gain considerable benefit if they stand for focusing in person. Lighting can be adjusted to their individual facial requirements instead of being general illumination to fit any face.

Lawyers doubling as business managers for picture people, also some "investment" and "business management" outfits on the coast, have clients' funds tied up so it's a problem. One Los Angeles attorney-manager has two picture girls in financial straits through mismanagement.

Up-and-up business managements are of material aid to contract players in keeping purse strings untangled. Special accounts are set up for each client, and checks are good only by dual signature. The business advisor thus keeps apprised of disbursements.

Maryland censors figured prominently in the Baltimore press last week. They also figured in considerable journalistic footage relative to cuts in "Front Page" at the Stanley.

Cuts came in mid-week and Kirkley, critic on the "Sun," squawked. He blamed the board for tardy as well as unnecessary action. Board countered by declaring the cuts had been ordered in advance but were not complied with until mid-week.

The eliminations were local and papers' columnist suggested a missing word contest for pictures with patrons to guess films [illegible] prizes as reward.

No supervisor system on the U. A. lot, states Samuel Goldwyn. All his production is under joint direction of himself, Arthur Hornblow and Herman Shumlin, the scheme now being groomed in Hollywood studio ways.

Diversity of activities of the Academy of M P Arts and Sciences has

(Continued on page 80)

THE GIANT RUSH

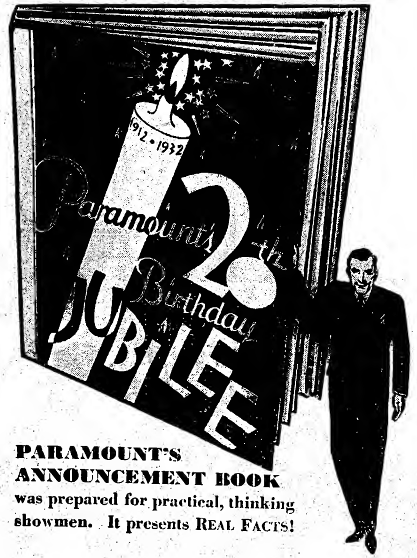
TO BUY PARAMOUNT'S 1931-2 PRODUCT IS ON!

EXHIBITORS are welcoming PARAMOUNT'S sales force with friendly open arms!

WIRES are sizzling with the news of hundreds of 1931-2 contracts signed!

BIG DEALS for PARAMOUNT Jubilee Product are closing with unusual speed!

EVERYWHERE PARAMOUNT IS THE BUY WORD OF THE HOUR!


1912 • 1932
Paramount's 20th Birthday
JUBILEE

PARAMOUNT'S ANNOUNCEMENT BOOK was prepared for practical, thinking showmen. It presents REAL FACTS!

REASONS FOR THIS MIGHTY DEMAND FOR PARAMOUNT ARE EASY TO STATE!

1. Exhibitors know it was never more vital than now to tie up with the industry's one and only real dependable leader.

2. PARAMOUNT presents a 20-year record of quality product, profitable to theatres, that can't be approached in this business.

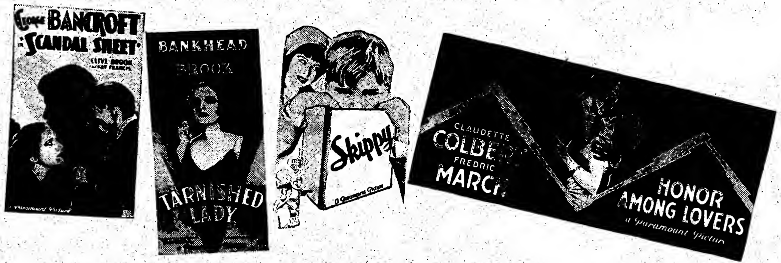
3. PARAMOUNT is topping this record in 1931-2 with the best box office program in show world history. (The facts speak for themselves.)

4. Today the most popular stars and the most promising future bets are with one company—PARAMOUNT. (*Check this on the pages that follow.*)

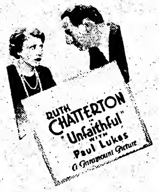
5. Great stories, great production minds, great directors—guarantees of great pictures. PARAMOUNT has the cream of them. (*Read names later.*)

●

ADOLPH ZUKOR. Leader of the motion picture industry. Whose mind and hand will guide Paramount to even greater glory in 1931-2.

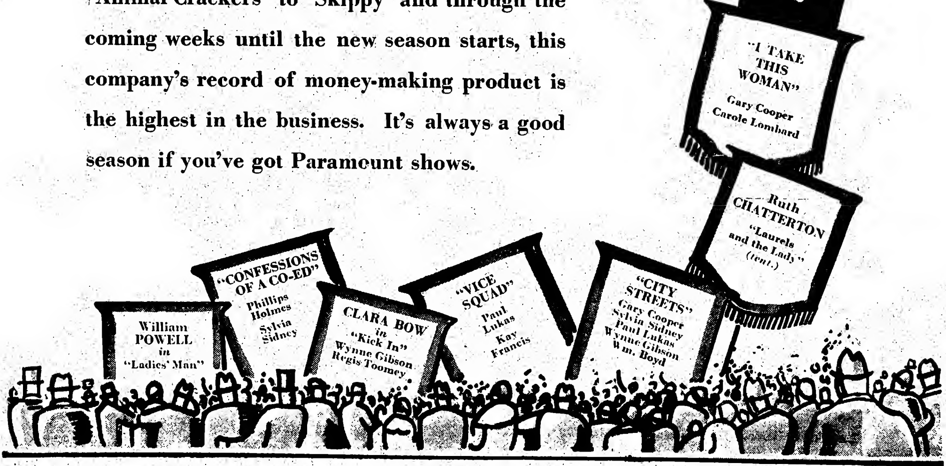

George BANCROFT
in "SCANDAL SHEET"
CLIVE BROOK
KAY FRANCIS
A Paramount Picture
BANKHEAD
BROOK
TARNISHED LADY
Skippy
A Paramount Picture
CLAUDETTE COLBERT
FREDRIC MARCH
HONOR AMONG LOVERS
a Paramount Picture

TODAY'S BIGGEST HITS!


RUTH CHATTERTON
"Unfaithful"
WITH
Paul Lukas
A Paramount Picture

DURING the current season, more than ever, the outstanding hits are Paramount. From "Animal Crackers" to "Skippy" and through the coming weeks until the new season starts, this company's record of money-making product is the highest in the business. It's always a good season if you've got Paramount shows.

MARLENE DIETRICH
in
"Dishonored"
with
Victor McLaglen
Von Sternberg Prod.

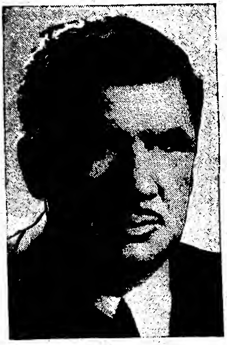

"I TAKE THIS WOMAN"
Gary Cooper
Carole Lombard
Ruth CHATTERTON
"Laurels and the Lady"
(tent.)
William POWELL
in
"Ladies' Man"
"CONFESSIONS OF A CO-ED"
Phillips Holmes
Sylvia Sidney
CLARA BOW
in
"Kick In"
Wynne Gibson
Regis Toomey
"VICE SQUAD"
Paul Lukas
Kay Francis
"CITY STREETS"
Gary Cooper
Sylvia Sidney
Paul Lukas
Wynne Gibson
Wm. Boyd

HERE ARE STARS!

HAROLD LLOYD

MARLENE DIETRICH

MAURICE CHEVALIER


GEORGE BANCROFT

FOUR MARX BROTHERS

RUTH CHATTERTON

GARY COOPER

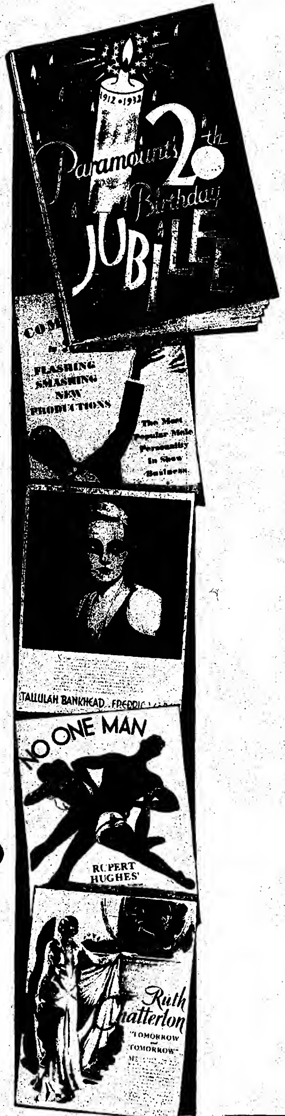
NANCY CARROLL

CLARA BOW

RICHARD ARLEN

TALLULAH BANKHEAD

CLIVE BROOK


1912 • 1932
Paramount's 20th Birthday JUBILEE
COM
FLASHING SMASHING NEW PRODUCTIONS
The Most Popular Male Personality in Show Business
TALLULAH BANKHEAD . FREDRIC
NO ONE MAN
RUPERT HUGHES'
Ruth Chatterton
"TOMORROW and TOMORROW"

HAROLD LLOYD

The star who always draws record grosses coming in the greatest comedy production of his career. Based on a well known book. Watch for the most sensational Lloyd announcement you ever read. Produced by the Harold Lloyd Corporation. Released by Paramount.

MARLENE DIETRICH

The most electrifying new female personality in pictures. To be seen in a series of new knockouts topping even "Morocco" and "Dishonored" The first is tentatively titled "INDISCRETION". Presenting Miss Dietrich as a modern woman of many loves. Directed by JOSEF VON STERNBERG.

MAURICE CHEVALIER
ERNST LUBITSCH production
"THE SMILING LIEUTENANT"

With CLAUDETTE COLBERT, Charlie Ruggles, Miriam Hopkins. The combination that made "The Love Parade" gives you an even mightier hit. With music by Oscar Straus. Opens $2 long run engagement at Criterion Theatre, New York, soon.

The FOUR MARX BROTHERS

In "MONKEY BUSINESS". This picture, practically completed, is positively the finest box office attraction these famous stars have yet delivered. Just what show business needs today! Story by S. J. Perelman and Will B. Johnstone. Directed by Norman McLeod.

"AN AMERICAN TRAGEDY"

With Phillips Holmes, Sylvia Sidney and Frances Dee. Directed by JOSEF VON STERNBERG. Based upon the novel, "An American Tragedy", by THEODORE DREISER. This smashing, world-celebrated story of intensely human loves and temptations is the most eagerly awaited picture of the season. Nearly finished and already the talk of a nation!

George Bancroft
in THE THREE GREATEST HITS OF HIS LIFE!
A FAREWELL TO ARMS
ERNEST HEMINGWAY
GARY COOPER
INDISCRETION
MARLENE DIETRICH
HAROLD LLOYD
THE GREATEST OF ALL HAROLD LLOYD PRODUCTIONS IN 1931-2

"A FAREWELL TO ARMS"

With GARY COOPER and specially selected cast. Based on Ernest Hemingway's book which the world acclaims "the greatest modern novel written by an American". Millions have read and await it. Mighty drama that is awesome, beautiful and stirring to the very roots.

"24 HOURS"

With Clive Brook, Kay Francis, Wynne Gibson and a big cast. Louis Bromfield's dynamic story serialized in Cosmopolitan Magazine and a best selling novel for over a year. A story that packs a lifetime of tense New York action and emotion into two turns of the clock! Directed by Marion Gering.

"NO ONE MAN"

With Phillips Holmes, Carole Lombard and others. Rupert Hughes' great Cosmopolitan serial and book. With the startling theme that it takes ten men to satisfy the emotional requirements of one beautiful, rich daughter of today.

GEORGE BANCROFT

The big he-man of the movies in THREE STRONG PRODUCTIONS. The first will be "RICH MAN'S FOLLY" With Kay Francis. Bancroft as a man who starts with nothing and fights upward to a seat at the top of the world. Directed by JOHN CROMWELL.

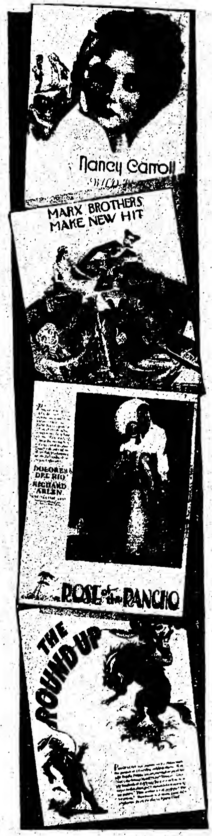
"DR. JEKYLL AND MR. HYDE"

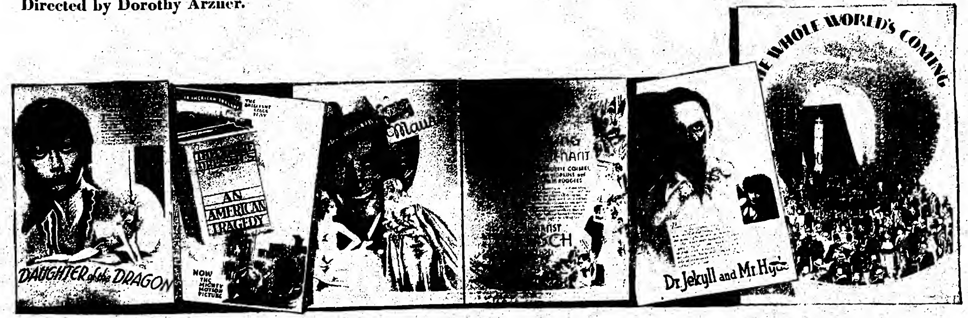
Robert Louis Stevenson's best of all the novels of the nerve-tingling type. The story of a great love and a great terror. The astounding drama of a dual personality that merged a handsome, high-spirited young man and an arch-fiend in one body. A big cast will be announced.

RUTH CHATTERTON

The First Lady of the Screen in "STEPDAUGHTERS OF WAR". With GARY COOPER, Frances Dee, Juliette Compton. From the Collier's Weekly serial and novel by Helen Z. Smith, and the play by Miss Smith and Kenyon Nicholson. Directed by Dorothy Arzner.

TRADE MARK Paramount Pictures


Nancy Carroll
MARX BROTHERS MAKE NEW HIT
DOLORES DEL RIO
RICHARD ARLEN
ROSE of the RANCHO
THE ROUND UP


THE WHOLE WORLD'S COMING
DAUGHTER of the DRAGON
AN AMERICAN TRAGEDY
NOW THE MIGHTY MOTION PICTURE
Dr. Jekyll and Mr. Hy

MONEY MAGNETS!

FREDRIC MARCH

CLAUDETTE COLBERT

PHILLIPS HOLMES

SYLVIA SIDNEY

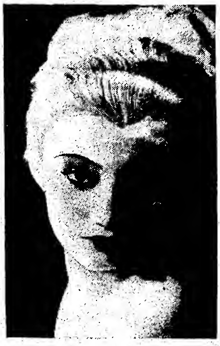
JACK OAKIE

CAROLE LOMBARD

PAUL LUKAS

MIRIAM HOPKINS

JACKIE COOGAN
ROBERT COOGAN



CARMAN BARNES

CHARLES ROGERS

CHARLIE RUGGLES

"HUCKLEBERRY FINN"

Successor to "Tom Sawyer". Continuing the tremendous success scored by Paramount pictures with both kid and adult appeal. With Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl and others. From Mark Twain's famous novel. Directed by Norman Taurog, who made "Skippy".

NANCY CARROLL

The popular dramatic star's first for the new season will be "PERSONAL MAID". From the novel by Grace Perkins. With Pat O'Brien, Raymond Guion and a big cast. A sensational glimpse of Park Avenue society life through a key-hole and the eyes of a smart red-headed Irish girl.

CLARA BOW

The "It" girl satisfies her millions of admirers with the best vehicle in her talking picture career — "MANHANDLED" From Arthur Stringer's famous Saturday Evening Post serial and novel. A role that fits Clara's tempestuous personality to the tips of her auburn hair.

TALLULAH BANKHEAD

The star who is the exciting symbol of all modern women follows her personal triumph in "Tarnished Lady" with a far greater story — "MY SIN" The romance of a notorious woman who captivates the lawyer sent to ferret out her alleged scandalous past. To be followed by other Bankhead pictures.

"SECRETS OF A SECRETARY"

With CLAUDETTE COLBERT, Georges Metaxa, Herbert Marshall, Mary Boland and others. Directed by George Abbott. Story by Charles Brackett. The romance of a beautiful girl injected into an amazing drama through her position as confidential secretary to a wealthy society family.

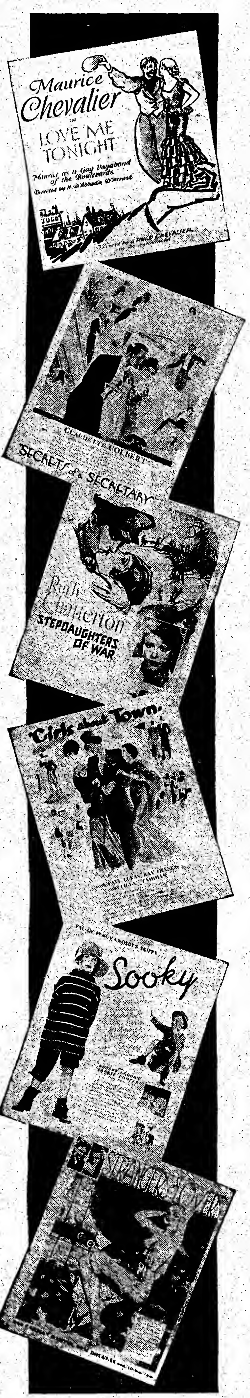
"THE ROAD TO RENO"

A timely, up-to-the-minute drama of love, marriage and un-marriage. Cashing in on the front page publicity that has directed the nation's attention to its theme. Directed by RICHARD WALLACE. Story by Ursula Parrott, author of "The Divorcee" and "Strangers May Kiss".

"SOOKY"

Sequel to Percy Crosby's "Skippy". With Robert Coogan, and Jackie Cooper again as "Skippy". A picture that will top even the high box office grosses rolled up by "Skippy". Made by the same director, Norman Taurog.

Cosmopolitan
24 HOURS
The Amazing Rise of Dietrich
HUCKLEBERRY FINN
THE MARX BROTHERS IN MONKEY BUSINESS



"ROSE OF THE RANCHO"

With DOLORES DEL RIO, RICHARD ARLEN and a big cast. From the famous and colorful drama by David Belasco and Richard Walton Tully. Belasco's mightiest hit produced on spectacular scale. Entirely in Technicolor.

"DAUGHTER OF THE DRAGON"

Best of the modern mystery stories so much in vogue at present. With exotic Anna May Wong, Warner Oland and others. Story by Sax Rohmer, author of the "Fu Manchu" series, ran in Collier's Weekly and is popular novel. Directed by Lloyd Corrigan.

"THE ROUND UP"

The greatest of all outdoor thrillers produced on big circus scale. With popular Eugene Pallette playing the best role of his career, that of the corpulent sheriff who first said, "Nobody loves a fat man" Better than "The Virginian". From the play by Edmund Day.

"EVENINGS FOR SALE"

With the big box office favorite, Paul Lukas, and a special cast. From I. A. R. Wylie's well known Delineator Magazine story and novel. The eye-opening private life of a gigolo.

"STRANGERS AND LOVERS"

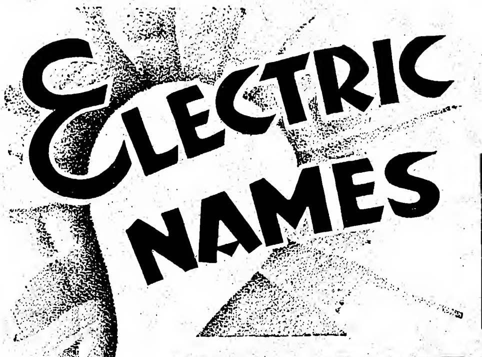
Debut of a new blonde beauty who will bowl screendom over—Carman Barnes. In a big cast with Charles Rogers, Lilyan Tashman and others of established drawing power. In a strong story of young love that will long be remembered.

"UNCERTAIN WOMEN"

Claudette Colbert, favorite in "Manslaughter", "Honor Among Lovers" and other hits, heads an exceptional cast in this thriller-drama of the clever ladies of mystery who have limousines—and detectives on their trail. From a story by the most famous of mystery writers, Edgar Wallace.

"BREAK UP"

With Phillips Holmes, Sylvia Sidney and others. Just published, this smashing novel by Hagar Wilde is selling heavy and is causing universal comment. The first story that ruthlessly takes modern marriage and divorce apart and shows how and why.



ELECTRIC LIGHT NAMES

Dolores Del Rio

William Boyd

Mary Brian

Eleanor Boardman

Juliette Compton

Frances Dee

Claire Dodd

Tom Douglas

Stuart Erwin

Norman Foster

Kay Francis

Skeets Gallagher

Wynne Gibson

Mitzi Green

Helen Johnson

George Metaxa

Peggy Shannon

Frank Morgan

Raymond Guion

Eugene Pallette

Jackie Cooper

Ginger Rogers

Jackie Searl

Charles Starrett

Lilyan Tashman

Regis Toomey

Fay Wray

Jean Arthur

Anna May Wong

MARQUEE PERSONALITIES THAT DRAW THE CROWDS!

More coming!

GRAFT
GARY COOPER
SHOP GIRL
CLIVE BROOK
THE STRANGE GUEST
PAUL LUKAS
UNCERTAIN WOMEN
CLAUDETTE COLBERT

"MURDER BY THE CLOCK"

With William Boyd, Lilyan Tashman, Regis Toomey and Wynne Gibson. From the exciting mystery novel by Rufus King. The story of a man who was murdered twice, by the jealous hand of a woman. A thriller plus! Directed by Ira Hards. Play by Charles Beahan.

"SILENCE"

With CLIVE BROOK and a cast of big names. Max Marcin's mighty melodrama, a thundering hit on the Broadway stage, ten times as thrilling now as a talking picture. Brook's greatest role, an outcast of society risking his life to save his own daughter from prison. Directed by Louis Gasnier and Max Marcin.

"THE MARINES HAVE LANDED"

With William Boyd, Charles Rogers, Richard Arlen, Eugene Pallette, Stuart Erwin and the girls. A rousing adventure story of the devil dogs with a fine star-studded cast. Directed by A. Edward Sutherland.

"GRAFT"

GARY COOPER as the daring hero of a strong story based on Dashiell Hammett's best selling novel, "The Glass Key". As a big city boss's right hand man, Gary plunges you into an exciting, dangerous world you never imagined. Solves a murder mystery and wins a girl. Directed by JOHN CROMWELL.

"SHOP GIRL"

With Clive Brook, Sylvia Sidney, Regis Toomey and others. A drama of the little big-city girls and the big big-city men. Girls with youth's eagerness for luxuries and excitement, and dependent upon their wits for them. From the play "Blind Mice", by Vera Caspary and Winifred Lenihan.

MAURICE CHEVALIER

His second 1931-2 production will be based upon Marcel Achard's play, "La Vie Est Belle". A great story in the very human mood of "Innocents of Paris". Directed by H. D'Abbadie D'Arrast. More to follow.

RUTH CHATTERTON

Following "Stepdaughters of War", Miss Chatterton will make other productions. Among them probably "TOMORROW AND TOMORROW", from Philip Barry's truly great play of modern married life. Now completing its first year at the Henry Miller Theatre, New York. More to follow.

JESSE L. LASKY. Whose keen showman brain and vast experience heads the greatest motion picture producing organization on earth.

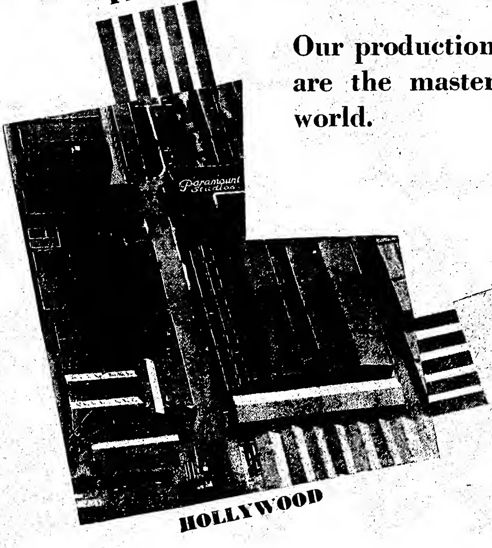
WORLD-WIDE PRODUCTION STAFF AND STUDIOS MAKING PARAMOUNT HITS!

PARIS

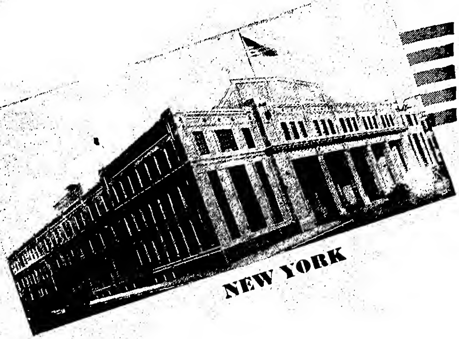
THE cream of the acting, directorial and technical talent is concentrated under PARAMOUNT'S banner. The best of the world output of stories and plays has been captured.

PARAMOUNT'S studios in Hollywood, New York and Paris are the largest and best equipped in the business.

Our production chiefs, headed by Jesse L. Lasky, are the master-showmen of the entertainment world.



HOLLYWOOD



NEW YORK

NANCY CARROLL

Miss Carroll's second appearance on Paramount's 1931-2 program will be as the storm-tossed heroine of Mateel Howe Farnham's strong novel, "WILD BEAUTY". A story that starts where most pictures end—the marriage of the poor girl to the millionaire's son. More to follow.

"TOM SAWYER, DETECTIVE"

Meeting the demand for pictures that satisfy both young and old and thereby double box office drawing power, we give you another fine Mark Twain story. With Jackie Coogan, Mitzi Green, Junior Durkin, Jackie Searl and others.

"GIRLS ABOUT TOWN"

With Paul Lukas, Kay Francis and Lilyan Tashman. A drama that searches deeply into the hearts of the dazzling unmarried but not unwooed big city girls who ride in limousines but don't pay the chauffeurs. Your box office wins!

"CAUGHT!"

Starring RICHARD ARLEN with Louise Dresser and Frances Dee. Satisfying the demand for fast, quivering action. Based upon the famous story of Calamity Jane. Directed by Edward Sloman. Story by Agnes Brand Leahy and Keene Thompson.

"THIS IS NEW YORK"

An all-star cast in Robert Emmett Sherwood's play of inside New York life. Packed with the type of excitement that splashes the newspapers with headlines.

"CHEATED"

With big William Boyd, of stage "What Price Glory" fame, and glamorous Kay Francis, envied for her beauty and her clothes by half the world's women. In the story of a strong-willed man's attempt to make a proud and high spirited woman his own.

"TABU"

F. W. Murnau's great drama of forbidden love in the South Seas. Now playing to crowded houses at advanced admissions in its third month at the Central Park Theatre, New York.

THE LIVES OF A BENGAL LANCER BY F. YEATS-BROWN
AN AMERICAN
TRAGEDY
THESE GREAT BOOKS WILL BE PARAMOUNT PICTURES
NANCY CARROLL
Personal Maid

ACE DIRECTORS !

The great showmen-directors of screendom are all working for Paramount and the Paramount exhibitor. The names on this page are guarantees of the real money ingredients that will go into our 20th Birthday Jubilee product. More fine directors are being added.

Ernst Lubitsch

Josef von Sternberg

John Cromwell

Rouben Mamoulian

Richard Wallace

Edmund Goulding

Frank Tuttle

Edw. Sutherland

H. D'A. D'Arrast

Dorothy Arzner

George Abbott

Norman Taurog

George Cukor

Lothar Mendes

Edw. Sloman

Stuart Walker

Victor Heerman

Louis Gasnier

Berthold Viertel

David Burton

Edw. Goodman

Marion Gering

Lloyd Corrigan

Monta Bell

Harry Cort

Norman McLeod

SPECIAL ANNOUNCEMENT

2 BIG ERNST LUBITSCH PRODUCTIONS will be announced and produced for Paramount's 1931-2 program. Stories are being prepared and full details will be given soon. A pair of great money-makers is assured.

"MISTER NOODLE"

With Stuart Erwin, Skeets Gallagher and others. J. P. McEvoy's (author of "Show Girl" and other successes) Saturday Evening Post serial and popular novel of the inside of the comic strip business.

"THE STRANGE GUEST"

With Paul Lukas and big cast. A strange and gripping love-melodrama based on the amazing New York stage success by Alberto Casella, adapted in English by Walter Ferris. Mixing love, mystery and horror.

●

Among the Best Selling Novels for Future Paramount Pictures:

"IMPERIAL PALACE"

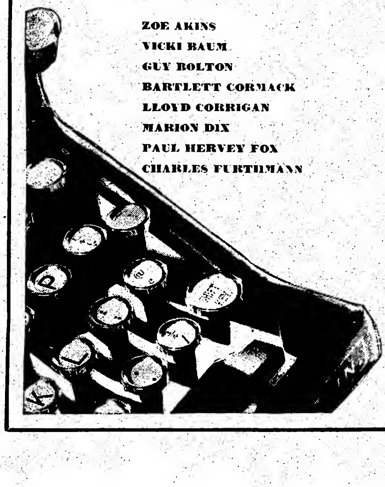
Arnold Bennett's last and greatest novel of life in a big city hotel.

"LIVES of a BENGAL LANCER"

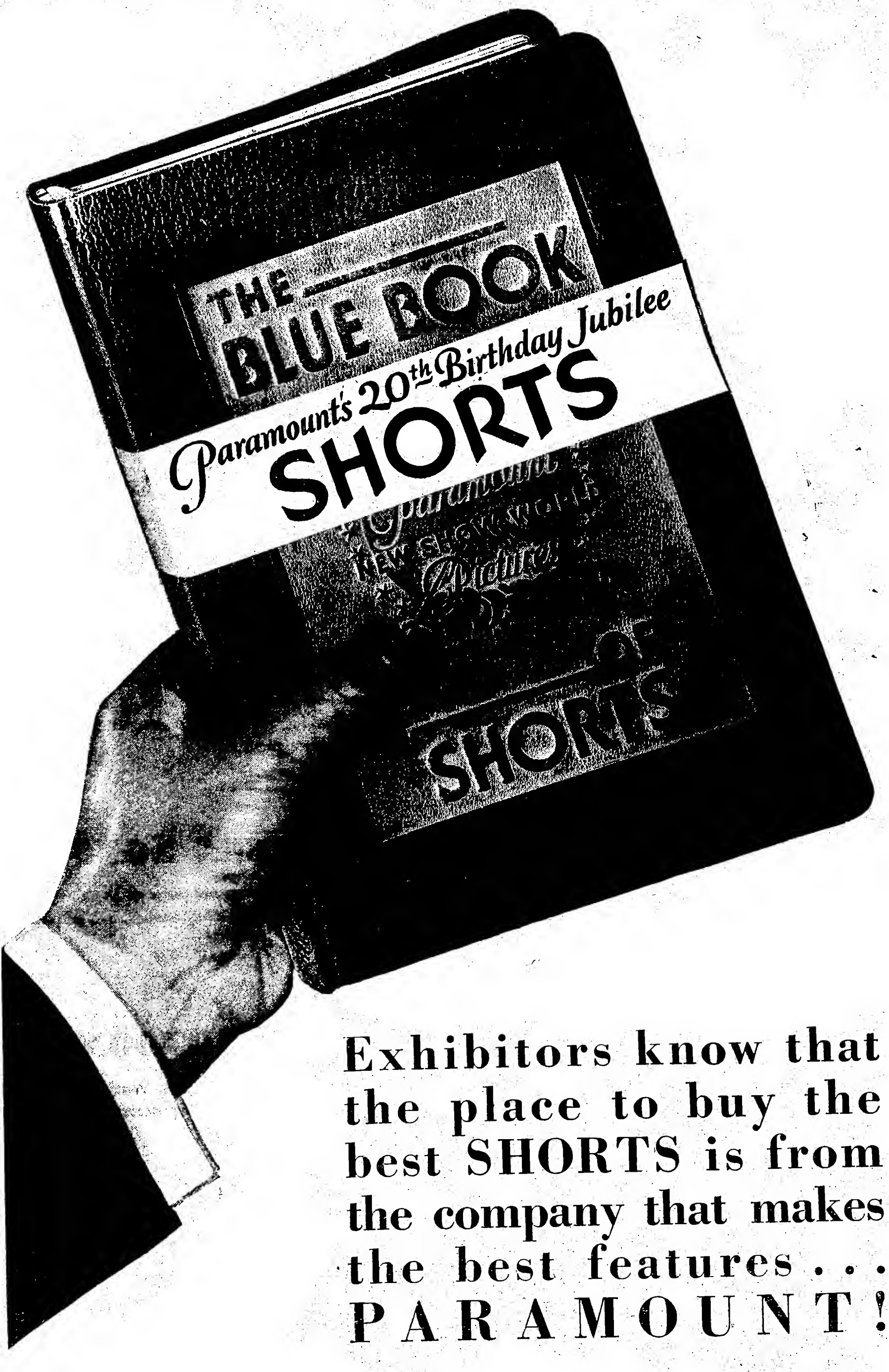
F. Yeats-Brown's world-famous book. Portraying astounding adventures among the people and wild beasts of the Indian jungle.

●

WRITERS



ZOE AKINS
VICKI BAUM
GUY BOLTON
BARTLETT CORMACK
LLOYD CORRIGAN
MARION DIX
PAUL HERVEY FOX
CHARLES FURTHMANN
O. H. P. GARRETT
PERCY HEATH
ARTHUR KOBER
BEN HECHT
SAM HOFFENSTEIN
WILL B. JOHNSTONE
GROVER JONES
VIRGINIA KELLOGG
JACK KIRKLAND
VINCENT LAWRENCE
AGNES BRAND LEAHY
ERNA MANKIEWICZ
HERMAN MANKIEWICZ
JOSEPH MANKIEWICZ
MAX MARCIN
GEORGE MARION, JR.
JACK McDERMOTT
JAMES K. McGUINNESS
WM. SLAVENS McNUTT
SAM MINTZ
HENRY MYERS
EDW. PARAMORE, JR.
URSULA PARROTT
S. J. PERELMAN
GERTRUDE PURCELL
SAMSON RAPHAELSON
VIOLA BROTHERS SHORE
BELLA SPEWACK
SAM SPEWACK
DONALD OGDEN STEWART
PRESTON STURGES
DWIGHT TAYLOR
ERNEST VAJDA
LOUIS WEITZENKORN
BETTY WHITE
LAJOS ZILAHY


THE BLUE BOOK
Paramount's 20th Birthday Jubilee
SHORTS
Paramount
NEW SHOW WORLD
Pictures
OF
SHORTS

Exhibitors know that the place to buy the best SHORTS is from the company that makes the best features . . . PARAMOUNT!

Paramount Sound News Hits Record Heights!
PARAMOUNT ACTS
52
PARAMOUNT COMEDIES
32
18
PARAMOUNT SCREEN SONGS
PARAMOUNT TALKARTOONS
18
PARAMOUNT PICTORIAL
12

PARAMOUNT SOUND NEWS

104 sparkling issues, twice weekly, of the powerful news reel leader of them all. Our far-flung news staff, under Emanuel Cohen, the industry's keenest news reel brain, has scored an unequaled record of scoops from the start. And every issue is great entertainment!

PARAMOUNT COMEDIES

32 quality two-reel comedies that for laughs and quality will set a new standard for the shorts field. Real stars:

4 CHARLIE RUGGLES
4 SMITH AND DALE
4 AL. ST. JOHN
4 LULU McCONNELL
4 DANE-ARTHUR
4 FORD STERLING
4 BILLY HOUSE
4 ANOTHER BIG NAME
(*Surprise announcement soon!*)

PARAMOUNT ACTS

52 single-reelers that will sell seats. Our New York studio, located a stone's throw from the rich gold mine of Broadway headline talent, captures the big smash stars and acts while they're hot. Burns and Allen, Tom Howard, Solly Ward, Lillian Roth, Ethel Merman, George Dewey Washington, Herb Williams, Mitchell and Durant and Borrah Minnevitch are a few already signed.

PARAMOUNT SCREEN SONGS

18 new hits. Smart showmen say our Screen Songs are the most popular short subjects with their audiences since talk was invented. They enrich and enliven every bill. Created by Max Fleischer.

PARAMOUNT TALKARTOONS

18 new ones in 1931-2. With the same flashing originality, roaring good humor and keen showmanship that have made this novelty a big success from the start. Produced by Max Fleischer.

PARAMOUNT PICTORIAL

12 issues, one a month. A new favorite with the fans. It captures the most colorful aspects of life everywhere and dresses them up with the magic touch of showmanship. Featuring such names as Rudy Vallee, Lowell Thomas, John Philip Sousa, Jesse Crawford and others.

A VAST ARMY OF EXHIBITORS ENDORSES WITH SIGNED CONTRACTS THESE STATEMENTS!

It is our belief that the program outlined in this announcement is, from the standpoints of quality and down-to-earth box office strength, the strongest line-up of pictures PARAMOUNT has ever offered.

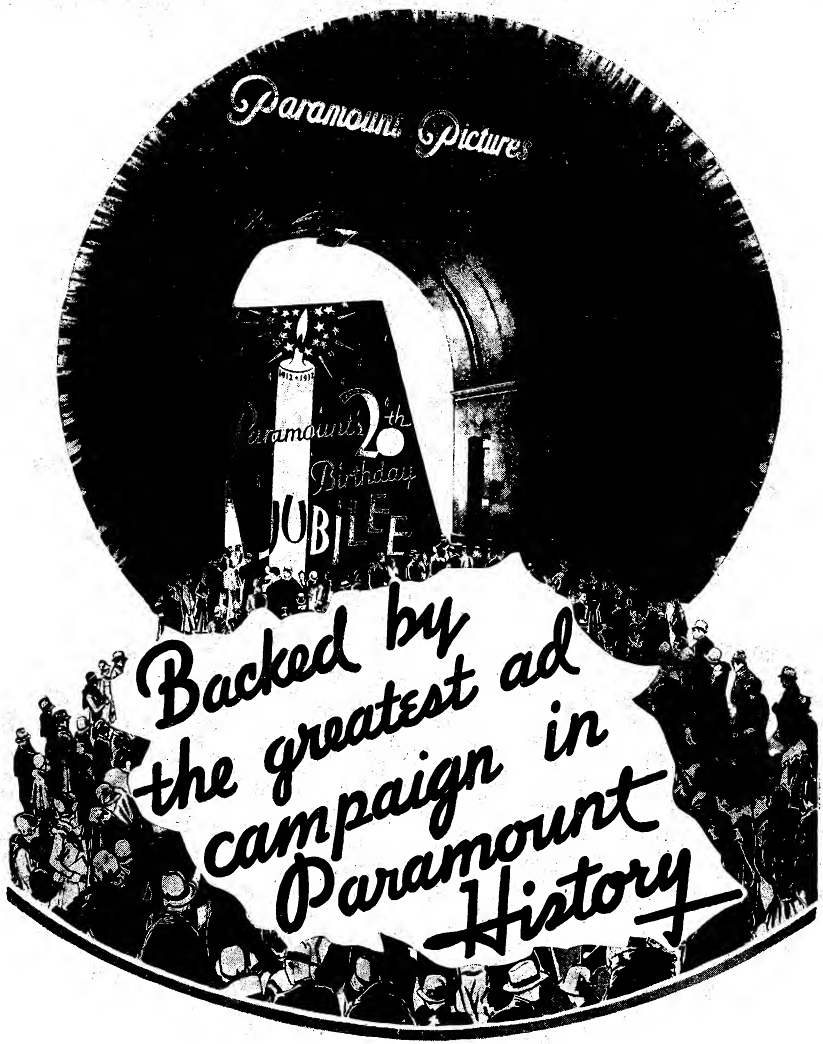
S.R. Kent

Having analyzed PARAMOUNT'S 20th BIRTHDAY PROGRAM carefully from the theatre angle, I can truthfully say that these productions, in my opinion, present the greatest opportunity for box office profits that I have seen.

Sam Katz

PARAMOUNT will release a full and complete supply of quality product in 1931-2. We give you here the feature productions, stars, players and short subjects set now. Additional pictures and performers will be named later. To attempt to hogtie production and confine it to an entire year's program today would be the worst possible service to theatres in a business that relies on timeliness. For that reason this announcement must not be held part of any written exhibition contract.

- You've read and studied PARAMOUNT'S 1931-2 product and stars. You know what the PARAMOUNT trade mark has meant for 20 years. Join the nation's lucky showmen by buying PARAMOUNT'S Great Jubilee Program NOW!


Paramount Pictures
1912 · 1931
Paramount's 20th Birthday Jubilee
Backed by the greatest ad campaign in Paramount History

PARAMOUNT 1931-2

20th BIRTHDAY JUBILEE PROGRAM

THE BEST BUY IN
SHOW BUSINESS!

EXPLOITATION

By Epes W. Sargent

Menace of Night Baseball

Last year it was miniature golf. This year it is most apt to be night baseball. The small town nines are making a stab at spotlighted diamonds, helped not a little by daylight saving, which curtails the light bill.

The illuminated ball yard is more of a menace than the tiny golf because it can take care of more people at one time, and where a course might be limited to 100 or so a night, the bleachers can seat anywhere from a few thousand up, according to the size of the town.

Possibly one way to beat the night baseball thing would be to give a midnight show following the game. In most spots that is probably a pretty limp reed on which to lean, as by the time the average man has watched a night game of ball he is about ready to go to bed.

However, where the ball magnate is willing to do a little co-operating, it might be possible to get into the park with advertising, working along the familiar lines of clowning the field before playing starts, getting the announcer to spiel for the matinee, or put up a six-sheet on the back fence with ticket prizes for the players slamming the pill. The boys don't have to take the girls home after the game, they can still go to a show and ought to be able to get home by midnite or 12:20 o'clock.

Where the park is located some distance from the center of the town, a little extra street car advertising would help, and a noisy float just outside the grounds will bring in some money if shown before and after the game, if the police do not object. It means fast work and not always very remunerative returns.

Entertaining the ball team on off nights helps some, but the stunt of asking the players to come to the midnight matinee following the game has not worked out so well. The team managers want the boys to go to bed early.

Where the games are held only Saturday nights, the case is not as trying, for Saturday business has been shot by the automobile. They will stay home for a ball game where they will not hang around for a double feature. If Saturday night games are the only worry, the manager can take comfort in the thought they would not come anyway. It is the towns where they play from three to seven nights a week that induces the worst headaches, and there does not seem to be any reliable cure, at least none has been reported to date.

Few women really care for baseball. They will go if they must to keep the b.f. in line, but if they feel solid enough they'll hold out for an eyeful of Joan Crawford instead of fouls and flies. So it might pay to make a special drive for the femme business.

Horning in on baseball publicity with some such time-tried scheme as the offer of a loving cup for the player judged the most valuable, etc., is also logical.

Anybody finding a way to beat night baseball can have these columns in which to expound his theories.

The Whole Idea

Gabe York, new editor of Fox West Coast's "Last Word," has written a concise text book on newspaper advertising. It could not well be shorter and it does not need to be longer.

Use big headlines. Keep them short. Make them startling in message.

Avoid superlatives. Except in very rare instances. The public knows every picture can't be the best.

Keep copy short. And type large. The world isn't waiting to read what you write. Make it easy for them.

Big picture title. And star name. They should jump out of the page. Is there anything more important?

No complicated illustrations. Tiny halftones clog and blot. Put over the big thought in a big way.

Aim for contrast. Use light faces as well as bold. And italic as well as roman. You can't emphasize everything.

Block signature cuts are best. They stand out. And are easily read.

Use white space intelligently. Give your type breathing space. The cleanest ads are read first.

Your small type should be in rectangular blocks. Experiments prove they are easiest to read.

Be careful of reverse cuts (white letters on black). Small letters fill with ink. And some papers can't print them.

Don't try to sell too many ideas in one ad. Most ads are read quickly. So get the main points over BIG.

Play Up the "Cool"

About now the big thing is to put the cooling plant over in a big way, and to combat the growing tradition that a cooled house is not healthful. Big circuits are preparing to spend important money in missionary work along these lines, for it has been found that in many cities there exists a sort of whispering campaign against the artificial temperature.

As a matter of fact in the early days of air conditioning there doubtlessly was a lot of cough medicine sold to those who had gone to the overcooled houses, for just as the first sound machines were worked to the limit, just because they had no power, the early cooling was sadly overdone.

Today the houses are held to normally comfortable temperatures, and none need suffer from chill. In some instances it is helped along by the practise of keeping the lobby too cold.

The circuits are preparing to campaign against the idea, and instead of advertising iced air they are stressing the reasonable temperature, even to the point of persuading local medicos to give out interviews on the proper temperatures.

One recent campaign opened with a trade hookup in which an electric refrigerator was pictured with "This is an ice box" streaming over to the other half of the space, which showed a cut of the theatre with "and this is not." Copy in the lower spaces teamed up to carry out the idea that the same machine which could freeze ice cream in the refrigerator did not have to freeze the patron in the theatre.

That seems to be the idea—to sell the reserve power angle, but to assure the timid that the manufactured weather will be like a June day rather than a late frost in May.

A great deal can be done to make or break in the first few days the equipment is in use, but it is not going to help to make any business if a patron believes that it will cost him $5 to cure a cold acquired at a 50-cent picture.

One of the most effective displays of last season was contributed by a manager who placed an old fur coat and a bunch of fans in a showcase labeled: "you won't need either in this theatre."

Exploitation All Out

Hartford, Conn.

Warner Brothers are using no exploitation at their Strand theatre, arguing that the show is strong enough to sell itself.

Newspaper lineage has been cut and passes reduced to the unescapable limit. Even the cops are no longer d. h.

Limits Classified

Dallas.

Condensing the free ads for classified ads, the RKO Majestic gives free ducats only with ads in the "For Exchange" classification in the Dallas "Dispatch."

Very few in this classification, which keeps the tickets down, and the two-column display ad used more than pays for these.

Newspaper Quit Dogs

Los Angeles.

George Brown sold the "News" the old idea of a dog contest tie-in to the RKO, where Al Gordon's dogs were playing. Kennel Rations was to donate prizes of collars, sweaters etc., to the cleverest funniest and handsomest dogs. Even had the president of the Kennel Club as judge.

Brown had the dogs taken to the newspaper office, but the stunt was called off when the place became overrun with pooches. No room for the regular callers.

Wanted "Prosperity"

Hartford, Conn.

Intrigued by the title of Fanchon & Marco's "Prosperity Ideas" at the Fox-Poli theatre, the Worth store broke its rule and let the Idea girls warning the gals that their conduct run riot during an Anniversary Sale must be "most upright." It packed the store and helped the theatre.

Egypt Caters to Yearn

Cairo.

Egypt is following American methods of exploitation. The latest is the tryout film promoted by the Rameses theatre, in which boys and girls will be given a chance to show what they can do in a play entitled "Justice" and headlined by Behidja Nafez, who appeared in the native production "Zeinab," and Yussef Bey Wahby.

The performance was a combination stage and screen presentation, film being used only at intervals.

Industrious Mice

At the FWC Coliseum, Seattle, the Mickey Mouse Club not only gets out a weekly paper, but the club kids go on the air after school each Tuesday afternoon for a full hour under the direction of Miss Raymond over KOMO.

When the F. & M. "Mickey Mouse Unit" played the Fox operated Paramount, the kids plugged that, too.

Plugs An Ad. Film

Seattle.

When the Fifth Avenue theatre took on a sponsored film; a scenic showing a cross continent trip on the Northern Pacific, the N. P. kicked in with special advertising in the shape of an imitation railroad ticket, which was mailed to a list of several thousand.

The theatre was given about half the space for its own plugs.

Sunshades For Cops

Pittsburgh.

Following an old Pittsburgh custom, H. M. Addison of the Penn theatre, gave 75 large sunshades to traffic cops on peg posts. The gaudy gamps are lettered: "Loew's Penn—Cool and Cozy—The House of Hits." Stunt provides an all-summer billboard in a busy intersection at a cost of only $1.50 per.

Used to provide 500 shades, but the traffic light system has cut down the peg spots.

Firemen's Day

Seattle.

A local fireman with a voice was hired on his day off to sing with Sweeten's band at the Fifth Ave. and it was proclaimed "Firemen's Day."

Widows and families of firemen who died in the course of duty were admitted free, while the uniformed force brought in to pay tribute to the boxoffice and their dead comrades.

Plugs For Goodwill

Portland, Ore.

Floyd Maxwell, manager of the FWC Paramount, to hookup with the F. & M. "Olympic Games" stage show, contacted the Multnomah Athletic Club to sponsor a card of Junior Olympic events in the city stadium with entries from all public schools. Free gate, and the money coming back from newsreel pictures taken at the games, and shown at the Paramount. It caught the schools and put it over with the newspapers.

He just concluded a "Learn-to-Swim" week with a local natatorium. A theatre ticket plus 10 cents to the natatorium with Duke Nelson, Canadian National swimming champion, as the instructor.

Uses Big Brothers

Dallas.

Faye Lemmon, p. a. for The Old Mill, formed a "Big Brother" club to exploit the serial "King of the Wild." The larger boys go on a hike every Saturday morning, starting at 8:30 and the talented ones tell of their trips over WRR. To give interest to the air stunt, George Perfect, house organist, opens up with a recital.

Prizes are offered for the most perfect attendance records on the chapters, and everyone given an even break with free admission to the first chapter.

Making Jones a Feature

Newark, N. J.

Over in New Jersey they are selling Bobby Jones' golf shorts as features. At the Mosque, Sears-Roebuck built a miniature course in the lobby and supplied a pro to instruct. Harry Kalmine gave a preview at the Branford to all pros on nearby courses while Carl Bruner, the house manager, lectured at the Crescent Golf Club on the film.

In Jersey City Charlie Carroll put in a minnie course at the Stanley and arranged with Davega to donate prizes for a tourney at the Teterboro Country Club. Davega and the Stanley are both using questionnaires on golf, with sets of clubs for the best answers.

Want Ads for "Skippy"

Atlanta.

Want ads formed the basis of a new contest for "Skippy" at the Georgia. Five pairs of Oakleys were awarded daily for the best want ads supposedly written by "Skippy" and sent to the "Georgian." Theme of the ad was changed each day, one advertising for money with which to get the dog out of the pound and another offering "Skippy's" services as a messenger.

It gave J. C. Smith a news story daily, a 2x6 box in the classified ads, a 2x2 and three 3x9's in the general display, and cost 60 tickets.

No Apples

Abilene, Texas.

W. E. Drumbar achieved his exploitation on "Mr. Lemon of Orange" very simply at the Paramount theatre, here. He sent a boy around town with an orange in one hand and a lemon in the other. If you wanted to know why, you read the sign on his back.

High school band was given free admission in return for a 15-minute concert inside the house and a street parade.

Line-Up of Undies

Havana.

Clothes lines in the lobby of the Campoamor theatre, strung with femme undergarments, was a real sensation in a town where senoritas still talk to the boy friends through a grille and old ladies are still easily shocked.

But it made a lot of noise for "Let Us Be Gay."

Lone Hand Drive

Milwaukee.

Working out a campaign for "Front Page" at the Garden, Herb Israel got enough out of it to serve as a model. But he got a natural break in the arrival of Pat O'Brien in the picture, who stopped over to visit his parents.

The "News" printed up a special edition scare-headed that a local boy had captured a notorious criminal, and 25,000 of these were distributed to homes and on the street. "News" carriers all wore signs urging the reader to "Read the Front Page of the 'News' and See 'The Front Page' at the Garden Theatre." On the society page additional advertising was run in the shape of a formal invitation to Milwaukee to see O'Brien in the picture. It was supposedly issued by his parents.

A display of photographs and exhibits in the theatre lobby gave an idea as to how a front page really was made up. The "News" supplied the material.

Theatre's Hostess

Omaha.

Bob Gary, of the Paramount, is using a hostess who solicits theatre parties of six or more, seats being reserved on the main floor.

She makes her own contacts with persons entertaining at bridge, etc., and sells them the idea of going on to the theatre.

Appeal is the reservation idea for ground floor only at 60 cents.

BEHIND THE KEYS

Minneapolis.

Richard B. Gilbert has succeeded J. C. Keefe as divisional director of advertising and publicity for RKO here. Keefe, who came to Minneapolis from the Fox theatres in Milwaukee, resigned.

Hale Cavanaugh of the Minnesota theatre (Publix) publicity staff, has resigned to accept the post of exploiteer with Metro. He will take the place of Morris Abrahams while the latter is recuperating from illness.

Columbia has leased the Century, recently closed by Publix for the summer, for a roadshowing of "Dirigible."

Omaha.

New theatre deals outstate include incorporation of Moon Theatre Co. at Wilber by Morton Troxel and William Vance of Omaha; taking over of Sun at Central City by Jack Riggs of Omaha; taking over of Rivoli, Electric and Sun at Falls City by O. J. Johnson of Atlantic, Ia., who has employed J. W. Harms of Omaha as manager; and sale of the York at York by a corporation of business men there to L. F. Martin of Nevada, Ia.

Bandits who stuck up Granada at Norfolk, Neb., and got $1,500 six weeks ago picked up and sentenced last week.

Ware, Mass.

Ralph Snider of Boston, who recently leased theatres in Palmer, has acquired a 20-year lease of the Casino, Ware, from Publix.

Bernard J. Satz continues as manager.

Dennis, Mass.

Cape Cinema will open its second season, June 22, under management of Raymond Moore, owner, who also operates the Cape Playhouse.

Season will extend through September and there will be two changes of bill weekly.

Dedham, Mass.

George Schauerte, projectionist at the Community theatre, stuck to his post when film caught fire and grabbed a fire extinguisher, using it until the flames were out. Hundreds in the audience were unaware of the blaze.

Pine Bluff, Ark.

B. A. Lightman and associates will take over the Saenger theatre here May 17. W. H. Hall present manager will report to New Orleans for re-assignment.

Pawling, N. Y.

Albert J. McKannan, operator of Dutcher theatre, is erecting another house in the business section. New house will seat 600.

Poughkeepsie, N. Y.

New State, formerly Strand, opened. Benjamin Knobel, New York City, mgr.

Toledo, Ia.

Weiting, Central Iowa Theatres Co. under Fred C. Cooke, manager, opened May 8. Sound; first talkers in this community.

Los Angeles.

H. E. Swan, new owner, Colonial, L. A.; Don Knapp took over the Rialto, San Bernardino; and Clarence Olsen, the Florencita, L. A. Dave Rector will open the closed Ebell, Long Beach.

Ideal, Spring St. grind, L. A., opened with Monarch sound-on-film by Claude Ledford.

Utica, N. Y.

Lawrence J. Cark[illegible] manager heretofore managing Wara[illegible] Strand, Elmira. Lee Chase succeeds him at local Olympic.

New Britain, Conn.

Strand theatre (Warner) goes straight pictures this week after playing vaudfilm.

Alliance, O.

Douglas F. George now Warner manager of the Strand here, and on publicity of two local Warner houses. R. S. Wallace remains as gen. mgr. of both houses, Strand and Morrison.

Akron, O.

Ernie Austgen, manager of Loew's here. Succeeds Bernard Thomas, who goes into the New York executive offices.

Athens, O.

Athens had its first Sunday shows. Two theatres played to capacity. Other picture house, Majestic, did not open.

East Liverpool, O.

Opposition developed here against Sunday shows, Ministerial Association taking stand. City council said to favor films on Sunday as soon as the new law becomes effective. Several houses plan to start Sunday shows Aug. 2.

WB Coast Moves

Los Angeles.

M. A. Silver, western division manager of Warners theatres, on his return from the WB convention promoted Marty Schwartz, manager of the WB Huntington Park, to northwestern district manager, headquartered at Salem, Ore., in charge of the two Salem houses and one in Aberdeen, Washington.

Edward Fitzgerald, former Aberdeen manager, will occupy a similar position at the Warner, San Francisco, moving George Reilly from that spot to the new Warner's, Beverly Hills, opening May 19.

Robert Henderson moves up from assistant to manager of the Huntington Park. Carl Walker remains head of the Huntington Park and San Pedro houses.

Moravia, N. Y.

Moravia Opera House building, formerly Peacock Opera house, has been destroyed by fire with a loss of $10,000. Played films.

Syracuse, N. Y.

Roar of motor exhausts is now heard in the new Lincoln garage. It's on the site of the old Wieting opera house.

Ottawa, Ill.

Gaiety, destroyed by fire last year, will be rebuilt for Valos and Gregory. Seat 1,200.

Albany, N. Y.

New neighborhood theatre, seating 900, opens next week. Owner, Harry Lazarus.

Albany, N. Y.

State theatre, Albany's latest addition, opened Monday night (11) with "Dirigible." House formerly the Empire (burlesque) and bought by Christopher Buckley, owner of the Leland and Hall.

Dallas.

In Oil Fields

East Texas Theatres, indie circuit, invading oil boom around [illegible], Tex., with three new houses. One each at Longview, Henderson and Kilgore. All three to open in May and June.

[illegible], neighboring burg, [illegible] and A. S. Moore [illegible] the Rita.

Hungary's Own Sound Studio Free To Makers of Approved Talkers

Budapest, May 1.

Hunnia Studios ready for sound recording, is the property of the Hungarian Film und. Equipment was paid for out of the license money and meter money with which every imported film is taxed. Hunnia does not produce films itself, its purpose being only to provide a studio for producers. Every Hungarian producer who is able to guarantee the necessary sum for producing a picture gets the use of the studio free. Foreign producers have the same advantage if they are producing a Hungarian version of the picture they make in Hunnia Studios.

Hunnia is managed by the government. John Bingert, commercial manager, was formerly head of the film department in the Ministry of Interior. Bingert is also president of a company which leases and directs three Budapest first run picture houses. Ernest Feher, technical manager, was formerly in the Ministry of Commerce and the literary executive, Zoltan Bencs, is still active as department chief in the Prime Ministry. He is one of the intimates of Prime Minister Bethlen.

Bencs' position at Hunnia Studios in a very important one as pictures that are to get the permit and the privileges Hunnia accords must first pass through his censoring, which is very strict from a moral and political point of view. Modern and daring scenario writers can foster no hopes of getting a chance at Hunnia Studios as long as Bencs is censor.

1st 100% Native

First 100% Hungarian, home-made talking is starting at Hunnia this week. Title is "The Blue Idol," with scenario by Adorjan Bonyi. In addition to a number of Hungarian stage stars, a Chinese amateur figures in the cast. Up to last month the Chinaman earned his livelihood by selling false pearls in Budapest night cafes.

Cash will be provided by Max Schiffer, Hungarian financier, who is taking his first shot at what it feels like to be an angel. Lajos Lazar, who directs in his spare hours is a lawyer, but he has already directed two fairly successful pictures.

S. A. Uninterested in UA Historical Abe Lincoln

Buenos Aires, May 12.

Two American film flops here this week, "Sunny" (FN) and "Abraham Lincoln" (UA).

"Lincoln" was found to have no appeal in Argentina, historical value being lost.

Germans Bar "Pullman"

Paris, May 12.

German censor has banned Ufa's latest production, "Pullman Thirteen Overdue."

Seems to indicate Ufa's waning political power.

TIGHT MONEY IN FRANCE FOR FILMS

Paris, May 12.

Raising money for pictures is getting to be increasingly difficult here. Bank of France is tightening down on bankers countenancing prevalent over-extension on unsecured picture credits. Charles Delac, president of the local producers organization, has asked the Bank of France to relieve the industry.

Recent refinancing plan of Gaumont-Franco Film-Aubert disclosing poor results has caused considerable allegation of wasteful management and will probably hamper the intended issuing of $5,000,000 in bonds. Plan was to partly refund the $8,000,000 loan from the Credit National by these means, thus eventually leaving the public holding the bag.

Meantime, attempts are being desperately made to reopen the Gaumont Palace in June before the shareholders' meeting. Remodelling of the theatre is uncompleted and it looks like plenty trouble and explaining ahead for the film firm in June.

PARIS' NEW NEWSREEL HOUSE LIKE TRANS-LUX

Paris, May 2.

New methods in operating picture theatres will be introduced in Paris when the first newsreel theatre opens in the latter part of May. It will be fashioned after the Trans-Lux in New York.

The theatre, 500-seater, will give 20 shows a day between 9 a. m. and 2 a. m. Only four employes in the theatre: doorman, cashier with automatic ticket machine, operator and man inside.

There will be no ushers, patrons being expected to find their places easily, due to the theatre being 30% lighted and all passages being one way, indicated by white arrows painted on the black rubber floor matting which replaces carpet.

MARKING CHAPLIN DOWN

Continental Exhibs Making Terms Harder

Paris, May 12.

Key centers on the continent in which Chaplin's "City Lights" has not yet been shown are daily minimizing their term offers.

So many losses reported on the picture around here those unsigned yet are thinking hard before taking chances.

$42,000 High Film Take So Far in Paris Houses

Paris, May 12.

French grossing possibilities on the boulevards decrease weekly after the first week in such fair sized houses as usually change their program weekly. This is demonstrated by the Paramount and Olympia grosses, both seating 1,900, and both playing weekly change talker with occasional holdovers.

Biggest gross in Paris in one week up to date is "Love Parade" at the Paramount, about $42,000 in the first week. Its 7th week was below $21,000, and a drop of $7,000 between the first and second week. "Big Pond" at the Paramount opened to slightly over $37,000, and quickly dropped to slightly over $20,000. "Paramount on Parade," after doing $37,000 for the first week, grossed slightly over $25,000 for the second, due to adverse word of mouth publicity.

At the Olympia, "Atlantis" (English) grossed over $29,000 the first week, with $26,000 the second week. Poirier's "Cain" opened to $29,000 and under $22,000 the second week.

PRIVATE VIEWS OF BAN-FILMS IN GERMANY

Berlin, May 2.

Existing film law in Germany has been revised, making it possible to show rejected films in closed meeting and before organizations. This makes possible showing of "All Quiet on the Western Front" before social, democratic, communistic or other organizations.

Universal's war film is banned for open showing in Germany.

Considerable danger affixes itself to the law in that it is only a provisory proposition, meaning that films may be shown but only on special permission from the Ministry of the Interior. Whether it will help out for showings of banned films is questionable.

American film circles regard the move of the Reichstag as an official move without precedent.

A barrier is circumvented which was never conceived possible in a foreign country. If the same loophole is effected in other countries and some hope is expressed the move will spread abroad, the revenue for Hollywood will be largely increased.

As matters stand now, Universal, the first of the film companies to avail itself of the opportunities offered by the closed theatre, is sending its general manager to Germany to handle personally showings along perscription lines of "All Quiet." No money is expected to be paid in at a box office.

Want Cheaper Stars

(Continued from page 1)

reach the salary heights of today and yesterday.

Gradual dropping off of names that have been creeping upward in salary at every option period, is underway. One studio within two weeks lopped off five who had reached dizzy salary altitudes. With but a few outstanding exceptions, the name players are not getting anywhere near the pay checks of the favored ones of two and three years back.

Every studio is plugging harder than ever its own crop of stars-in-the-making to eventually replace the present topliners. But the replacing will be in name only. The weekly checks will be much shorter.

Politics Rule German Censoring Of Talkers—More Severe Just Now

Berlin, May 1.

Of late more and more pictures are being suppressed by the censors. After the Alexis Granowski film "The Song of Life" was released, the Allianz picture "The Cousin from Warsaw" and the Ufa talker "Pullman Train 13 Overdue" were prohibited.

The Censor Department for Pictures, under the management of Oberregierungsrat Dr. Seeger and Regierungsrat Dillinger, is but a semi-official department of the Ministry of the Interior and governed by inner political plans of the Government.

As known, the political position in Germany is very critical. "All Quiet on the Western Front" proved that for unimportant reasons, political parties use a picture for propaganda purposes. The Reichsgovernment which at present is in the hands of the Reichs Chancellor Dr. Bruening through a so-called "Notverordnung" i. e., a dictatorial power to act, is aware of the propaganda possibilities of the film over the masses.

Only in this manner is it possible to explain the suppressions of the film censors, as the film censors Dr. Seeger and Dr. Dillinger are backed by the Reich Minister of the Interior Dr. Wirth, who belongs to the Clerical Centre Party. Bruening and Wirth belong to the Centre Party and for that reason are impartial to sexual and erotic pictures. That is the reason why "The Cousin from Warsaw" was prohibited. It was made after the stage play by Louis Verneuil, French author. This talker shows a married couple at all times ready to enter a liaison.

As to the suppression of "Pullman Train 13 Overdue," although the Ufa with its strong nationalistic tendencies, is on the best terms with the Ministries, the prohibition can be traced to the fact that in this picture an attempt to derail the train is made. It also shows the murder of a police official. The censors, i. e., the Ministry of the Interior, are of the opinion that this would tend to endanger public safety, as in these politically uncertain times somebody might try to imitate such acts of violence.

The public is embittered and raising protests against these censoral restrictions. Producers of the Allianz picture "The Cousin From Warsaw" will make it dependent upon the verdict of the Head Censor Department of Pictures whether it will continue to produce high-class or only bunk pictures. Most likely a compromise will be reached by allowing the picture after large cuts have been made, because the Government is not willing to bring the critical political conditions to a crisis through the screen.

American producers are advised that when producing in Germany it is safer to choose neutral subjects, avoiding political and sex manuscripts.

Germany Admits "Cousin"

Berlin, May 2.

The censor department has finally admitted the talker "The Cousin of Warsaw" after certain cuts.

These 50 yards of cutting deal mostly with scenes which during the first showing were not objected to.

IRELAND'S TAX INCREASE UP TO 6c FOOT

London, May 12.

Irish Parliament has increased import duty on sound films to 6c. per foot as against 2c. for silents.

Exaggerated excitement in London over the effect of this tax on American renters, although it's estimated to cost distributors about $450 per feature more than in the past. Increase, however, will not be general and applies only where the Irish marker works on three prints or more.

Distributors' Society met Friday (8) to decide whether distributors should stay out of the Irish market, but as Paramount and British International own theatres there, possibility of a boycott is remote. General decision at the meeting, however, was not to deliver any more prints to that territory.

Another meeting is scheduled for today (12) to confirm the decision.

Meanwhile representations are being made to the Irish Parliament to the effect that withdrawal of films would not be serious to distributors but would hurt Ireland terrifically through unemployment and a lesser income from entertainment tax losses.

Kid Problem

Sydney, April 15.

Local exhibitors plenty worried over the kid problem. Before the talkers hit Australia matinees grossed pretty high with kiddie patronage. Nowadays the kids refuse to attend theatres screening sex and musical leg show talkers.

In Melbourne, unless a picture is advertised "for general exhibition," kids are refused admission. Many managements run special programs matinee days, but the cost of booking in special pictures cuts down the matinee gross considerably.

Indie Prod of Foreign Versions Solution for Multi-Linguals Here

Hollywood, May 12.

Indie production of foreign versions is believed here will be the outcome to Hollywood's on-the-fence attitude toward multi-linguals, because of the low costs on which indies can operate.

Hollywood has never been seriously against making direct shot versions here. Language and cast difficulties could have been overcome, providing the cost charged to each version were cut down. Failure in the latter caused Metro, Universal and Paramount to call off local shooting of foreigns.

Despite this, these three studios are reported about to start direct shot versions again.

While the three were stopping foreigns, Fox took it up, the studio figuring it could cut down costs to where production paid. Fox is now turning them out at $65,000 to $80,000 per picture.

Universal spent $120,000 on the Spanish "Resurrection;" $100,000 on "East is West," and $75,000 on "The Cat Creeps." Paramount figures were in the same class.

The big figures running almost as high as a domestic, were, according to friends of local foreign production, due to the studios' system of charging studio overhead, idle time of players and what-not against production. With indies these figures would not be so high, although the actual production cost, minus the "overhead," might amount to the same.

Several indies here have been making Spanish direct shot pictures for $50,000. They have names and the production value of versions made at the big studios.

Hollywood has always liked to have its picture production under its nose, where it can see what is going on. Paramount has John Auer making several Spanish musicals with Jose Mojica for Par release. Jose Bohr is another Spanish indie producer.

Possibility is that the larger studios may let the indies take care of their foreigns, and, instead of establishing foreign studios, having the multi-lingual talkers made in Hollywood and with Hollywood supervision.

Am. Made Frames for Par's Theatre Chairs Abroad; Are Finished There

Complete standardization of its theatre interiors wherever built throughout the world is assured Paramount through recent negotiations which call for manufacture of its American made seat in replica by W. Lusty & Sons, British firm, in London. The deal was completed by J. George Feinberg, Par rep with the Heywood-Wakefield Company.

Under that plan steel frames for the chairs to be utilized will be shipped from the U. S. to the London firm, who will then upholster and fit the seat to conform with Par's designs. The London firm will care for fully 75% of the chairs which Par is planning to utilize for its expansion plan in Europe.

Main object for Par to have its own design chair is that such was unavailable from present European manufacture. It was found after survey that European theatre chairs are not as keen nor as comfortable as the American made product. Besides which the foreign chairs cost higher although not comparable in quality to what Par desired or uses in the U. S.

With Par planning an extensive theatre expansion abroad and having several theatres now under construction in various parts of Europe, Feinberg was sent over to see what could be done. Difficulty mostly abroad came from national pride which objected to foreign chair importations.

Built Abroad

This is now overcome by the present deal, since the chairs to be made for Par will practically be entirely built in England except for the steel frames.

Theatres now under construction for Par are at Newcastle, Leeds and Liverpool, in England, Bordeux, Copenhagen and around five others in various parts of Europe. The London affiliation is to be used as a shipping centre from which Par will get its chair supplies for all its new spots abroad.

Feinberg only recently returned from making his survey. It is said he will leave again for a 9-week stay in August, to get the first crop of chair output under way.

Tough for Coast's Latin Players As Foreign Prod. at Standstill

Hollywood, May 12.

With the production of Spanish pictures dead for the past three months, Latin players are having a tough time getting their feet under the table three times daily. Latin consuls and Latin-American organizations are being called on daily by players who came here to cash in on the Spanish productions and who have been out of work since around Christmas.

In most cases, while the players received high money in comparison to what they had been earning in their own countries, it was short money for Hollywood. By the time they furnished their wardrobe to fit the American pictures they were near strapped. The sudden shut-down of production finished them.

One male star who is being 24-sheeted throughout South America just now had to apply to a charity organization. Actor explained tha he had been out of work for four months.

Another player applied to a Latin-American club for financial aid while he was being starred a Spanish picture at a local theatre. It took a lot of explaining to make the club understand that he had been out of the money for weeks.

With no Spanish production in sight, chances are that most of the Latin players now here will have to return to their home countries. Immigration officers have been checking up on them for the past month, investigating the possibilities of the majority of them becoming public charges.

Foreign Films Spreading

Paris, May 12.

Considerable increase in the number of theatres showing foreign language talkers in Paris. Elysees-Gaumont and Ermitage, both in the swanky Champs-Elysees section, are now playing American dialog films. Edouard VII, currently playing legit, is going over to foreign pictures soon.

Also there are several smaller foreign film houses on the Left Bank.

Analyzing German-French Scheme

Analysis of the Delac-Plugge co-producing scheme looks like France is on the spot in the film world that now is suffering from an extraordinary maze of difficulties of which the German kontingent and quota rules are only part. While the agreement distinctly favors German production as 2 to 1 over the French, it is construed on this side besides as being a definite although indirect invitation for American interests to shift their foreign film production to Berlin.

If and when that can be done it looks like France is bound to be the loser.

Under the ratio agreement, as understood in New York, Germany is permitted to distribute 50 French German-made talkers in France as against 25 German French-made talkers which the French may distribute in Germany, if and when the French can produce that many. That's the rub in that France with or without the aid of present American native production in Paris cannot fill their end of the agreement to fullest advantage. Germany, on the other hand, is described as fully able to cope with 50 French talkers.

That American production in France was excluded under the agreement is relatively minor alongside the smart maneuvering of the Germans who have made certain kontingents for foreign countries and then turn around and make separate agreements with other countries.

While it is at all unlikely American production may be removed from Paris on that account, it hardly looks logical to American experts that the French Government will ratify the Delac-Plugge entente cordiale. That agreement takes on all the aspects of a blunt attempt by the Germans to internationalize their film industry at France's expense.

Slapping Par

When American production in France was excluded from the agreement it looks like the Germans were handing a direct slap at Paramount which operates the Joinville (France) studios. The funny side of this is that Herr Klitsch, Ufa head and representative of the Huegenberg interests, contemplates a trip to the U.S. in the fall to sell German product in the States. That may be the smart German way of attracting business.

The Germans may have been hesitant about inviting American production to Berlin after the recent rigid kontingent laws effected and the agreement attempted with France was the backhand invitation. The American producers, while willing to spot production in Berlin are helpless before the indecisive attitude of the German Government which looks in every way subservient to the whims of the German film makers wherever picture production or distribution is concerned.

Unstable Condition

Those kontingent rules as effective in Germany are flexible and liable to change at any time. This makes the German situation all the more illogical for attracting foreign film capital. American producers particularly can't see the logic of investing in Berlin production while such an unstable situation exists. There looms the danger of the Germans suddenly changing the kontingent rules after much capital has been put in and without recourse from the alien companies so investing.

There can be no doubt that American film interests have objections to the Delac-Plugge agreement. So far from present indications the American view is to keep a hands off policy and let France decide for itself.

One angle is that after Delac made the agreement, it took Maurice Petsch, French Minister of Fine Arts, according to direct cable advice, to discover immediately the danger that lurks in the agreement as negotiated to France's interests that might call for elimination of foreign film capital from that country.

Another question that looks innate in the situation is how the Delac-Plugge agreement affects favored nations treaties as between the U.S., Germany and France.

Delac is a producer-exhibitor in France besides being the head of the Chambre Syndicale, the composite representative body of the entire French film world. Plugge is the head of the Spitzen Organization which he represented in making the agreement. The Spitzen Organization is a producer-distributor and exhibitor society representative of the entire German film world, but apparently controlled by the Hugenberg interests which also control Ufa.

Ufa

In Paris the picture showmen and probably mostly the Americans there, as evidenced in a cable in Variety last week, look upon the Franco-German pact as a smart if not wily German [illegible].

In New York Germans alleging familiarity with Ufa in Germany vehemently deny the political surroundings of Ufa as reported, and which Americans have continuously believed existed and still exist. The Germans over here state that notwithstanding the [illegible] of, in and with Ufa at home with the Government of that country, Ufa in its picture making is non-partisan and non-political.

Film events in Germany since sound and in which Ufa has been a chief participant if not benefactor do not [illegible] support the claims of the Germans in New York.

CONNOLLY'S OBSERVATION

Doesn't Advise Expansion for Pathe News at Present in Europe

Paris, May 12.

Jack Connolly, of Pathe News, sharing the opinion of other American execs that some waiting is called for before increasing investments in Europe, has decided that Pathe will hold off on establishing a truck organization or opening newsreel theatres in Europe.

Connelly has been in Europe for several weeks looking around and sailed for America yesterday (11).

Temporarily, Connelly signed a participating agreement for one local newsreel each in Germany, England and France, where he has a reciprocal agreement with Pathe-Natan.

JEAN HARLOW IS TOO BOLD FOR THE FRENCH

Paris, May 12.

When the censors got through with "Hells Angels" here, Jean Harlow was completely cut out of the film. Scissor lads didn't approve of her behavior on the front. Despite that she's being prominently advertised.

After the mutilation, French titles were added and the film is at the Aubert Palace, drawing well.

Clavering Resigns as WB's London Head, with Harry Bandy in Charge

London, May 12.

Arthur Clavering has resigned as managing director of Warner Brothers offices in London and will be succeeded by Harry Bandy, foreign manager from the New York office. David Griffiths, general manager of First National Pathe, also goes over to the WB London office as a director. Understood that Bandy will be here only two months, Griffiths then following in.

Inside of Clavering being out is said to be the workings of an organization known as Federated Estates, floated here some time ago to purchase picture houses. Directorate consisted of Albert Clavering, brother of Arthur; Sir Gordon Craig, John Rose and Jimmy Bryson, former head of Universal on this side and who resigned after objection from Carl Laemmle.

Concern acquired a number of theatres in the provinces with loans raised from banks. After considerable loss, all the directors resigned with the exception of Clavering. Upon the advice of Clavering the Warners bought the concern for $75,000 and since then they are said to have lost approximately $250,000 on the venture.

Franco-German Pact Goes Cold When French Ministry Withholds Official Approval—Takes Americans' Views

Paris, May 12.

After only a very short, and unofficial, life, the Franco-German "entente cordiale" co-production agreement is dead. It was signed by Charles Delac, representing the French industry, and Mr. Plugge, heading the German organization, but an okay from the French ministry which is necessary, has been refused.

While the Delac-Plugge instrument was only a tentative agreement, it might have had some life if it weren't for its third paragraph which specified that German permits allotted to France were to be distributed by the French producers' union among its members, with the exception of the French producers who are considered Americans in camouflage, although legally chartered here. That means Paramount, more than any other company, although it would have included any American company making films in France.

Since trade agreements are not diplomatic matters it was a ticklish affair for the American Embassy, with no interference on their part called for, but the Commercial Attache nevertheless filed a protest with the French minister, whose okay was necessary before the agreement came into force. Refusal on his part to sign the agreement has already nullified it.

Whole thing amounts to the fact that the French government is taking the American industry viewpoint on the matter of European trade agreements and is refusing to submit to German discrimination against French studios promoted by Americans, feeling that even if these studios are not actually French, they are nevertheless aids to the French film industry.

As things now stand all negotiations for a Franco-German trade agreement are off unless, and until, the Germans submit on the matter.

Musgrove's Estimate Of Showmanship Over In England Is Light

Hollywood, May 12.

Harry Musgrove, former Australian theatre owner, who is head of a British syndicate which contemplates the production of a number of features this year in England, is having all his stories worked into dialog and continuity form in this country. Claims that lack of showmanship in English productions is due to the English scenarists' method of telling stories.

Musgrove is here with a number of original stories which he will assign for adaptation to local free lance writers. Also engaging American sound and photographic technicians to work at the English studio.

Syndicate which Musgrove represents will produce 12 features starting in the fall.

Pictures will be aimed at the American market with the idea in mind that if they are made for America they will be acceptable in England and the Colonies.

RKO OFF ANY ENGLISH THEATRE CIRCUIT NOW

London, May 12.

Joseph E. Plunkett is reported to have passed up all theatre propositions made to him here for English circuits.

Understanding is that RKO has no intention at present of expanding abroad.

1st All-Danish Made

Copenhagen, May 12.

First native-made talker was shown here during the past week and met with an ovation from the press and public. Producers immediately announced a program of ten films for the coming year.

Money in the company was invested by a stock exchange magnate and recording is on Danish Peterson and Poulsen machines.

Reissuing Silents

London, May 12.

Gaumont British is planning an extensive reissuing of silent products.

Idea is fostered by general shortage of films on this side.

TOO MUCH BOOKKEEPING FOR ARGENTINE'S TAX

Buenos Aires, May 12.

Seems as though Argentine's tax troubles are not yet over. Indications point to a quick repeal for the latest tax arrangement, which is unsatisfactory from the customs office standpoint, since the brunt of the bookkeeping work is on its shoulders.

Pretty certain the government will figure out a new way of taxing films in the previously accepted fashion, product entering the country being nicked, but more equitably than previously.

April 19 Argentine declared a new method of taxation for films, government cutting itself in for 20 percent of the profit on films, rather than taxing prints as previously.

Film firms were to inscribe themselves in customs books, pay a certain deposit and show books at regular periods to the customs.

Move was a result of film distribution shutdown after the government had raised taxes to an unacceptable figure from showmen's standpoint.

Above cable indicates that the first method of taxation will be reverted to, but with a tax more generally acceptable.

2 Best in Switzerland

Geneva, May 12.

"Le Million" (French) and "Grock" (German-French) are the two best money-making films of the year here.

Schwab-Kaufmann Co.

[illegible] Schwab and [illegible] Kaufmann [illegible] New York [illegible]

Thorpe of B. I. on Coast Peeved Over U. S. Treatment of Eng. Films

Hollywood, May 12.

John A. Thorpe of British International, visiting here, is plenty peeved over the manner in which he claims British pictures sent to this country are mutilated in cutting.

British pictures, he says, are getting a black eye from American audiences through this cutting down to fit programs. He points to "Atlantic," originally made as a 10-reeler, which showed in several houses in the United States curtailed to five.

When he goes back to England he states he will draw attention of the producing and distributing companies to this and work for clauses in all future contracts which will arbitrarily set the exhibiting length of every picture released.

Thorpe also claims that in several parts of the country duped prints are being bootlegged by some state righters.

PAR, PARIS, BREAKING GROSS RECORD THIS WK.

Paris, May 12.

Extra good bill at the local Paramount this week resulted in the house attendance record being broken. Sunday morning opening was set back one hour to take care of the crowds. House now opens Sundays at 9:30 a. m.

Chevalier in "Petit Cafe" is the cause, and called better than ever in this film. Also the stage show is exceptional, modern lighting giving an unprecedented artistic effect.

Plunkett in Berlin

Paris, May 13.

Joe Plunkett in and out of Paris. Berlin next stop.

INDISCREET

DeSylva, Brown and Henderson production for United Artists and UA release. Gloria Swanson starred. Producers' names above all, excepting Jos. M. Schenck. Ben Lyon and Arthur Lake featured. Leo McCarey, director. Original by DeSylva, Brown and Henderson. Cameramen, Ray June and Gregg Toland. Ass't director, Harry Scott; prod. mgr., James Dent. At the Rialto, N. Y., for grind run starting May 7. Running time, 81 mins.

Jerry (Geraldine Trent)	Gloria Swanson
Tony Blake	Ben Lyon
Jim Woodward	Monroe Owsley
Joan Trent	Barbara Kent
Buster	Arthur Lake
Aunt Kate	Maude Eburne
Mr. Woodward	Henry Kolker
Mrs. Woodward	Nella Walker

With "Should a Woman Tell?" as the strong drama twist here for the femmes, and with it rather artfully surrounded by a considerable quantity of comedy, besides the likeable dialog, "Indiscreet," perhaps, is just as good a title in substitute for the better known one. It becomes a box office talker under the Gloria Swanson name and draw.

An original story by the musical comedy writing trio of DeSylva, Brown and Henderson, it is without music of moment or of quantity. The three boys have fashioned a composite of a lot of other stories, giving it all an original slant. Direction, production and playing all. As a comedy drama it is more comedy than drama. That is, more laughs than tears, and that's some trick to have them both logically welcome.

Story starts with sex and never stops. The menace is ever on the make, becoming engaged to a younger sister after being thrown down by the sister he had lived with, her first great error, so she said. Whether the error was in the living or loving isn't mentioned. That point has never yet been decided.

Miss Swanson has most of the laughs, through dialog mostly, but Arthur Lake, as a love sick kid, gets his points over punchily. They are not as plentiful as Miss Swanson's but they are more bangy and longer remembered.

Ben Lyon plays the light minded, but sincere, author who falls for Jerry but won't listen about her past when she gets to the point of should a woman tell. Jerry decides it for herself by telling Lyon. So they are going to be married.

Then returns Jerry's sister from a convent near Paris. That convent near Paris thing is growing too common in screen stories, but it permitted a boat deck scene and Monroe Owsley, the fellow Jerry aired in the first five minutes of the talker, to let the audience know he and the sister were engaged.

Rest of the tale is of Jerry, in desperation, trying to and succeeding in preventing the marriage of sister to her former sweetheart. She nearly loses her second great love through it, but it winds up on a boat with Jerry getting aboard through secreting herself in an auto, swung by crane to the deck from a dock.

About the biggest scene is Miss Swanson taking a shower bath, showing nearly everything through the glass panel. Why she didn't show everything and kill the business of the stock burlesque at the Republic, around the corner of the Rialto, is likely one of those studio conservations. Maybe the admirers will see the rest in the next picture.

Pretty narrow margin left for Miss Swanson in this role on looks. The extreme youthfulness of Barbara Kent, as sister, helped to hurt, according to the way you see the Swanson side. But a break for Swanson and UA. *Sime.*

YOUNG SINNERS

Fox production and release. Features Hardie Albright, Tom Meighan and Dorothy Jordan. Based on Elmer Harris' play of same name. John Blystone directing. Adaptation by W. M. Counselman. Ass't director, Jasper Blystone; cameraman, John Seitz; sound, E. C. Ward. At Roxy, New York, week May 8. Running time, 79 mins.

Tom McGuire	Thomas Meighan
Gene Gibson	Hardie Albright
Constance Sinclair	Dorothy Jordan
Mrs. Sinclair	Cecilia Loftus
John Gibson	James Kirkwood
Trent	Edmund Breese
Baron Von Konitz	Lucien Prival

Average wild youth picture based on a play which, for an act and a half, looked as if it were going places and then fell down. Picture is in much the same circumstance except that John Blystone, the director, has tacked on an additional impediment by wallowing in the follies of the younger generation for almost the first three reels. In other words, it takes too long for Tom Meighan to reach the screen.

As a matter of fact the film really starts just ahead of Meighan's appearance or when the wealthy father, James Kirkwood, shows up to put a stop to his son's carousing. The dialog between father and boy is pretty strong, the son telling his parent where he gets off. It's an abrupt and welcome change from the long footage on cocktails, necking and the prattle of the kids. Blystone could have planted the whole thing just as well within 1,000 feet, so this padding is responsible for the running time of 79 minutes. Theatres which want to chop will find the trimming easy to do with the film in better shape at around the hour mark.

Story is of the wayward boy placed in the hands of a trainer who specializes in retrieving wild youngsters. The mental and physical jousts between the two are the picture, much more so than the love interest as personified by a silly flap (Dorothy Jordan), who doesn't much care what becomes of her as long as she gets her Gene (Hardie Albright). Laughs mostly depend on the relationship between Albright and Meighan, though the younger set also contribute a couple.

They've made Meighan dive into a brogue because his cast name is McGuire, which seems unnecessary, but doesn't interfere with his performance. Also of mention is the fact that the first time he hit the screen here he got an applause reception at this matinee showing.

Meighan and Albright hold it all together, the latter being much better in his scenes with men than with the girls. This young actor, Albright, is from legit and indicates that he'll stick in pictures, but to what degree of prominence remains an open question on his showing in this release. Significant of Fox plans for him is that he is billed ahead of Meighan.

The support cast is long but only atmosphere. Few stand out other than Kirkwood, although Lucien Prival makes the continental eccentricity of heel clicking connect for laughs. Cecelia Loftus is doing only a bit, as is also Edmund Breese. Plenty of girls and boys around, the former in scanty attire during one sequence.

Isolation of the boy with his trainer in an Adirondacks camp leads to some newsreel ski shots and Connie's runaway visit to see Gene, catching him alone in the cabin for an overnight stay forced by a blizzard. Girl's antics to entice the boy to give in just stay within censor bounds, with Blystone overdoing his prolonged clinches to the point of drawing undesired laughs, and building up to a climax which is short of what it should be. This may possibly be due to Miss Jordan, who makes a sweet, naive and innocent ingenue, but whose forte is not essentially s. a. Her kittenish manner is not conducive to dramatics, and while there's no demand for heavy emoting in this yarn the fact remains that there's not much of a punch in her turndown by the juvenile, who finally locks himself in his room. Albright doesn't seem any too happy through this passage, either.

Script with its treatment broad enough minus the emphasizing dialog on the matter which further prolongs and slows the pace. Scenic backgrounds, interior and exterior, are substantial with Miss Jordan, borrowed from Metro, particularly well photographed.

"Young Sinners'" best chance appears to be that it's a change from the gang and mystery material swamping the screens. It's lightweight stuff which stands a chance of doing present day average business but indicates itself as short of reaching beyond those limits despite any revived interest in Tom Meighan. On a whole it's a better picture for Meighan than the box office. *Sid.*

VORUNTERSUCHUNG

("Preliminary Trial")

(GERMAN MADE)

Berlin, May 1.

Erich Pommer production for Ufa and Ufa release. Direction Robert Siodmak. Manuscript, Robert Liebmann, after the stage play of the same name by Dr. Max Alsberg and Ernst Hesse. Photography, Konstantin Tschet and Otto Becker. Sound, Fritz Thiery. Architecture, Erich Kettelhut. Recording, Tobis-Klangfilm. Starring Albert Bassermann, Hans Brausewetter, Charlotte Ander, Gustav Froehlich, Annie Markart, Edith Meinhardt, Oskar Sima, Julius Falkenstein, Heinrich Gretler, [illegible], Hermann Speelmans, Jakob Tiedtke, Gerhard Bienert, Heinz Berghaus. Running time, 95 minutes. At Gloria Palast, Berlin.

The stage play of the same name by Dr. Max Alsberg, the well-known Berlin lawyer, and the author, Ernst Hesse, was one of the biggest successes of last year's theatre season. The talker, written by Robert Liebmann, will in proportion not have the same success. This is unfortunate, because it cost much work, trouble and talent. To a great extent the manuscript is to blame. It changed the play, and not to advantage.

In "The Trial of Mary Dugan" America showed Germany how a thrilling play could be adapted for a dialog talker. The thrill was not in the pictures, at least not to any great extent; the dialog dominated. In "Preliminary Trial" there are gripping moments, always weakened by too much detail. The stage play was a gripping criminal novel, where the ethical will was manifested in spite of the ruthless machinery of justice, with its faulty circumstantial evidence. The talker is not a gripping detective story nor will it ever be a flaming protest against the inhuman methods of the system of preliminary trials.

This incompleteness is what is the matter with this picture. The manuscript in itself contains much too much detail, which Robert Siodmak has worked out with care.

Robert Siodmak has learned very much of late. He is maturer, quieter and surer of himself. His forte is in the exact and meticulous rendition of the happenings. He puts it before the audience as if it were life itself, which certainly is a great advantage. But Siodmak remains cold, especially in respect to women. He paints them in moods. Siodmak takes meticulous care of details and thus loses the perspective for the entity.

Gustav Froehlich as the innocent prisoner is very human, but at times exaggerates. Albert Bassermann is more like a good-natured, jovial old gentleman than a studious, prosecuting attorney. Especially in this role the manuscript shows its faulty construction. As usual, Hans Brausewetter is full of life and natural, and Heinrich Gretler and Gerhard Bienert true. Annie Markart shows the beginning of dramatic talent and Edith Meinhardt real theatrical talent. There is a splendid light moment in this rather dry and sober picture. Julius Falkenstein at last he is given an opportunity of showing what a big actor he is. In two scenes the audiences applauded enthusiastically. Oskar Sima puts life in the picture and again proves his good theatrical training. Speelman is full of rough-and-ready humor.

The applause at the end was more for the good work of the actors than for the picture itself. *Magnus.*

Miniature Reviews

"Indiscreet" (U.A.). Quite good in a comedy drama style for the Gloria Swanson following. The "should a woman tell?" angle seems to make it safe enough for the femme fans anywhere.

"Young Sinners" (Fox). Average light comedy depiction of the taming of wild and wealthy youth. Main interest in the return of Tom Meighan. Lacks punch and overlong. Best chance to do business is that it provides a change of pace from the gang thing.

"Virtuous Husband" (U). Probable weak sister for bigger first runs, especially in competitive situations, but may make up for that as a small town profit-maker. Title important draw rather than names in cast.

"Hell Bound" (Tiffany). Can't follow the other gangster films in important spots. Suitable where they like gangster stuff in any form.

"Capt. Thunder" (WB). Mexican Robin Hood story of Old Mexico that's unimpressive. This attempted burlesque is for the minor grinds.

"Trapped" (Syndicate). Just dime meller.

The Woman's Angle

"A Soldier's Plaything" (WB). Fun in the A. E. F. too dated and lifeless to amuse the ladies.

"Hell Bound" (Tif). Unsensational treatment of a [illegible] gang film that relies on Leo Carrillo's amusing accent to please the ladies.

"Young Sinners" (Fox). Old fashioned flaming youth miscast with lily-white leads. Only for those matrons still loyal to Thomas Meighan.

"Indiscreet" (U. A.). Gloria Swanson in the flaps' idea of modern romance, backed by a production filled with details to give the ladies something to talk about.

"Virtuous Husband" (U). Women amused by a leering little joke masquerading as innocent comedy and saved from offense by Elliott Nugent's skillful, likable portrayal of a provokingly pure young man.

"Captain Thunder" (WB).—Attractive principals unable to cope with the sodden, over-wrought treatment of a musical comedy without music—or comedy.

TALKING SHORTS

"TENNIS TOPNOTCHERS"
Grantland Rice Sportlight
10 Mins.
Globe, New York
Pathe

Pointers on how to do this and that in various lines of sports. This Sportlight takes Vincent Richards to one side to tell of and demonstrate, by himself and with other players, the proper technique of tennis. Even with the newsreel shots of Helen Wills Moody, Suzanne Lenglen, Bill Tilden and others tagging, it's a filler that suits.

Richards talks throughout, even when he is playing, but all of this isn't synchronized to fit the action. Talking was recorded later to suit the scenes apparently shot silent.

Men and women players are shown taking instruction from Richards, with the American twist service, full volley and other strokes photographed.

One of the closing sequences, from newsreel files, is a tennis match between Richards and Tilden played some years ago at Forest Hills, L. I. *Char.*

"DOWN TO DAMASCUS"
MAGIC CARPET OF MOVIETONE
Travelog
8 Mins.
Embassy, N. Y.
Fox

About the fourth in the "Carpet" series and just ordinary. Main interest is in the final footage with views of a camel detachment of the desert artillery. Prior to that it's merely a trip around the ancient Syrian town, the camera poking its nose into familiar or routine tourist spots.

Background score carries a bit too much volume in this edition. Drowns the natural sound and becomes something of an annoyance after a couple of minutes.

This type of fare needs unusual action or new angles to make it stand up. These are lacking here although the women may find a peek at a sheik under canvas interesting if disappointing in that all head tribesmen don't necessarily look like picture stars.

Reel amounts to a weak link in what promises to be an interesting one reel chain. *Sid.*

"THE GOSSIPY PLUMBER"
Comedy
17 Mins.
Globe, New York
Pathe

Novel situation of plumber independence makes this one playable entertainment. Plenty of slapstick, some of it good.

Arthur Wanzer wrote the script and plays the plumber, snob, who, with his apprentice, Al Alt, call on a young matron to fix a bathroom leak. Vivian Oakland, as the wife, is plenty pestered by the plumbers and their inquiries. Her hubby, Robert Graves, does next to nothing here. A waste of good talent.

Most of the slapstick surrounds dismantling of the bathroom in need of fixing and a drinking bit. Technically excellent, recording, photography and cutting jobs all being good. Miss Oakland does particularly well. *Char.*

"THE INVENTOR"
Billy Wayne and Thelma White
Comedy
10 Mins.
Warners, New York
Vitaphone No. 1212

Simple stuff, done satisfactorily enough for intermediate programs.

Concerns a wouldbe inventor with all the inventions but flukes. Windup is the usual slapstick as the wife wallops the inventor over the skull. Dialog is ordinary. *Shan.*

"MOVIE MEMORIES"
Commercial
10 Mins.
Rialto, N. Y.
Publix

Chesterfield people again go for revival idea and entertaining short consisting of news events from 1903 and shots of pictures and picture stars of yesteryear.

Too much advertising in reel. Includes as part of main title a frame of a Chesterfield pack with something bringing in that "satisfies" thing. A mention also of Chesterfield in connection with one of the scenes in the announcement that material was by courtesy of Chesterfield and more at the finish in a frame saying this company presented the picture just seen. They ruin their own chances when laying it on this thick.

Old-time film shots include ball game in 1905; Prince of Wales as a kid of six and society belles at a lawn party. Spliced in, too, is a later comedy shot, probably from an old film.

Other clips embrace still many scenes from "The Great Train Robbery," shown before as a novelty one-reeler, and glimpses of Mabel Normand, Mack Sennett, Charlie Murray, Mary Pickford and others.

Best of all is short nickelodeon music and slides thrown on screen as they were in the nanny days, with this recorded to include yells of kids, crying babies, etc. Off-screen voice accompanies silent footage, building up some laughs.

Would have been another good short for Chesterfield if they'd resisted the yen to toot their horn so loud and often. *Char.*

BURNS AND ALLEN
"ONCE OVER, LIGHT"
Comedy
10 Mins.
Rialto, N. Y.
Paramount

After seeing this short, Burns and Allen, standard comedy team from vaude, will probably realize two things—that better timing for laughs is all-important in talkers and that talking too fast is out of range of the mike in low tones, is also bad. Miss Allen sometimes records nearly in a whisper. Howard Bretherton directed. It's an average short which might have been much better only for its vocal fog.

Action is inside a barber shop, where Burns is getting a haircut. Opening centers around argument with barber over [illegible]. Shifts to a customer who wants to [illegible] the way, cutting off Burns' razor illustration use and finally goes to Miss Allen as the manicurist.

Crossfire material, original stuff and nice fadeout through Miss Allen getting so talkative Burns passes out with the [illegible]. Max Hayes staged the dialog. *Char.*

"BETTY CO-ED"
Cartoon
7 Mins.
Rialto, N. Y.
Paramount

One of the Screen Songs series with plenty of production value. Ideal filler for any type program.

Rudy Vallee appears for one shot singing a bit of "Betty Co-Ed" song around which reel is built. Continues his crooning for subsequent cartoon matter. This same sets short apart from general run as giving more audience value.

No general idea carried out to give story continuity, cartoon drawings being mainly directed for laughs from collegiate angle. One shows freshmen going to college in rope line and [illegible] through the [illegible] after [illegible] course as street [illegible]. *Char.*

VIRTUOUS HUSBAND

Universal production and release. Based on play, "Apron Strings," by Dorrance Davis. Associate producer, [illegible]. Directed by Vin Moore. Adaptation by Dale Van Every [illegible]. At the [illegible], New York, week May 7. Running time, [illegible].

[illegible]

[illegible] "Virtuous Husband" [illegible] over the danger mark.

Miss Arthur was on loan from Par. for this one. Miss Compson from Radio, also on loan. Though wasting [illegible]

[illegible]

Possibly the writers, or Associate De Mond were too fearful of [illegible]

(Continued on page 64)

The Most Important Announcement WARNER BROS. *have ever made!*

On the following pages are 70 outstanding values for 1931-32 season.

They are concrete, definite, guaranteed and underwritten by the popularity of 66 big stars.

Measure these values impartially. Give them every test of a showman's judgment. Match them against public demand. For that is our test, your test and the final test of box-office worth.

Here is the story—ungilded.

WARNER BROS. PICTURES, Inc.

When your patrons ask

Who's in it?

WARNER BROS. ***give you the*** **RIGHT ANSWER** ***with***

35 OUTSTANDING STAR PRODUCTIONS for 1931-32 from WARNER BROS.

William Powell

in 3 Great Dramas

MARIAN MARSH

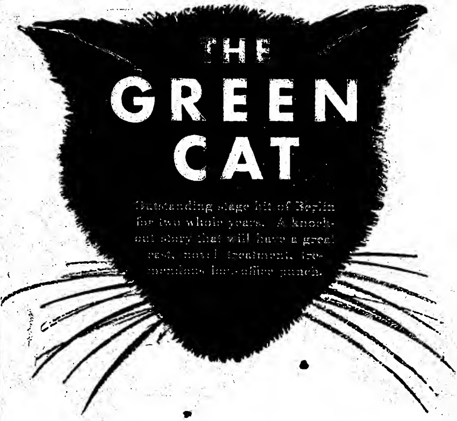
THE OTHER MAN

With MARIAN MARSH, greatest screen discovery of the year. Powell as social outcast who stages a startling comeback in a startling way. Terrifically powerful story by Roland Pertwee, author of "Interference."

DIVORCE DETECTIVE

By Dashiel Hammett, famous author of "Maltese Falcon". Hammett was a Divorce Detective for over twenty years and his revelations make one of the strongest roles Powell ever had.

WILLIAM POWELL'S THIRD starring picture will be as dramatic as "The Other Man" and as different as "The Divorce Detective."



THE GREEN CAT

Outstanding stage hit of Berlin for two whole years. A knock-out story that will have a great cast, novel treatment, tremendous box-office punch.

HONEYMOON HOTEL

Strange happenings in a big hotel where your next door tenant might be king or pauper, where dreams are made and broken, where a girl who thought she knew it all learns some startling things about life and men. Stuart M. Emery wrote it.

MANHATTAN NIGHTS

There are a million-and-one thrills in the Great Metropolis. William A. Wolffe selected the biggest and put them in the novel every producer sought. It will be yours with a great cast next season. Warner Bros. will make it BIG!

3 big star HITS!

BARBARA STANWYCK

THE PURCHASE PRICE

Drama of a beautiful girl who rises from rags to a Rolls, and the strange results of her mad bargain with society. *By* S. K. Morehouse

BETRAYED

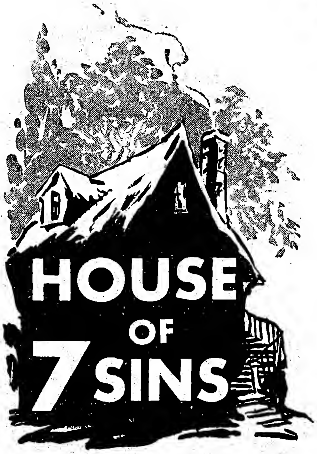
Barbara as a girl who couldn't live down her mother's past! From the Broadway play "Top Of The Hill" by Chas. Kenyon.

DESIRABLE

Sweetheart of the derelicts in a West Indies locale! Strong drama made doubly powerful by a startling plot and a daring counter-plot. From play by Houston Branch.

PLEASURE FIRST

Hits hard at today's big topic. Men and women who take their pleasures first and consequences later. From Marjorie Fisher's widely read novel.



HOUSE OF 7 SINS

Everything the title implies. Interwoven love affairs. A society girl who plays one man against the other until she gets caught in a scandal that shocks the world.

***By* Nicholas Armand**

MIDNIGHT SUBWAY

It moves fast! Strange things happen! Action! Thrills! Excitement! That's the beginning! It ends in a smashing climax they'll never forget! By Owen J. Barnes.

MARIAN MARSH

John Barrymore

has a greater acting role than "Svengali" as

THE MAD GENIUS

with MARIAN MARSH, CHARLES BUTTERWORTH, DONALD COOK, CARMEL MYERS and FRANK DARRO

From the play by Martin J. Brown. Already produced, it is hailed as the outstanding screen achievement of Barrymore's career—the most sympathetic and dynamic role he has ever had.

MARIAN MARSH
and
WARREN WILLIAM
greatest star discoveries of last season will head an important cast in

THE MOUTHPIECE

the strange story of a criminal lawyer who controls the lives of "shady" characters. His unusual talents free or imprison people at will. By Frank J. Collins.

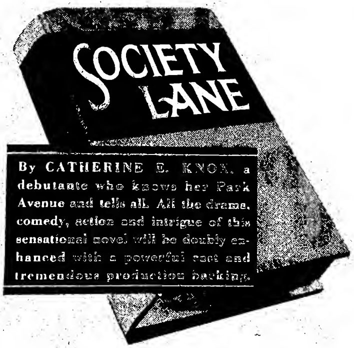
WARREN WILLIAM
H. B. WARNER
ANTHONY BUSHELL
NEW PERSONALITY NEW VOICE

Dolores Costello

in

EXPENSIVE WOMEN

The best-selling novel by Wilson Collison. Dolores answers the fan demand of the world and returns in a story as thrilling as her magnetic beauty. One of the most pretentious supporting casts include Warren William, H. B. Warner, Anthony Bushell and Joe Donahue.



By CATHERINE E. KNOX, a debutante who knows her Park Avenue and tells all. All the drama, comedy, action and intrigue of this sensational novel will be doubly enhanced with a powerful cast and tremendous production backing.

THE MAN IN THE CASE

Here is a truly great story. One man's strange secret controls the lives of a whole family. His power is shorn in one of the most terrific climaxes the screen has ever shown. By Fred J. Russell.

Constance Bennett

in **THE DANGEROUS SET**

An ultra-smart society drama of a woman of many conquests and one conquest too many. By Gregory Stone. An unconventional theme for an unconventional star.

George Arliss

DORIS KENYON

ALEXANDER HAMILTON

The "Disraeli" of America. Bringing to the screen the colorful, romantic life of this famous American. By George Arliss and Mary Hamlin. With Doris Kenyon, Dudley Digges, June Collyer, Montagu Love.

THE 2ND GEORGE ARLISS starring vehicle will give full scope to the talents of the star. A picture for every Arliss fan and every lover of unusual entertainment.

MEET THE NEW STARS!

(The public demands to see them on the screen.)

JAMES CAGNEY
will have a more powerful role than his "Public Enemy."

MARIAN MARSH
will be a sweeter, more beautiful heroine than "Trilby."

You will get them both in

LARCENY LANE

By Kubec Glasmon and John Bright, authors of "Public Enemy." You can bank on something absolutely sensational. One of the strongest box-office pictures on the Warner program. New! Different!

BEAUTY *and the* BOSS

Ten months publicity in "Photoplay Magazine" in a contest to find a story to fit this title! Bound to result in a strong, true-to-life romance! Watch this contest closely for the winning story!

The screen has seldom shown a drama as powerful as THE

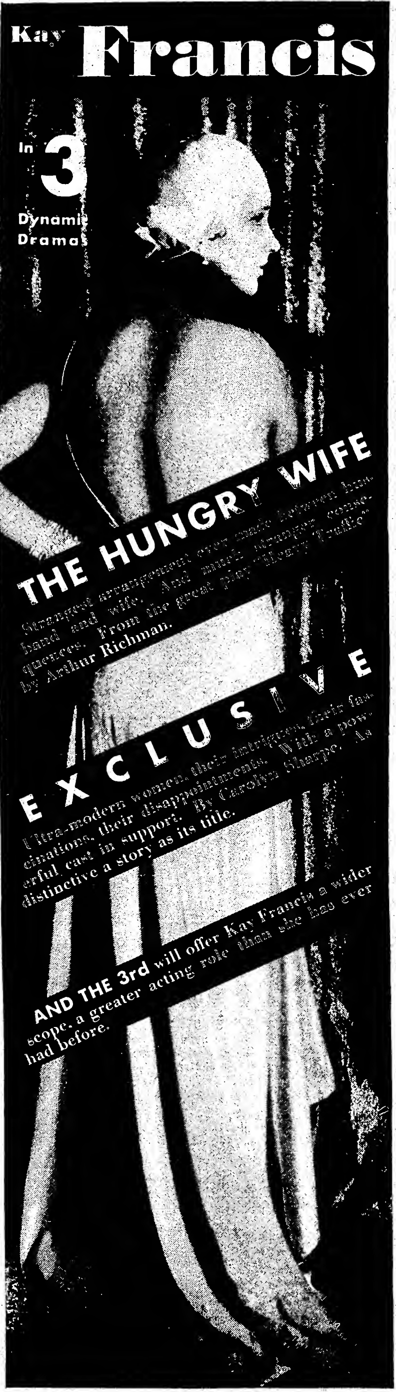
STAR WITNESS

It opens with a terrific heart-punch —and builds—and builds—and builds to a terrific climax that will be remembered for weeks. Enough real entertainment value to make it one of the outstanding hits of the season. A great cast will bring it to the screen. By Lucien Hubbard.

Every woman, from shopgirl to society matron, will go out of her way to see

FOR SALE

Frederick Descrau's drama of a girl who sells her honor to the highest bidder—with regrets! A mad bargain with life and its expensive results. A great title and a great story!



Kay Francis

In 3 Dynamic Dramas

THE HUNGRY WIFE

Strangest arrangement ever made between husband and wife. And much stranger consequences. From the great play "Heavy Traffic" by Arthur Richman.

EXCLUSIVE

Ultra-modern women, their intrigues, their fascinations, their disappointments. With a powerful cast in support. By Carolyn Sharpe. As distinctive a story as its title.

AND THE 3rd will offer Kay Francis a wider scope, a greater acting role than she has ever had before.

PAID TO DANCE

One of the cleverest comedies screened in a long, long time. Intimate story of Paris' most notorious gigolo. Sensationally funny with some of the wittiest dialogue ever written. By Arthur Caesar.

MR. HERCULES

Here's the answer to the cry for something different — embodying every type of entertainment from comedy to drama, from murder to hilarity, from romance to mystery. From the book by Gwen Williams.

You'll get the KIDS and the GROWN UPS too

Winnie Lightner

Will make them laugh in 3 knockout comedies

SIDE SHOW

CHARLES BUTTERWORTH

By William K. Wells, author of "Cockeyed World." Winnie running wild through a side-show! Imagine the opportunity for the kind of fun that has made Winnie a winner! With Charles Butterworth, Donald Cook, Evalyn Knapp.

BIG HEARTED BERTHA

Gives Winnie the biggest role she ever had. This Leona Wilkins story is one of the most novel comedies Warner Bros. have ever produced.

Warner Bros. have five knockout comedy stories from which to select the third Winnie Lightner release. But no announcement will be made until we are positive that no funnier story will be written before 1932.

For thrills! — Action! — Romance! — Speed!

WINGS OF THE SEA

Will take your audience miles into the sky. A great romantic epic centered around the U.S. Navy Flying Squadron with the Plane-carrier, U.S.S. Saratoga as part of the production. Fred J. Russell's exciting story.

Booth Tarkington

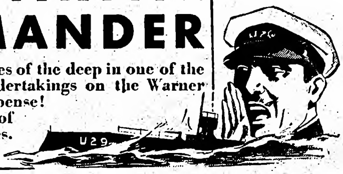
Has made millions of kids and grown-ups laugh and cry at his inimitable stories of life.

THE YANKEE KID

is one of his very best. A cast of stars —young and old— will bring it to the screen as a truly great 100% audience sensation!

THE SUBMARINE COMMANDER

will probe the mysteries of the deep in one of the most pretentious undertakings on the Warner program. Action! Suspense! Drama at the bottom of the sea. By F. J. Jones.



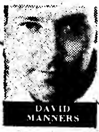
FIRST NATIONAL

will present for the season 1931-1932

35 STAR ATTRACTIONS

Produced with the showmanship that has fashioned the industry's outstanding hits!

Biggest Star Name on the screen leads... **FIRST NATIONAL'S** 1931-1932 Hits



DAVID MANNERS

SPENT HEROES

HELEN CHANDLER

By John Monk Saunders, author of "Dawn Patrol," "Wings" and "The Finger Points." Fourteen weekly installments in "Liberty Magazine" have pre-sold this great war story to millions. Sensation as a book. Gives Dick a more powerful role than "Dawn Patrol." Big supporting cast includes Helen Chandler, John Mack Brown, Elliot Nugent and Frank Albertson.

JOHN MACK BROWN

RICHARD BARTHELMESS No. 2

Will be announced after the stage and literary world have been combed for a story big enough to match the genius and drawing power of the star.

Richard Barthelmess

in **2** DRAMATIC SENSATIONS

again will be your biggest box-office draw with these smashing stories.

PENT HOUSE

By Bernice Babcock. Intimate life above the eighteenth floor with madcap adventure-seekers of the big city. One of the most dramatic and unusual climaxes the screen has shown.

CHARLES BUTTERWORTH
EVALYN KNAPP

From Phillip Barry's Harvard prize play "You and I". Already completed and hailed as the prize picture of the year.

FAME

A great problem play—young love versus old ideas. Lewis Stone, Doris Kenyon, Charles Butterworth, Evalyn Knapp and Una Merkel in the leading roles.

WE THREE

From the great play by Edith Fitzgerald who wrote "Illicit". An unusual story of a young wife who refused to share the love of her child. Her great sacrifice is one of the most compelling climaxes in a long time.

Rose Hobart
Ben Lyon
Emma Dunne
and other important players are in the cast.

BETTER THAN EVER

Marilyn Miller

in 3 big attractions

Movie fans had but a glimpse of her dramatic talents when she reached into their hearts with "Sally".

Marilyn Miller's three great stories for next season capitalize fully on her versatility. They are as dramatic as they are romantic—as spirited as they are unusual.

They will present Marilyn Miller as a greater personality than ever before.

They will be three of the outstanding productions in the First National list.

"BLONDIE"
by Courtland Brown

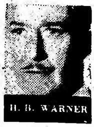
"THE SOCIAL WHIRL"
by Sari L. Barnes

"MAMIE"
by John Phillips

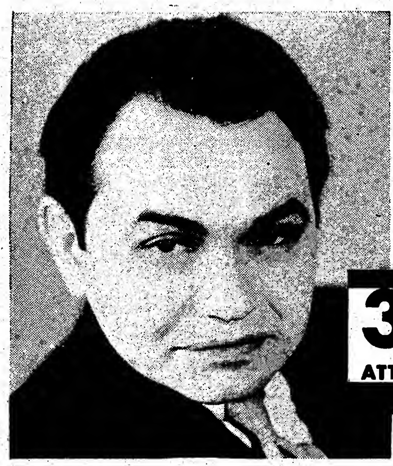
Titles And Stories That Match The Beauty Of The Star!

HIS FACE IS YOUR FORTUNE

MARIAN MARSH


H. B. WARNER

Edward G. Robinson



FIVE STAR FINAL

Louis Weitzenkorn's dynamic play..... ROBINSON as the unscrupulous editor of a yellow press tabloid, with MARIAN MARSH, H.B. WARNER, ONA MUNSON, JOHN HALLIDAY, GEORGE E. STONE.

JOHN HALLIDAY

ONA MUNSON

3 BIG STAR ATTRACTIONS

THE INSIDE MAN

By Melville Crossman, will give ROBINSON a totally different character than he has ever portrayed. A strong theme, the kind that made him famous on the stage.

THE HAWK

Drama of a brilliant sleuth, a hard, shrewd detective with a soft spot in his make-up. A real Robinson role.

MERRY WIVES OF RENO

Comedy, spiced with satire— A love story that starts in the city where love stories usually end. Robert Lord wrote this hilarious story. Anybody that can see at a glance is sure of success!

The GAY ONES

Charles Hanson Towne, editor of class publications wrote this story of society. So daring a theme it was banned for years. Now it can be shown. First National will produce it for all it is worth—MILLIONS!

Serialized in Liberty Magazine

Fellow Prisoners

FELLOW PRISONERS

Startling incidents in a prison camp where men of the world rub shoulders with the dregs of the earth. Sir Philip Gibbs made this one of his best-selling novels. ....First National will make it one of the season's best-selling drama.

SHOWMEN *will play* HOOKEY *from* CARE *with these great* KID ATTRACTIONS

SCHOOL DAYS

PENROD AND SAM

LEON JANNEY

BOOTH TARKINGTON'S inimitable story of today's boy. His fun and his troubles—his pranks and his dog—his joys and his sorrows.

LEON JANNEY, wonder boy of "Father's Son" will bring it to life.

Count on the biggest profits you've ever had with this screen classic.

BOOTH TARKINGTON

You'll get the kids in droves when you play—

JOE E. BROWN

in 3 knockout comedies

LOCAL BOY MAKES GOOD

Joe as a rube who out-smarts the wise boys of the big town. Dozens of original gags—and how Joe puts them over! By Walter De Leon.

THE TENDERFOOT

Brings the absent-minded professor to life and puts him among a gang of Western toughs. From the famous New York stage hit by A. Heartz and Richard Carle.

THE BOUNCER

Another great comedy by Bert Kalmar and Harry Ruby with Joe running wild-eyed and wide-mouthed through a hundred side-splitting comedy innovations.

The whole family love and admire

Douglas Fairbanks, Jr.

LORETTA YOUNG

You'll get him in

4 STAR *Attractions!*

I LIKE YOUR NERVE

A dashing devil-may-care role, the kind that made his father famous. LORETTA YOUNG again teams with Doug. Roland Pertwee, author of "Interference" wrote this actionful comedy-drama directly for Doug.

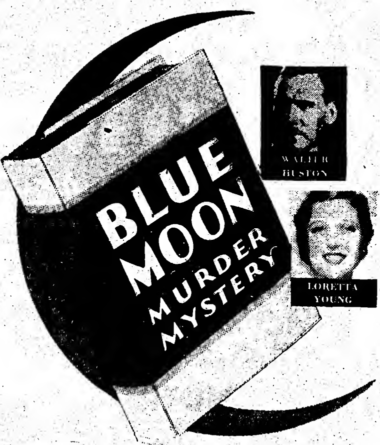
FLYING EAGLES

Doug. goes up in the air again in a story by John Monk Saunders, author of "Dawn Patrol." Here is one story that is 100% sold to your public already.

The 3RD and 4TH DOUGLAS FAIRBANKS, JR. starring vehicles will match the drama, romance and spirit of his first two on this year's program. Action will be stressed throughout. They will be spirited, youthful and the fastest-moving stories you've ever played.

THE LADY DOWNSTAIRS

Burning story of a child that wasn't wanted—who knew her mother only as "the lady downstairs". Carries you through two generations of affairs of the heart. Seldom has anything as powerful as this been brought to the screen. By Frances Lathrop.



S. S. VAN DINE

By S. S. Van Dine, master of mystery. This is his first direct-for-the-screen story which he will personally supervise. Introducing a new and greater character than Philo Vance. WALTER HUSTON, LORETTA YOUNG and a big cast will enact this exciting drama.

and the Darling *of the* Continent

Lil Dagover

Toast of Berlin, Paris, Vienna. Woman of a hundred moods—a thousand charms. She will apply all her majestic beauty and stirring emotions to Baroness Carla Von Jensen's great novel.

I SPY

Dares to tell the real truth about Europe's daring, feminine spy. Exposes for the first time the exploits and adventures of the cleverest and most beautiful woman operative the world has ever known. It will be directed by William Deiterle, foreign genius who is now directing Richard Barthelmess in "Spent Heroes." It will be one of the outstanding star productions on the First National program.

A First National Star Attraction for 1931-32

UPPER
UNDERWORLD

Walter Huston

provides the strength of characterization that makes this one of the outstanding hits of the year.

LORETTA YOUNG
DORIS KENYON
DAVID MANNERS
JOHN HALLIDAY
DUDLEY DIGGES

complete one of the strongest box-office casts ever assembled. Startling picture of the rackets of our national industries, intimidations by highly respected men. Something new and dynamic in screen dramas. By Roland V. Lee.

DORIS KENYON
DAVID MANNERS
DUDLEY DIGGES
JOHN HALLIDAY

Bebe Daniels

will star in 3

HONOR OF THE FAMILY

WILLIAM WARREN

One of the greatest stage plays Honore Balzac ever wrote. A World-War hero, victor of many love conquests meets his equal in a beautiful girl. Warren William, one of the stage's outstanding dramatic actors will be co-featured.

BED and BOARD

Hand-tailored for Bebe. Designed to fit her diversified talents as a dramatic star and the screen's outstanding comedienne. By Lenore J. Coffee.

NAME ON THE REGISTER

A title that needs only Bebe Daniels to make it the biggest box-office draw of the season....... By H. H. Long.

The WORLD CHANGES

As modern as today. Showing the startling changes of the world through the eyes of a woman. New pleasures, new hopes, new sacrifices. Wilson Mizner wrote this unusual story!

4 GREAT STORIES *from* Dorothy Mackaill

RIVAL WIVES

Two women in search of the same man. A battle of the sexes, fought with the vim, spirit, and sophistication of "The Modernist Of The Screen". By Ann Austin.

AS GOOD AS NEW

Thompson Buchanan's laugh riot was the hit of Broadway last season. Dorothy will make it the hit of her lifetime. It's the kind of comedy she makes unforgettable!

THE SINGLE LADY

will give Dorothy a more appealing, more dramatic role than "His Captive Woman" and "The Barker". An original by Howard L. Brooks. A dramatic picturization of today's free women.

AND THE 4TH will be selected from several unusual stories which Miss Mackaill does to perfection—dramatically—commercially!

To Complete a Perfect Program

VITAPHONE SHORTS
REG. TRADE MARK

offers the same unsurpassed [illegible] thrillers and [illegible] short features [illegible] all the [illegible] for next season. Thrills, comedy and [illegible] every kind of entertainment for every kind of audiences!

Vitaphone brings Africa's strangest mysteries to the screen in

ADVENTURES IN AFRICA

Two years to make! Filmed in the heart of the African Jungle. Wild animals! Wild tribes! Strange customs! A Series of

12-2-REEL

Thrillers · All Talking!

The One and Only

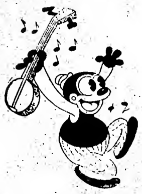
Bobby JONES

most famous sports personality in the world in

HOW I PLAY GOLF

The shorts New York critics called "the most successful screen merger of entertainment and education". With filmdom's biggest stars in the cast.

12 in the Series



LOONEY TUNES

Inimitable song cartoons with **BOSKO** *The Laff Of The Party.*

13-1-REEL

comedies which mean you'll have the best screen cartoon in town for thirteen weeks next season.

Robert L. Ripley

will continue his inimitable series with

13-1-REEL

BELIEVE IT OR NOT

shorts. Mr. Ripley has just returned from a trip around the world with a Vitaphone cameraman, with the most startling oddities ever screened . . . . Twelve and a half million daily readers guarantee the box-office draw.

S. S. Van Dine

America's foremost creator of detective thrillers will write a series of

12-2-REEL

DETECTIVE MYSTERIES

Featuring a greater mastermind than Philo Vance, in exploits more spine-chilling than any your screen has ever shown.

MELODY MASTERS

A series of **7-1-Reel**

Musical Knockouts with the world's most popular Kings of Rhythm. Real, honest-to-goodness musical innovations you'll never forget . . . .

By Exhibitor and Public Demand

MR. & MRS. JACK NORWORTH

Will continue their domestic fun-scraps with a series of **6-1-Reel Farces**

No argument about it, they're the best comedy team in the short-subject field.

TED HUSING

Champion radio broadcaster of sport events will make a series of

13-1-Reel

SPORT SLANTS

With the champions of every branch of sports. He'll show and tell why they're champions. Action, action, action all the way!

A Big Star in *Every* Picture

That's the

WARNER policy for 1931-32

▼

13-1-REEL

PEPPER POT NOVELTIES

Novelties, old-fashioned news reels, surprises, ventriloquists, oddities, organ reels, laughs, fun, pep! Every one a big surprise.

BOOTH TARKINGTON

Famous author of "Penrod" stories. Known and loved by every person old enough to read, will write a series of

13-1-REEL

Juvenile Comedies

Direct for Vitaphone. Brightest kids on the screen will bring them to glowing life. Great entertainment for the kids and grown-ups!

12-2-REEL

BIG STAR COMEDIES

6 starring **The GIRL FRIENDS**

Thin Thelma White and Fat Fanny Watson

And **6** ***others*** starring the six foremost comedians in the laugh manufacturing business.

Your Patrons will join in the songs of

13-1-REEL

MERRY MELODIES

Compelling every person in the audience to sing with the screen. Peppy! Novel! Amusing! Synchronized by one of the world's greatest jazz orchestras.

12-2-REEL

BROADWAY BREVITIES

Miss **RUTH ETTING** *will be starred in* **4**

Musical reviews with the greatest stars in the musical comedy field. Knockout stories with girls, laughs, romance.

Edward M. Newman

Will produce a series of **13-1-Reel**

GLOBE-TROTTER TRAVEL TALKS

Showing and describing interesting facts and curious places in the most remote corners of the earth.

Just one more thought—

WARNER BROS. theatres have just completed the finest year in history—and their backbone product was WARNER BROS. and **FIRST NATIONAL PICTURES** - - -

35 *STAR HITS FROM* WARNER BROS.

35 *STAR HITS FROM* FIRST NATIONAL

70 *Guaranteed* VALUES

for 1931-32

Vitagraph, Inc., Distributors

Too Much Outside Plugging May Have Hurt Biz for Stage Attraction

Syracuse, N. Y., May 12.

Warner's Strand, as a result of its two weeks' experiment with Gene Dennis, girl psychic, coupled with a survey of available name acts, has decided against supplementing its talkers with a stage headliner.

Miss Dennis was brought in last week with the idea of making names a permanent fixture if the test engagement clicked. Joe E. Brown and other screen stars and featured players under contract to Warners-First National were tentatively announced as later attractions.

The Dennis date was set for two weeks, although announced for one, the house figuring on a holdover "by popular demand." A year ago the psychic appeared at Loew's State.

Business during the first week was anything but the sort to require a holdover, but to what extent that was attributable to the "plugging" tactics employed by Manager Leo Rosen is uncertain. Rosen put the girl on the air over WSYR twice daily and also made a tie-up with the Post Standard, morning daily, for periods during which Miss Dennis could be consulted by phone.

Both stunts were 100% effective: the radio station was swamped with hundreds of letters and the paper's phone lines were so jammed that other business was impossible. Miss Dennis was further given away at several stores, where she answered customers' questions, and at luncheon clubs.

That the theatre realized that the weak box office returns may have been due in part at least to this type of exploitation was evident from the change in tactics for the second (current) week. Radio work was restricted to a 10:30 p.m. broadcast, long after this town's normal bedtime. All other outside engagements were dished.

Foolish Questions

A special morning matinee for ladies only was pulled off Thursday with the house guarding against the kickback that Loew's felt last year when women whose questions failed to receive attention filed out complaining. Miss Dennis was required by Manager Rosen to stand the gaff for two hours and a half while the 300 women present received attention.

There were only two squawks from the assembled femmes after the matinee. One came from a woman who failed to be informed where she'd find her lost umbrella, the second from another who said some one had stolen a wheelbarrow and a goose, and she wanted to know who.

10c SUPPER HOUR SCALE IN MINN. NABORHOODS

Minneapolis, May 12.

Allied (independent) neighborhood theatres here have instituted a special 10-cent admission scale between 6 and 7 p. m. nightly except Saturdays and Sundays. Regular night scale is 20c. or 25c. after 7 p. m.

The 1,200-seat Princess claims to have increased its grosses an average of $300 a week since adoption of the bargain price and smaller theatres have benefited correspondingly. Houses formerly empty during supper hour now are invariably filled.

Attendance at the Publix loop and neighborhood houses last week, the first for the reduced prices, was bigger than for many months. Strength of attractions thought to be principal factor and no conclusions have been reached yet as to effectiveness of [illegible] bookings.

THIEVES GET $714

Louisville, May 12.

Fred Tipton and Gilbert Hunter, [illegible] were knocked on the head and robbed of $714 in full view of scores of people. [illegible] receipts to safety deposit box in [illegible] building. [illegible] were not in uniform, which leads to the belief that the robbers were acquainted with the house routine. Thieves dashed off in an automobile.

U SETTLES WITH INDIE

Texas Exhibs Agree to Play Shunted Pictures—Suit Withdrawn

U's breach of contract suit against Simpson & Nelson, small west Texas chain, was dropped following latter's agreement to buy U's product for three of their towns, Spur, Floydada and Paducah.

Trouble started when S. & N. sold a stand in Anson to H. T. Hodge without transferring U's contract. Latter held them responsible for unplayed pictures which Hodge refused to show.

GAG CLUB DEVELOPS 100,000 FREE PLUGS

Hollywood, May 12.

Started as a gag, the Voice of Hollywood Movie Club, originated by Louis Lewyn, producer of the Voice of Hollywood shorts for Tiffany, has collected nearly 100,000 members throughout the country. Members are "privileged" to carry a card signed by Lew Ayres and Ruth Roland, and plug for the reel in their home town.

Recently Governor Rolph of Calif. became a member of the Sacramento club.

Members are duty-bound to contact the theatres in their towns and request the showing of the Voice of Hollywood. When 10 applications come from any one town, that spot gets a club charter along with several autographed photos of stars.

Lewyn now has two clerks answering club mail. He figures the mailing expense is more than taken care of by additional bookings of the reel through activity of the club members.

W. VA. MGRS. DEFYING STATE'S 'SUNDAY' LAW

Charleston, W. Va., May 12.

Theatre owners in Charleston have decided to defy the old Sunday blue laws of the state and have announced programs for the showing of pictures Sundays, starting on May 17.

Charles A. Mindelburg, owner of the Capitol, started the movement when announcing his theatre will open on Sunday and continue indefinitely. R. E. England, manager of Warners' Virginian and Rialto, was the next to announce. J. T. Shanklin, manager of the New Greenbrier, and the Kearse, owned by T. L. Kearse, fell in line with the movement. For the past two weeks, Kearse has had Sunday charity shows.

Theatre owners in various cities of the state have been fined for Sunday showing under the old blue law of "unnecessary labor." Most of the cities now have Sunday shows and are not molested by the authorities.

A bill that would have tightened the grip of the blue laws introduced in the state senate at the recent session of the legislature died in the House of Delegates.

Foreign Film for Loew's Neighborhoods Sat. Nite

Special midnight performances of foreign films are being booked by Loew's into their neighborhood houses once a week with good results. Stunt so far has been restricted to Loew's 86th Street but may be moved out into other neighborhood spots as a special stunt.

At the 86th St. Loew's have booked German talkers in for midnight performances [illegible] Saturday nights with "Green and [illegible]" [illegible] grossing close to $600 on the one performance. [illegible] the average [illegible] gross for [illegible] performance [illegible].

[illegible] Loew houses [illegible] Bronx [illegible] Avenue and Brooklyn with the Loew booking office [illegible] that [illegible] films show [illegible] extra well in the midnight performances they [illegible] feature.

Gift vs. Rental Idea On Columbia Radio Plug in Par Short

Chicago, May 12.

Initial fruits of the tieup on talent and exploitation between Paramount and the Columbia Broadcasting System is the one-reeler, "Around the Samovar," just completed. Film is first of the series to be made with the performers or players recruited from the better known CBS sustaining features.

"Around the Samovar's" program, composed of Russian choral numbers, gets a Sunday night coast-to-coast broadcast.

Release date on the short is being held up pending a decision on how it is to be handled by the Paramount exchanges. Plan favored by the network was to book the reel gratis to exhibitors, the broadcast executives being satisfied with the plug returns to be derived from film's credit frame.

Now that the reel shapes up better than anticipated from the general entertainment angle, and also because of attitude against initiating practice of giving things away, distributors' sales department is trying to prevail upon Columbia to let it put the subject on a rental basis.

PUBLIX SELLS 2 IN BIRMINGHAM; ALABAMA LEFT

Birmingham, May 12.

Publix has sold the Galax and Strand here to Birmingham Theatrical Amusement Co., local.

Publix had only three houses here and even at that had the town pretty well sewed up. Sale came as a complete surprise. Wise boys all said Publix would buy the Empire, the only indie house in town and operated by the Birmingham Theatrical Co.

Several weeks ago Publix disposed of three houses at Montgomery, leaving that town flat.

Only the Alabama is left by Publix here. House is a large deluxer playing double features, trying to get along.

The new owners operate five downtown theatres and seven nabes. But one is a first run, the Empire. The change goes into effect May 16.

Frank Merritt is president of the Amusement Co.

F-WC CENTERS 10% AD CUT ON PRE-BALLYHOO

Hollywood, May 12.

Fox-West Coast has concluded that it's over-sold on theatre advertising with a 10% cut order going out. Will affect mostly the street car and outdoor adv.

F-WC contends some of the amusement page space can be cut to advantage also, especially on not ballyhooing the current and incoming features in same size displays.

Gabe Yorke's theory is that if the current week's picture is doing biz, why cheat on it and ballyhoo the next week's feature? If it's flopping currently, then slough off the current attraction and ballyhoo the next week's feature.

It's in line with some basic ideas Winnie Sheehan has held on Fox pictures, especially on their eastern campaigns, that it's of little advantage to campaign a picture big 30 days ahead, especially when it comes into a grind house like the Roxy.

Picture Club's Party

[illegible] Picture Club netted between $600 and $700 alone on [illegible] tickets to the dinner and wrestling and boxing matches Thursday (7) [illegible] in the main dining room. A total of 217 forked over the [illegible] with others going for a [illegible] service, etc. In the [illegible] part of the club, also set up with tables.

Four wrestling and four boxing matches were put on with [illegible] as guests of members.

Circuits Asking Unions to Class Neighborhood Houses, Same as Indies—Stop Sale and Non-Union

Uniform reclassification of houses in and around New York is being sought by the circuits from the labor unions. Circuits seek classification more comparable with the lower labor overhead allowed by the unions to indie theatre owners.

While the aim of the reclassification demand is to reduce circuit overhead that is making many of the larger neighb. houses unprofitable for the chains, it is not aimed to cut labor wages. These remain as is. Around 100 of the bigger type neighbs from 1,000 seats and upward are affected by the request. For the circuits it means the difference between profit and loss and an aggregate average saving of around $5,000 weekly.

Classification by the unions as it is done now lays to more according to ownership of a theatre than the type of the house. That way indie owners get the benefit of being privileged to employ fewer union help than circuits, although the indie's house may be fully as big and oftline more profitable than the circuit's.

Present negotiations are the outcome of the determination by the circuits to sell their unprofitable neighbs rather than keep them open at a loss. In selling, many of the neighbs have gone to indies who steer clear of union supervision or affiliation. Objection by the unions and a request by the latter to the circuits that the chains cease to sell to non-union exhibs has resulted in the collective request by the circuits for reclassification.

If the unions accede to the circuits' request, the circuits are reported willing to stop disposing of the neighbs.

EDUCATIONAL ANGLE

Ballyhooing Spanish House for Language Students

Los Angeles, May 12.

California theatre, concentrating on Spanish versions, is trying to augment the Latin trade by selling the educational angle of the foreign talkers.

Campaign launched with 24-sheets: "Learn Spanish while being entertained."

NARROWLY AVERTED FIRE CRY AND PANIC

Albany, N. Y., May 12.

Howard Secor, operator of the Family theatre in Watervliet, was burned and 300 patrons of the theatre escaped uninjured when fire started in the projection booth Friday night (May 8). The operator was taken to Memorial Hospital, here, suffering from first degree burns about the hands, face and back.

A fireman and policeman in the theatre averted a panic. Secor and Glenn Cable, another operator, were removing a film when the roll touched the hot side of the projector and went into flames. Secor was burned trying to put out the fire. The flames were noticed by the audience and when someone shouted "fire" scores started for the exits. Soon everyone was in a mad dash.

John Connors, fireman, and Patrolman William Connors, who were in the rear of the building, calmed the crowd.

The theatre was emptied within five minutes in an orderly manner.

OUTSIDE FILMS MAY GET IN PAR'S B'WAY HOUSES

Considerable outside product, in addition to the two Universals, "Seed" and "Mother's Millions," may find their way into the Rivoli or Rialto during the summer, owing to feared lack of product for both runs. This shortage of pictures from Paramount and UA would mean a break for the outside distribs looking for class Broadway run spots such as the Rialto and Rivoli.

There will be no UA's for either until the fall under present outlook. Meanwhile, Par is winding up its current ('30-'31) output and with rare holdovers at the Paramount and few $2 pictures to shift to the two run houses is practically driven to booking in outside product.

UA's first release to follow "Indiscreet," now in Rialto run, will be "Unholy Garden" in September under present plans. "Palmy Days," the Eddie Cantor picture, probably for release same month, and "Street Scene" in October.

Warner Bros. and Par having made peace, it is possible some WB or First National product may slide into the Rialto or Rivoli if WB finds it has [illegible] to go around.

Feting Technicians

Hollywood, May 12.

First [illegible] program will be [illegible] jointly by the Society of M.P. Engineers and the Academy of M.P. Arts and Sciences [illegible] will be May 21 [illegible] Paramount studio [illegible] film.

[illegible] S.M.P.E. will be [illegible] a dinner [illegible] evening [illegible] S.M.P.E. convention opens May 25 and [illegible] visiting [illegible] Academy [illegible]. Banquet for the delegates will be given May 27 [illegible] Mrs. William de Mille [illegible].

SYRACUSE 1ST RUNS OFF 'BACHELOR FATHER'

Syracuse, N. Y., May 12.

Even the certainty of the usual generous special Cosmopolitan copy in the local Hearst papers, plus news column plugging, proved insufficient to win downtown first run showing for Marion Davies' "The Bachelor Father."

Loew's here turned down the film. Efforts to find a substitute major house outlet failed.

Last year the Eckel (Fox) took a Davies film, "Florodora Girl," when Loew's State rejected it. So "The Bachelor Father" (Metro) is now getting its first local showing in the subsequent runs and double featured.

ALLIED WANTS RENTS PRO RATED 40 WKS.

Chicago, May 12.

With many independent theatres ready to shut down the summer months, Allied Association here is plugging a movement among the theatres to have their annual rentals redistributed into a 40-week system.

Allied arguing that theatres closed for June, July and August should not be asked to draw from the bank to pay rentals, but that all year operators should accept the rental system that was formerly applied to [illegible] houses.

Tea Merchants Forced in

With Michael Mishel [illegible] of the Prospect, Bronx, Hirschhorn brothers [illegible] the Loew [illegible].

[illegible] to operate the [illegible].

Fight Films O.K. in Me.

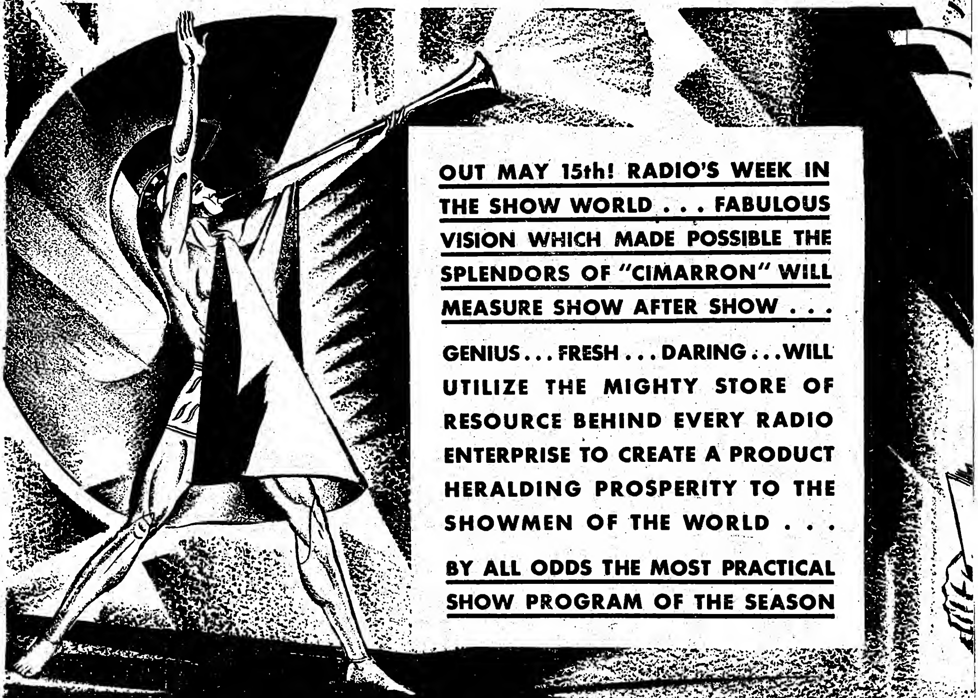
[illegible] Me., May 12.

[illegible]

SHOW WORLD ON EDGE

THE TITAN ANNOUNCE

RADIO'S GOLDEN TORNADO OF ATTRACTIONS ARRIVES AS PROSPERITY'S TRUMPET SPLITS THE DAWN! . . .



OUT MAY 15th! RADIO'S WEEK IN THE SHOW WORLD . . . FABULOUS VISION WHICH MADE POSSIBLE THE SPLENDORS OF "CIMARRON" WILL MEASURE SHOW AFTER SHOW . . .

GENIUS . . . FRESH . . . DARING . . . WILL UTILIZE THE MIGHTY STORE OF RESOURCE BEHIND EVERY RADIO ENTERPRISE TO CREATE A PRODUCT HERALDING PROSPERITY TO THE SHOWMEN OF THE WORLD . . .

BY ALL ODDS THE MOST PRACTICAL SHOW PROGRAM OF THE SEASON

FOR
MENT
KO-RADIO

ANOTHER TITAN SURPRISE

AD SMASH ON THE WAY

Watch for the Most Sensational Ticket-selling Announcement Blast of All Time in

VARIETY

MAY 27

In Which RKO-RADIO Will Usher in the Golden Era of Show Advertising to Back Up the New Titan Attractions for the Exhibitors of the World.

New Slants on Show Promotion . . . New Tips on Pre-advance Campaigning . . . New Angles on the Most Vital Problem of Show Business Today . . .

THE JOB OF KEEPING YOUR SEATS FILLED!

You've got to OPEN BIG or close behind the eight ball.

THE TITANS WILL SHOW YOU HOW!

Comparative Grosses for April

(Continued from page 10)

BALTIMORE

	April 4	April 11	April 18	April 25
CENTURY High . $29,000 Low . . 9,000	"Tailor Made Man" $29,000 (Record) (Ted Lewis on Stage) Stage Show	"Skippy" $19,000	"Kiki" $16,500	"Shipmates" $25,000
STANLEY High . $33,500 Low . . 11,000	"Strangers Kiss" $33,000	"City Lights" $22,000	"Dishonored" $19,000	"Trader Horn" $24,500
VALENCIA High . $11,000 Low . . 1,800	"Right of Way" $3,500	"Strangers Kiss" $5,500	"City Lights" $3,500	"Call It Love" $3,600
KEITH'S High . $20,000 Low . . 4,000	"Kept Husbands" $10,000	"Man of World" $10,000	"Cracked Nuts" $6,000	"Office Doors" $8,000

SAN FRANCISCO

	April 4	April 11	April 18	April 25
WARFIELD High . $48,000 Low . . 8,200	"Gentleman's Fate" $22,000	"Wise Child" $24,500	"Lamon of Orange" $23,000	"Tailor Made Man" $22,000
PARAMOUNT High . $36,000 Low . . 6,200	"Skippy" $19,000	"Dishonored" $20,000 (1st week)	"Dishonored" $13,000 (2d week)	"City Streets" $17,000
CALIFORNIA High . $34,000 Low . . 6,000	"June Moon" $6,500	"Strangers May Kiss" $9,000	"Hot Heiress" $6,000 (New Low)	"Ladies Man" $10,000
GOLDEN GATE High . $19,000 Low . . 9,800	"Bachelor Apt." $16,500	"Misbehaving Ladies" $15,500	"Virtuous Husbands" $15,000	"Bad Sisters" $15,000

BOSTON

	April 4	April 11	April 18	April 25
METROPOLITAN High . $66,000 Low . . 19,500	"Connecticut Yankee" $44,500 Vaude	"Skippy" $41,500	"City Streets" $38,000	"Millionaire" $44,900
STATE High . $40,000 Low . . 10,100	"City Lights" $15,000	"Strangers May Kiss" $31,000	"Tailor Mads Man" $14,200	"Front Paga" $19,000
KEITH'S High . $34,500 Low . . 13,500	"Dracula" $25,600 (1st week)	"Dracula" $14,000 (2d week)	"10c. Dance" $23,400	"Nuts" $15,100

TOPEKA

	April 4	April 11	April 18	April 25
JAYHAWK High . $8,000 Low . . 2,300	"Lemon of Orange" and "Parlor, Bedroom" $4,200		"Unfaithful" and "Cracked Nuts" $4,600	"Honor Lovers" and "Tailor Made" $3,300
NOVELTY High . $3,200 Low . . 700	"Doctor's Wives" and "Night at Susie's" $1,500		"Man of the World" and "June Moon" $1,500	"Free Love" and "Painted Desert" $900

PHILADELPHIA

	April 4	April 11	April 18	April 25
MASTBAUM	"Tailor Made" $43,000 Stage Show	"Cracked Nuts" $50,000	"Father and Son" $41,000	"Iron Man" $43,000
EARLE	"Single Sin" $20,000	"Kept Husbands" $19,000	"Hot Heiress" $18,000	"Subway Express" $24,000
BOYD	"50 Million Frenchmen" $12,500	"Stepping Out" $10,000	"Born Love" $17,500 (1st week)	"Born Love" $14,000 (2d week)
FOX	"Body and Soul" $26,000	"Connecticut Yankee" $28,500	"Man of the World" $25,500	"Not Gentlemen" $24,000
STANLEY	"Prodigal" $12,500	"Millionaire" $19,000 (1st week)	"Millionairs" $13,000 (2d week)	"Finger Points" $14,000
STANTON	"Lonely Wives" $7,500	"Woman Hungry" $4,000	"Lonely Wives" $6,000 (4 days)	"Drums of Jeopardy" $10,000
KEITH'S	"Dishonored" $21,000 (1st week)	"Dishonored" $13,000 (2d week)	"Skippy" $22,000 (1st week)	"Skippy" $16,000 (2d week)
KARLTON	"Strangars Kiss" $8,000	"50 Million Frenchmen" $4,500	"Call It Love" $5,000	"City Lights" $8,000
ARCADIA	"Stolen Heaven" $5,000	"Honor Lovers" $3,000	"June Moon" $5,000	"Unfaithful" $5,000

NEW HAVEN

	April 4	April 11	April 18	April 25
PARAMOUNT High . $21,000 Low . . 9,000	"Skippy" $14,800 Stage Show	"Dishonored" $14,800	"City Streets" $16,100	"Ladies Man" $16,600
FOX-POLI High . $26,000 Low . . 7,500	"Strangers Kiss" $21,700 Vaude	"Subway Express" $18,500	"Secret Six" $12,800	"Trader Horn" $14,300
SHERMAN High . $16,000 Low . . 4,500	"50 Million Frenchmen" and "Father's Son" $8,700	"Finger Points" and "Lonely Wives" $8,900	"My Past" and "Cracked Nuts" $7,500	"Millionaire" and "Men's Women" $[illegible]
COLLEGE High . $9,000 Low . . 3,500	"Yankee" $7,200	"Lemon" $4,000	"Tailor Made Man" $3,600 (New Low)	"Iron Man" $[illegible]
BIJOU High . $12,600 Low . . 1,600	"Seas Beneath" and "Caught Cheating" $5,000	"Painted Desert" and "Bachelor Apt." $3,700	"Bad Sister" and "Lightning Flier" $3,800	"Gun Smoke" and "W Plan" $4,700

COLUMBUS

	April 4	April 11	April 18	April 25
OHIO	"Honor Lovers" $16,700 Stage Show	"Kiki" $18,400	"Tailor Made" $16,300	"Doctor's Wives" $18,400
PALACE	"Laugh Rich" $11,300	"Bachelor Apt." $12,300	"Cracked Nuts" $12,800	"Iron Man" $11,400
BROAD	"City Lights" $17,900	"Dishonored" $16,900	"Connecticut Yankee" $16,400	"Strangers Kiss" $14,600
GRAND	"Misbehaving Ladies" $4,400	"Finger Points" $5,000	"50 Million Frenchmen" $8,800	"Skippy" $5,700
MAJESTIC	"Bad Sister" and "Air Police" $13,650	"Beyond Victory" and "Flood" $3,900	"Gun Smoke" $3,500	"Virtuous Husband" and "Comrades" $3,450

SEATTLE

	April 4	April 11	April 18	April 25
PARAMOUNT High . $26,000 Low . . 5,950	"Unfaithful" $13,200 Stage Show	"Charlie Chan" $12,200	"Wise Child" $12,800	"Doctor's Wivas" $14,200
MUSIC BOX High . $17,000 Low . . 3,500	"Reaching Moon" $8,500 (1st week)	"Reaching Moon" $5,000 (2d week)	"Front Page" $6,000 (1st week)	"Front Page" $4,250 (2d week)
FIFTH AVE. High . $26,000 Low . . 7,800	"Dishonored" $12,000 Stage Show	"Trader Horn" $18,600 (1st week)	"Trader Horn" $9,800 (2d week)	"Skippy" $9,500
BLUE MOUSE High . $16,000 Low . . 2,800	"Honor Lovers" $3,500	"Kiki" $5,500 (1st week)	"Kiki" $3,000 (2d week)	"Hell Bound" $3,500
ORPHEUM High . $32,000 Low . . 6,500	"Laugh Rich" $15,900 Vaude	"Office Doors" $12,900	"Bad Sister" $16,500	"Cracked Nuts" $14,900

PORTLAND, ORE.

	April 4	April 11	April 18	April 25
PARAMOUNT High . $22,500 Low . . 5,000	"Parlor, Bedroom" $17,000 Stage Show	"Man of the World" $14,500	"Doctors Wives" $13,500	"Finger Points" $13,500
ORPHEUM High . $24,000 Low . . 5,500	"Laugh Rich" $13,000 Vaude	"Subway Express" $12,500	"Cracked Nuts" $16,500	"Bachelor Apt." $9,000
UNITED ARTISTS High . $16,000 Low . . 4,000	"Kiki" $6,500	"Front Page" $6,500	"Trader Horn" $12,000 (1st week)	"Trader Horn" $7,500 (2d week)
BROADWAY High . $23,000 Low . . 7,000	"Connecticut Yankee" $15,000 (1st week)	"Connecticut Yankee" $8,000 (2d week)	"Strangers Kiss" $14,000 (1st week)	"Strangers Kiss" $5,000 (5 days)
ALDER High . $6,000 Low . . 2,700	"Royal Bed" $2,700 (New Low)	"Drums of Jaopardy" $2,700	"Honor Lovers" $3,300	"Hell Bound" $3,500

MONTREAL

	April 4	April 11	April 18	April 25
PALACE High . $18,000 Low . . 10,000	"Dishonored" $13,500	"East Lynne" $12,000	"Unfaithful" $10,500	"Dance, Fools" $13,000
CAPITOL High . $19,000 Low . . 9,000	"Honor Lovers" and "Pays to Advertise" $12,500	"Doctor's Wives" and "Painted Desert" $13,500	"Last Parade" and "Command Performance" $9,500	"Yankee" and "Bet on Women" $14,500
LOEW'S High . $16,000 Low . . 10,500	"Bachelor Father" $12,000 Vaude	"Prodigal" $11,500	"Kept Husbands" $12,500	"Lady's Morals" $12,000
PRINCESS High . $24,500 Low . . 6,000	"City Lights" $24,500 (Record)	"City Lights" $17,500 (2d week)	"City Lights" $10,000 (3d week)	"Dirigible" $9,000

NEWARK, N. J.

	April 4	April 11	April 18	April 25
BRANDFORD High . $30,500 Low . . 13,000	"Fifty Frenchmen" $22,000 Stage Show	"Reaching for Moon" $22,000	"Finger Points" $21,000	"Millionaire" $20,000
STATE High . $32,000 Low . . 10,000	"Easiest Way" $18,000 Vaude	"Unfaithful" $18,000	"Dance, Fools" $20,000	"Skippy" $23,000
RKO PROCTOR'S High . $29,000 Low . . 7,000	"Cimarron" $22,000 (1st week) Vaude	"Cimarron" $16,500 (2d week)	"Cracked Nuts" $15,500	
MOSQUE	"Truth About Youth" $6,000	"Misbehaving Ladies" and "Seas Beneath" $3,500	"Body, Soul" and "Captain Thunder" $3,500	"Cimarron" $3,300

DENVER

	April 4	April 11	April 18	April 25
DENVER High . $27,700 Low . . 7,000	"Dishonored" $16,200 Stage Show	"Strangers May Kiss" $17,000	"City Streets" $16,000	"Shipmates" $26,000
PARAMOUNT High . $22,000 Low . . 5,800	"Skippy" $14,300	"Devil to Pay" $6,600	"Tailor Made Man" $7,100	"Front Page" $[illegible]
RIALTO High . $7,750 Low . . 2,000	"June Moon" $2,400	"Skippy" $1,600	"Silver Horde" $[illegible]	"Right Way" $2,000 (New Low)
TABOR High . $14,000 Low . . 8,000	"Charlie Chan" $11,000	"Last Parade" $6,700	"Lemon of Orange" $10,000	"My Past" $8,000 (New Low)
ALADDIN High . $16,600 Low . . 1,650	"Yankee" $12,000 (1st week)	"Yankee" $9,000 (2d week)	"Doctors' Wives" $7,000	"Wise Child" $5,000

(Continued on page 60)

COAST EXPECTS THREE CORNERED ZONE SCRAP

Los Angeles, May 12.

Independent and chain theatre groups are lining up for another battle on the price zoning system with the running out of the present contracts and the issuing of new documents for the 1931-32 product.

At that time the year's battle for protection will begin. Entire fray is hinged on length of time to be waited between first, second and other runs of feature films.

In the three-cornered battle that will take place with the Allied Theatre Owners of Southern California, West Coast Theatres, and the L. A. Film Board, representing local exchanges, alligned in contrary directions.

Bankers On Films

(Continued from page 5)

bankers figure in figures for the future, and base their "suggestions" only upon the statemetns received.

That these "suggestions" are carrying weight is foreseen, it is said, by picture people in reduced cost of talker production and in clipped overheads for theatre operations.

How Come?

The point puzzling the uptowners is whether bankers of different groups are conferring as a whole over pictures, or whether the advice from the financial district is expressed through individual opinion or study of the film situation in toto. Some say the financiers are being steered by leaders of the business, who lend their thoughts when requested by the bankers. These intermingled with the bankers' own on universal conservation give the downtowners a talking angle that must appeal as logical to the picture men it may be addressed to.

It is due to this intercession by the financial interests that rumors recur of impending changes in film personnel east and west within the next six months, or over the summer period. No intimation of what these may be or who will be affected is around, since it is a matter that appears to be hinted at in a wholesale manner. The rumors are linked with the major companies, since nearly all of the big picture firms are banker-controlled on the inside.

Best Direction

That the reins now being held more taut by the Wall Street contingent may be further tightened is another reported likely chance. The bankers are said to have already gone so far as to ask for opinions on how the entire picture situation may be best governed economically; to make the most out of the current down trend for the picture companies while the cuts are in progress.

That the bankers are better informed on Hollywood film producing and theatre operation than they have been credited with is making itself known to the picture men. Heads of companies are reported giving this angle strict observance in their talks with the bankers and in their business procedure away from them. Some showmen think a bit too much attention and importance to the banking crowd and the expectant profit and loss statements the bankers await every so often may be showing its mark on both talker production and theatre operation. These showmen say too much attention is being centered by film men upon the financial statements, to the cost of production or operation, not in the studio or on the theatre stages but at the box office.

50-50

Concentration only to keep the red away at all hazards, rather than concentration on how to pile up a drooping gross, is an added danger that neither the banker nor the picture man apparently visualizes, say the showmen.

Showmen's arguments in this possibility seem to be the current condition of picture making and exhibition, with a lessening in quality of the picture bringing lessening grosses as a whole. This double result perhaps arises through the producers believing a more cheaply made picture will secure a fair rental, while theatres have been forced into a double feature policy, willy nilly, through economy before quality of tickets on the market.

While in both production and operation it is said the matter of morale in personnel, particularly in operation, has received no thought.

THE OLD FIGHTIN' COCK'S SHOUTIN'

3rd New Sunday

CONSTANCE Bennett

in

BORN TO LOVE

with JOEL McCREA • Story by Ernest Pascal • Directed by Paul L. Stein

JOURNAL:	AMERICAN:	GRAPHIC:	TIMES:	MIRROR:
Box-Office!	*Full Houses!*	*Glamorous!*	*Tempestuous!*	*Excellent!*

BIG WEEK

Mayfair • New York

Record of all time Established!

RKO PATHÉ Pictures pre-sold direct to the whole family every Friday night; 10:30 Daylight saving time. RKO THEATRE OF THE AIR • 42 stations, coast to coast N. B. C.

Comparative Grosses for April

(Continued from page 57)

PITTSBURGH

	April 4	April 11	April 18	April 25
ALDINE	"Parlor, Bedroom" $5,000	"Kiki" $3,000	"Bet on Woman" $2,200	"Stepping Out" $3,200
ENRIGHT	"Hot Heiress" $9,900 Stage Show	"Bad Sister" $10,000	"Office Doors" $8,750	"Gift to Women" $7,500
FULTON High $12,000 Low 1,900	"Skippy" $10,000 (8 Days)	"Pays to Advertise" $2,000 (4 Days)	"Man of the World" $4,000	"Gun Smoke" $3,500
HARRIS High $11,000 Low 1,200	"Dracula" $3,500 Vaude	"Girls Excitement" and "Ridin' Fool" $2,200		"Yankee" $2,000
PENN High $41,000 Low 15,000	"Dishonored" $25,750 Stage Show	"Strangers May Kiss" $36,000	"Tailor Made Man" $32,000	"Front Page" $27,000
SHERIDAN SQUARE High $17,000 Low 1,800	"Skippy" $7,200 (8 Days)	"Pays to Advertise" $1,500 (4 Days)	"Man of the World" $2,000	"Gun Smoke" $2,200
STANLEY High $18,000 Low 11,000	"10c Dance" $23,000 Stage Show	"Lemon of Orange" $16,000	"Cracked Nuts" $18,000	"Finger Points" $22,000
WARNER High $36,000 Low $3,200	"Fifty Frenchmen" $7,700	"Beau Ideal" $6,000	"Charlie Chan" $7,800	"Millioriaire" $15,500

CINCINNATI

	April 4	April 11	April 18	April 25
ALBEE High $30,900 Low 19,000	"10c Dance" $23,000 Vaude	"Tailor Made Man" $21,000	"Charlie Chan" $20,000	"Wise Child" $21,500
PALACE High $28,100 Low 12,000	"Dance, Fools" $20,000	"Sit Tight" $14,500	"Finger Points" $12,000 (Naw Low)	"Cracked Nuts" $16,000
CAPITOL High $22,000 Low 9,200	"Skippy" $13,000	"Bachelor Apartment" $9,500	"Millionaire" $13,000	"Born to Love" $14,500
LYRIC High $23,900 Low 9,000	"Dishonored" $12,500	"Honor Lovers" $10,500	"Last Parade" $11,500	"Trader Horn" $16,000
KEITH'S High $6,500 Low 3,300	"Pays to Advertise" $5,000	"Doctors' Wives" $6,000	"Kept Husbands" $6,000	"Bet on Women" $6,000
STRAND High $6,940 Low 3,000	"Going Wild" $4,000	"Dance, Fools" $4,500	"Father's Son" $5,000	"Prodigal" $4,500
FAMILY High $5,160 Low 2,500	"Not Gentlemen" and "Flood" $3,300	"W Plan" and "Lady Refuees" $4,000	"Right Way" and "Air Police" $4,000	"Drums of Jeopardy" and "Man World" $4,000

KANSAS CITY

	April 4	April 11	April 18	April 25
LOEW'S MIDLAND High $35,000 Low 9,300	"Strangars May Kiss" $23,000	"Yankee" $17,800	"Tailor Made Man" $13,000	"Trader Horn" $21,400
MAIN-STREET High $32,000 Low 8,000	"Laugh Rich" $17,000 Vaude	"Subway Express" $16,500	"Cracked Nuts" $18,500	"Finger Points" $.9,200
NEWMAN High $33,000 Low 4,600	"Skippy" $16,300	"Dishonored" $16,300	"My Past" $8,000	"City Streets" $15,000 (8 Days)
ROYAL High $6,000 Low 1,300	"June Moon" $3,800	"Skippy" $3,500	"Charlie Chan" $4,000	"Doctors' Wives" $4,200

WASHINGTON

	April 4	April 11	April 18	April 25
FOX High $41,500 Low 00,000	"Lemon of Orange" $24,000	"Men on Call" $10,000 (4 Days)	"Yankee" $30,000	"Doctors' Wives" $25,000
EARLE High $25,500 Low 6,000	"Fifty Frenchmen" $17,000 Vaude	"Finger Points" $17,000	"June Moon" $17,000	"Pays to Advertiee" $15,000
KEITH'S High $18,400 Low 4,600	"Laugh and Get Rich" $0,000	"Man of the World" $10,000	"Cracked Nuts" $12,000	"Bachelor Apartment" $10,000
PALACE High $27,300 Low 11,500	"Dance, Fools" $26,000 Stage Show	"Honor Lovers" $22,600	"Skippy" $21,300	"Tailor Made Man" $21,000
COLUMBIA High $19,000 Low 5,500	"City Lights" $17,000 (1st week)	"City Lights" $11,500 (2d week)	"Unfaithful" $13,200	
RIALTO High $21,400 Low 4,600	"Finn and Hattie" $5,500	"Bad Sister" $15,000	"Gentlemen's Fate" $6,800	"Virtuous Husbands" $6,000

PROVIDENCE

	April 4	April 11	April 18	April 25
STATE High $28,000 Low 12,000	"Strangers May Kiss" $24,200	"Tallor Made Man" $15,000	"Trader Horn" $22,700	"Front Page" $15,600
RKO VICTORY High $13,500 Low 3,300	"Conquering Horde" $4,300	"Bad Sister" $5,500	"Comrades of 1918" $3,300 (New Low)	"Subway Express" $4,800
PARA-MOUNT High $18,000 Low 7,300	"Skippy" $10,400	"Dishonored" $12,000	"City Lights" $12,000	"Ladies' Man" $8,200
MAJESTIC High $15,000 Low 6,500	"Body, Soul" and "Bet on Women" $9,500	"Illicit" and "Naughty Flirt" $13,000	"Doctors' Wives" and "Lemon of Orange" $11,000	"My Past" and "Fifty Frenchmen" $13,200

LOUISVILLE

	April 4	April 11	April 18	April 25
ALAMO High $11,600 Low 2,450	"Charlie Chan" $4,400	"Gun Smoke" $5,000	"City Lights" $6,100	"Iron Man" $5,000
BROWN High $8,400 Low 2,250	"Lonsly Wives" $3,500	"Office Doors" $4,100	"Cracked Nuts" $5,400	"Bachelor Apartment" $5,100
ANDERSON High $9,800 Low 2,100	"Ex-Flame" $2,650	"Rango" $2,900		
NATIONAL High $17,000 Low 5,100	"Fighting Caravans" $8,000 Vaude			
STATE High $28,000 Low 7,900	"Strangers May Kiss" $11,000	"Kiki" $10,000	"Tailor Made Man" $10,200	"Trader Horn" $11,700
STRAND High $12,500 Low 3,700	"Yankee" $7,900 (1st week)	"Yankee" $6,900 (2d week)	"Dishonored" $6,500	"Fifty Frenohmen" $6,100
RIALTO High $14,750 Low 3,275	"Lemon of Orange" $11,000 Vaude	"Doctors' Wives" $8,200	"City Streets" $10,400	"Three Girls Lost" $11,500

NEW ORLEANS

	April 4	April 11	April 18	April 25
LOEW'S STATE	"Tailor Made Man" $11,000	"Finger Points" $11,200	"Trader Horn" $18,500	
SAENGER	"Strangers May Kiss" $19,000 Stage Show	"Front Page" $16,000	"Skippy" $18,000	
STRAND	"Charlie Chan" $3,400	"Kiki" $2,700	"City Streets" $3,800	
TUDOR	"Birth of a Nation" $4,000	"Wise Child" $2,300	"Gun Smoke" $2,200	
ORPHEUM	"Laugh and Get Rich" $8,000 Vaude	"Dracula" $11,000	"Cracked Nuts" $11,500	

BUFFALO

	April 4	April 11	April 18	April 25
BUFFALO High $40,000 Low 19,600	"Skippy" $26,200 Stage Show	"Finger Points" $22,500	"Dishonored" $19,600 (New Low)	"City Streets" $23,500
CENTURY High $16,900 Low 6,200	"Millie" $11,000	"Fifty Frenchmen" $6,800	"Charlie Chan" $7,900	"Father's Son" $7,100
HIPPO-DROME High $20,000 Low 10,600	"Parlor, Bedroom" $15,700 Vaude	"Gentlemen's Fate" $10,600 (New Low)	"Men Call It Love" $11,700	"Cracked Nuts" $13,000
GREAT LAKES High $30,000 Low 10,000	"East Lynne" $17,000	"Strangers May Kiss" $30,000 (Record)	"Yankee" $22,000	"Trader Horn" $22,000
LAFAY-ETTE High $23,000 Low 9,000	"10c Dance" $16,000	"Lonely Wives" $9,000 (New Low)	"Subway Express" $9,500	"Aloha" $12,000

DETROIT

	April 4	April 11	April 18	April 25
MICHIGAN High $53,100 Low 20,000	"Skippy" $35,900 Stage Show	"Finger Points" $35,200	"City Streets" $27,800	"Shipmates" $39,000
FOX High $41,000 Low 24,000	"Not Gentlemen" $36,000	"Yankee" $41,000 (Record)	"Doctors' Wives" $34,000	"Three Girls Lost" $28,000
FISHER High $29,000 Low 12,000	"Conquering Horde" $21,000	"Father's Son" $17,000	"Prodigal" $16,000	"Tailor Made Man" $28,000
PARA-MOUNT High $40,100 Low 5,500	"Strangers May Kiss" $40,100 (Record) (1st week)	"Strangers May Kiss" $15,900 (2d week)	"Strangars May Kiss" $12,000 (3d week)	"Secret Six" $37,300
RKO DOWNT'N High $31,000 Low 13,000	"10c Dance" $17,000	"Kept Husbands" $11,000	"Cracked Nuts" $15,000	"Office Doors" $7,000 (6 Days)
UNITED ARTISTS High $39,000 Low 7,000	"Kiki" $11,400	"Trader Horn" $17,000 (1st week)	"Trader Horn" $14,000 (2d week)	"Front Page" $19,100

BIRMINGHAM

	April 4	April 11	April 18	April 25
ALABAMA		"Strangers May Kiss" and "Bachelor Father" $10,000	"Man of the World" and "Devil Pay" $8,000	"Tarnished Lady" and "Southernar" $9,100
RITZ		"10c Dance" $4,500	"Body, Soul" $4,500	"Yankee" $6,300
STRAND		"Honor Lovers" $2,900	"Bat Whispers" $2,500	"Kiki" $2,100
EMPIRE		"Lottery Bride" $3,200		"Finger Pointe" $3,200
TRIANON		"Demand Excitement" and "Bad Sister" $900	"Lonely Wives" and Shrieking Night" $850	"Laugh and Get Rich" and "Flood" $800

U and Sinc. Lewis Can't Get Together—Pic Off

Hollywood, May 12.

Unable to get together with Sinclair Lewis on price, Universal has abandoned making "Prairie Gold."

Intention was to use it as a co-starrer for Slim Summerville and Zasu Pitts.

"Gold" novel was published six years ago.

Mike's Dinner-Dance

A formal dinner-dance is being tendered Mike Simmons, Saturday (16) by and at the Motion Picture Club. Tariff is $3 to cover eats, music and a show.

At first the affair was being limited to EMPEE and AMPA club members. Any MP club member and guest now eligible.

EXHIB LEADERSHIP DEFERS TO NATURE

Chicago, May 12.

When resolutions won't, nature will. That's become the new feeling of local exhibitors towards the tightening double feature situation. This faith in the ability of nature to kill off double features comes as the result of the floppo experienced by all uncooled houses last week when a sudden taste of very mild summer hit town.

It's agreed down on the row that houses without ice plants won't be able to get patrons to sit through two features during the summer spell. They might come in for eight reels, but they won't sweat through three and a half hours' worth.

Meanwhile, however, though most of the exhibitors agree that they can't possibly expect to show double programs in the around-the-corner hotboxes through the summer, yet none of them is willing to take the first step back to one picture at a time. They're all waiting for the entire situation to blow up suddenly; which is likely to happen at the first long stretch of 80 degrees in the shade.

INDIE FOR INDIE IS TRAILER CO.'S PLEA

Chicago, May 12.

Trailer companies in the midst of a hot battle locally with the prices getting it in the neck. All started when National Screen came through with a 5c. a foot trailer and no card charges.

Immediately all the smaller trailer outfits came down the price ladder. Most of them are now dishing out trailers at the nickel rate, though many are hanging on to the card charges of from 35 to 50 cents.

One company has taken an entirely different angle to the whole affair. It is appealing to the exhibitors on the grounds that it's up to the exhibs to keep the indie trailer outfits in the market. Company flooded the local film row with pluggers in capital red letters, reading:

"Don't let any one firm monopolize the trailer business. It is to your advantage to keep the independent trailer companies in business."

FOX MAY HAVE BUT ONE OR TWO LEFT IN BRONX

Bronx Circuit negotiating with Fox for the Belmont, Blenheim and Parkway theatres. If acquiring them it will leave Fox but two in the Bronx, Crotona and Park Plaza. Fox has unloaded the others to Lee Oches.

Reported Loew may get the Park Plaza, restoring vaude to the house. The Park Plaza was one of the Fox houses in the now reported cold RKO-Fox deal.

Loew's May Talk Theatre Take Over to Fox

Possible deal between Fox and Loew's for some of the former's theatres in and around New York City has been broached by the Loew end. Talk between the two companies followed the negotiations beteewn Fox and RKO whereby RKO might have assumed operation of certain Fox properties in the Bronx and Brooklyn.

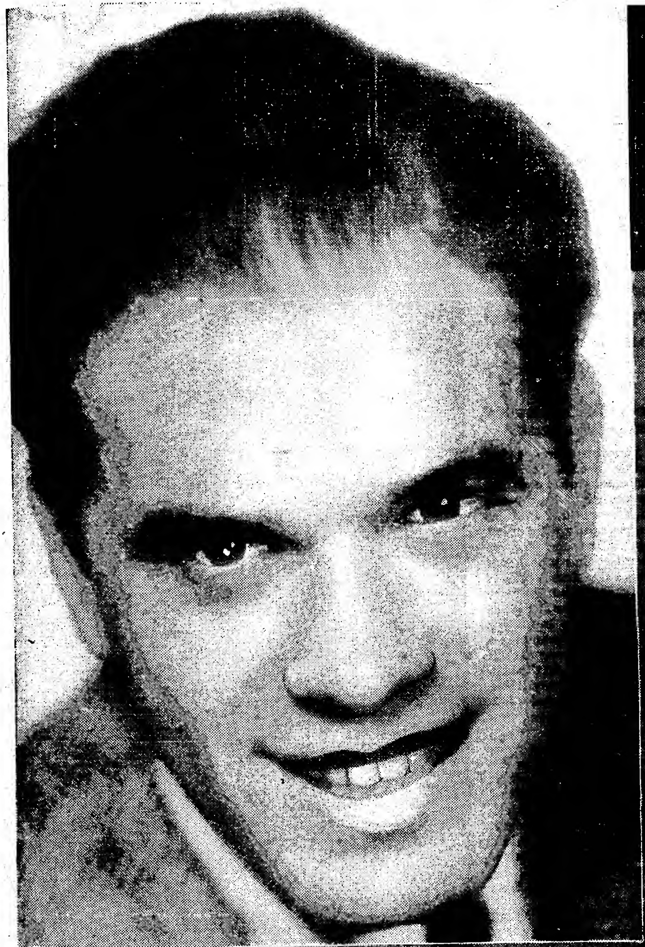
Both these localities are centres of Loew operation, where the three circuits form a triangle of competition. Negotiations so far have not been entered in by Fox and Loew and the stage of dealing has only reached an informal talk among some execs.

Fox Must Pay Defaulted Rent for Phila Office

Philadelphia, May 12.

Supreme Court yesterday affirmed the judgment in the suit of Jacob N. Gold and Herman Segal against Fox. Plaintiff's recovered judgment against the defendant for one year's lease of the premises at 1315-17 Vine street, which the defendants used as its exchange and vacated on April 30, 1926, without notice as provided in the lease.

Rental was $7,200 a year.



A Director
with a
Perfect Score!

Frank R.
CAPRA

SMASH
HITS!

LONG
RUNS!

NO
ERRORS!

"DIRIGIBLE"

"RAIN or SHINE"—"SUBMARINE"
"FLIGHT"—"LADIES of LEISURE"
NOW—"THE MIRACLE WOMAN"

●

Watch for the CAPRA PRODUCTIONS coming from COLUMBIA!

Audience and Press CHEER New GLORIA SWANSON SMASH!

Reviewers report enthusiastic response of the crowds packing New York's Rialto as screendom's great actress achieves new triumphs in smart modern romance!

●

"Swanson Has A Hit"

Swanson has a hit! That became apparent within five minutes after the glamorous Gloria gamboled on the screen of the Rialto Theatre last night in her latest and greatest talkie, "Indiscreet". It starts with a bang and rollicks pepfully along through reels of gayety to a splendid laugh climax. There's pathos in "Indiscreet", and drama, too. A well constructed vehicle gives the star every opportunity to run that well known gamut of emotions. And how Gloria runs 'em is nobody's business, except the extra cashiers that will be necessary to count the box office receipts . . . The dialogue is crisp and clever, the emotional scenes leave a little stab in one's heart, the clowning is sublime, and some of the laugh factions are near to topping anything viewed in these parts for nigh on several cinema seasons. The piece is handsomely, tastefully produced. And the direction of Leo McCarey is excellent . . . Gloria is superb. Never has she appeared more exquisite. Never has she contributed a better portrayal. She charms with every word and gesture. But, after all, it is Gloria the glorious, Swanson, now and forever queen of the screen . . . She retains her throne with the ease of a true sovereign, and no pretender to her ermine can ever usurp her place in the hearts of a mighty public.

—*New York American*

"Good Fun"

The result, if you can hear any of it above the howls of feminine laughter, is good fun . . . It has the merit of surprise . . . Go to the Rialto this week and you'll see how good it is . . . I can't do anything but recommend the show to both sexes.

—*New York Journal*

"Pure, Unadulterated Entertainment"

La Swanson offers a fun feast at the Rialto. The comedy is contagious and the giggles are wild. Here's one indeed, to cure that down-in-the dumps, spring-feverish feeling. It'll pep you up considerably and you'll exit laughing . . . A mirth provoker which makes you howl in spite of yourself . . . The star sings in this film three or maybe four times. Her soprano is resonant and one song should be a radio hit . . . And the supporting cast is dandy. Ben Lyon is amazingly good—better than he has ever been before.

See "Indiscreet" for yourself. In this season of crime pictures, you owe yourself an hour's worth of laughs. And you'll get them. It is pure, unadulterated entertainment, cheerful to the last celluloid reel . . . Gloria looks beautiful in many of her costumes.

—*New York News*

"Well-Worked Out Entertainment"

Gloria Swanson's latest picture "Indiscreet" last night drew round after round of hilarious laughter from an audience in the Rialto . . There is no denying its jollity. Miss Swanson is at her best during these riotous interludes . . . It is a well-worked out entertainment

—*New York Times*

"Thrilling Performance"

A story so human and so beautifully portrayed there can be no doubt that this star's place today is more important than it ever has been at any stage in her long years before the cameras. . . . I'd hate to think anybody who ever admired Gloria Swanson were to miss "Indiscreet".

—*New York Graphic*

Joseph M. Schenck, presents

GLORIA
SWANSON

in

"Indiscreet"

a
DeSYLVA, BROWN & HENDERSON
Production

with BEN LYON — ARTHUR LAKE

Directed by LEO McCAREY

UNITED ARTISTS PICTURE

Wichita Theatres Take Position of Everything Closed Sunday or Else

Wichita, Kans., May 12.

Wichita is the focal point in Kansas for the Sunday theatre closing issue. George L. Adams, county attorney, has notified Fox West Coast its four major theatres in Wichita must close on Sundays by July 4. If refusing, he asserts, he will be obliged to take action against them.

Sunday shows are operating in Wichita under an ordinance passed by the city commission following a referendum vote on the question in November, 1930, when a majority expressed a desire for Sunday amusements.

E. C. Rhoden, division manager of Fox theatres in Kansas City, to whom Adams' letter was addressed, has told the county attorney his theatres in Wichita will cease to operate on Sunday in Wichita only when all other so-called necessary businesses, such as soda fountains in drug stores, ice cream parlors, swimming pools, golf courses, filling stations, etc., quit business on that day.

Sunday closing of theatres is demanded by the county attorney under a state law prohibiting the employing of unnecessary labor on Sunday.

The following letters between Adams and Rhoden more fully explain the situation:

Mr. E. C. Rhoden,
Fox West Coast Service Corp.,
Kansas City, Mo.,
Dear Sir:

This is to notify you that on Sunday May 3, the sheriff's office and police department and some other interested citizens procured the necessary evidence for filing action against the operation of moving pictures on Sunday in the city of Wichita.

This is to notify you that July 4, 1931, will be the last Sunday that you will be permitted to operate without proceedings being instituted to compel the Fox West Coast Service corporation to cease operating picture shows on Sunday in the city of Wichita.

In this connection, I do not want you to feel that the Fox West Coast Service corporation or the moving picture people in general are being discriminated against relative to the enforcement of the Sunday laws. It is the attitude of the county attorney's office that the law applies to all alike.

The Supreme Court has definitely decided the issue relative to Sunday moving pictures and the county attorney's office of this county has received complaint, and I have no other alternative than to start proceedings against the Sunday movies.

However, I am granting a stay of 60 days' time in order to permit you to make the necessary arrangements with reference to your contracts with the moving picture distributing companies.

I trust that after careful analysis of the situation the Fox West Coast Service corporation will conclude that it will be best to voluntarily discontinue the operation of motion pictures on Sunday in the city of Wichita.

Yours very truly,
GEORGE L. ADAMS.

Mr. George L. Adams,
County Attorney,
Witchita, Kansas,
Dear M. Adams:

I have your letter of May 2, addressed to Mr. Holt. In this letter you ask when our existing contracts for Sunday pictures expire and also whether we will voluntarily close at the expiration of such contracts.

Before answering your questions, I would like to say that we went into the Sunday operation of our theatres at the behest of the business men of Wichita and with the consent and approval of the majority of the people of Wichita.

We assumed that since the archaic statute passed in 1868 and known as the "labor law" is not invoked against other business on Sunday that we, and the people of Wichita who want Sunday shows, would not be discriminated against. It appears we are in error in permitting ourselves to think thusly.

I do not propose to argue the legal aspects of the matter with you. They are pretty clear. You have the legal right to close us, just as you have the legal right to close many other businesses, and just as you have the legal right to enforce other almost forgotten laws.

But in this case there are considerations other than the legal ones. There is a matter of rights and liberties involved. Just because we have inherited, from a past generation, a clumsy law, it does not necessarily follow that the best interests of society are served by discriminatory enforcement. As a matter of fact, it is just such enforcement that robs citizens of respect for all law and weakens the structure of government.

Today's men and women in Wichita had no hand in placing this ancient law on the statute books of Kansas. It was done by their grandfathers. Given an opportunity of expressing their own wishes on the Sunday show matter, these Wichita citizens voted favorably. By closing the theatres now, you are virtually telling 18,000 Wichita citizens that they have no rights in the matter; that they have lost one of the privileges of American citizenship—the right to express their will by ballot. Invoke this law against us, as you can do, and majority rule is destroyed in Wichita. The minority becomes the master—the majority the slave.

It's quite all right to talk about "law enforcement," but it is a well known fact that thousands of laws are not enforced because the public will not tolerate their enforcement and I hardly need to tell you that your office is making no effort to enforce several Kansas laws which to be consistent, you should enforce.

You undoubtedly know that there are about 70 towns in Kansas now operating Sunday shows. Several towns have operated for years, and in most of these cases county and city attorneys have taken the view that human rights are more precious than a type of "law enforcement" that involves unjust discrimination and sets officers to the task of putting into effect a 63-year-old statute long since become obsolete and unpopular.

In answer to your question as to our contractural commitments: all of our contracts are arranged for this season on a basis of seven-day operation in Wichita. They all expire on or about the first day of August. However, I am not disposed to ask any special consideration. When your office proceeds against the various businesses operating on Sunday such as the filling stations, cigar and candy stores, golf courses, etc., we will voluntarily close without putting you to the necessity of taking legal steps.

Yours very truly,
E. C. RHODEN,
Division Manager.

U BUYS "TANGO"

Hollywood, May 12.

Universal has the rights to "Tango," continental story, featuring a dancing team.

Ernst Laemmle will direct if U decides to film it.

National
Screen Service
Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"
FOX, B'KLYN, NEW YORK

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

BROADUS ERLE
JUVENILE VIOLINIST
This Week:
FISHER, DETROIT
Dir.: SAM ROBERTS

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
May 15-21
FOX, BROOKLYN, NEW YORK

SALE COMMISSION SUIT

$37,500 Claim Against Manos—Properties Brought $1,250,000

Pittsburgh, May 12.

Claiming $37,500 as commission for acting as agent in the sale of theatre properties in Greensburg near here, C. C. Hamilton & Co., real estate brokers of Pittsburgh, filed suit against Michael Manos for that amount in Common Pleas Court here last week.

According to the statement, Manos orally employed the plaintiff company to produce a purchaser for his properties at a sale price of $1,250,000 in January, 1928. The properties, owned by Manos, or Manos Enterprises, Inc., it is stated, included the Manos and the Strand theatre buildings, and a leasehold on the Grand theatre building, all in Greensburg. Warner Brothers ultimately purchased the properties and the Hamilton company insists it consummated the deal.

Manos is now employed by WB in this zone.

B&K CUT ADS UP TO 40-50%

Chicago, May 12.

Balaban & Katz is cutting its newspaper advertising here and in Detroit up to 40 or 50%. The larger cut is in the daily lineage, with the 50-line maximum clipped to 25 lines. On the week end the circuit has cut its 250 lines across three columns to 150 lines across three.

With theatre rates running to $1 or $1.25 a line, the actual money saving is considerable, but showmen are not raving over the idea, especially the daily cut B&K does not do outside advertising or billing.

RKO in Chicago has not disturbed its advertising as yet. The B&K houses are so much more numerous than any competitor's the B&K box always tops in the ad sections.

45 MINS. OF ODD SHORTS FOR B'WAY TRANS-LUX

Larger of the two Broadway Trans-Lux houses will open Saturday (16) as the first theatre exclusively devoted to short subjects. The second and adjoining spot will be the newsreel site. Both houses will operate on a grind.

Policy for the short reel spot is not yet determined as to how often the bill is to be changed. First program will include five RKO-Van Beuren reels released by RKO-Pathe. These are listed as two Rice Sportlights, Aesop Fable, one of the "Vagabond Adventures" series, and a "Dance Classic." Schedule is listed to run around 45 minutes.

None of these shorts is a new release.

House will give an invitation performance Friday night.

STRING HANGING ON TEXAS SUNDAY LAW

Dallas, May 12.

With Gov. Sterling's sig. new Sunday bill becomes law in Texas. Statute leaves it to town councils to decide.

Some indies figure that some of the town councils, especially in the smaller burgs, will take advantage of the authority. Recent case in Denton, where an exhib was fined for Sunday show under muny ordinance, gives some grounds to their new headache.

O'Connell's 4 in Toledo

Toledo, May 12.

With the purchase of the Ivanhoe theatre, the Allied Theatre Chain, Jack O'Connell, pres., has been raised to four.

Kenny Benson, for two years assistant to O'Connell in the Vita-Temple, has been put in charge of the other three houses, while handling his regular work at the Temple.

Benson started in Temple as an usher and in three weeks was head usher.

Allied Wants 500 More Adv. Reel Contracts Totaling 2,500 in All for 6 National Advs.; 6 Reels Minimum

When Allied Exhibitors gets 500 more contracts, or a total of 2,500 theatres in 48 states, and figuring this will be accomplished within the next week the Allied folk will then be ready to sign up six national advertising accounts, each running for a minimum of six issues of the reel. They include auto, cigarets, soap, canned foods and building materials companies.

A demonstration reel with the ad clip concentrating on the Ford plant has been prepared. It runs for slightly over 10 minutes with several of the clips in sound and the others talked about by the invisible reporter.

Reports from other sources that the Allied ad couldn't get over 1,000 theatres and that these average under 500 seats each are refuted by the contracts themselves. The newsreel submitted confidently to Variety a list of 95 theatres in important locations and all possessing over 1,000 seats.

Fool-Proof System

The checker system for advertisers is one of the most fool-proof to be tested out in the industry. It creates jobs for members of the Allied organization whose duty it is to keep an eye on all of the theatres in its jurisdiction, especially to see that no owner blacks out the ad matter. Since the exhib isn't getting anything except the reel and his dues to the Allied organization, it is conceded logical he would have no object in inflating or deflating the per capita attendance seeing the ad clip. Another point which advocates of the reel figure in its favor is that promiscuous projection of advertising matter is prohibited, the exhib agreeing in the contract to show only the advertising matter in the reel to his patronage.

In the Family

Money from the reel is being kept in the Allied family, lieutenants of Abram Myers being practically the only ones who are getting commissions for selling the reel.

During the past months Fred Harrington is credited with having reaped around $2,070 in commissions, having sold about 207 theatres in the Pittsburgh territory.

In Michigan H. M. Richey has collected $10 apiece for an estimated 190 houses sold, while in New England Nate Yamins has credited to his account around $900. Col. Cole in the South has mustered together a grand during his spare time, on ad contracts.

Captain Baynes, who is producing the reel and getting the advertising lined up disclaims any trouble with the Hays organization or the presentation to him of any formal request to withdraw as director. The reports persist in official quarters that the break will come when the reel takes in its first money. The Captain retaliates by stating:

"I'll do business with anyone. I've had no support from the Hays organization. I think Hays would like to see the Allied organization placed on a constructive basis. I do not believe there is a chance of him asking me to resign."

Contradiction

Following the disparagement of the reel venture by important producer quarters which ridiculed Allied's alleged membership of 6,000 theatres, claiming that a survey recently completed proved that the figure did not exceed 1,000, Baynes wrote the following letter on a Kinograms letter-head to "Variety":

New York, May 7.

Editor "Variety":

The article on page 27 of "Variety" for May 6 recounting how "Hays men see quick ad newsreel flop," is marvelously wrong in fact, in journalistic ethics, and in its implications.

As for the newspaper ethics involved, I don't suppose you very much mind running a story which is conceivably actionable because it is calculated to damage a business project; I hardly think it irks you that the head you run on this story implies that it is founded on comment by officials of the Hays office when you well know that no person on the Hays staff would conceivably allow himself to make any such comment; but if your capacity for old-fashioned journalistic chagrin at not getting things right is not by now exhausted, it is your turn to ask yourself what I ask you now: Why not get the facts?

For instance: The "Allied membership survey by Hays sources," as reported by you, shows "only 1,000 houses, at around 400 seats per theatre." How come, then, that we have in hand well over 2,000 contracts already signed with individual Allied houses, with only 70% of the national territory canvassed, and the first release three months away? And the average seating capacity of the houses under contract is 549, not "around 400." How absurd to run a statement that Allied has only a thousand houses, when it is rudimentary knowledge of the show business to know that they have in excess of 6,000.

Incidentally, why offend your readers among the Allied forces? They are naturally proud of their membership and strength. You were nearer the truth in your issue of April 29th, when you gave on page 5 the number of our contracts as 1,680, and still nearer on page 36, where the number is given as 1,980.

Again, your statement that we are to have "big representation in only one key city" is untrue. You mention one theatre in Detroit, whereas in that territory we have more than 50 theatres under contract with seating capacities between 1,000 and 3,200. Furthermore, contracts in hand from the rest of the country include more than 200 houses of from 1,000 to 3,000 seats.

Your story is a beautiful specimen of inadequately documented journalistic research.

KINOGRAMS, INC.
G. M. L. Baynes, President.

An Allied Idea

Hollywood, May 12.

Local members of Allied Exhibitors have been advised to reserve cancellation right in new contracts for any pictures carrying paid advertising.

It is reported to be protection for their own Kinograms newsreel, which starts in August with 30% concealed advertising.

Exchanges call the move impossible.

FANCHON AND MARCO
IDEAS
A
Fox
Theatres
Unit
Best of
the Stage

What Time Does the
Mickey Mouse
Comedy Go On?

This is heard over the phone thousands of times daily in hundreds of theatres all over the world.

Such Is Popularity

VIRTUOUS HUSBAND

(Continued from page 36)

and toned the script too far, giving it too much innocence.

Story revolves around courtship and marriage by a wealthy young man who never got very far away from his dead mother's apron strings. He bases his every action and thought on a series of letters she left for his guidance, including what to do on his wedding night.

First three reels and the last contain the most laughs, with celluloid in between sagging pretty low at times. Toward the end things pep up fortuitously with nearly every one concerned, including the unhappy wife, in destroying those instruction letters.

Premise of story more intended for broad farce than comedy drama, whether with or without love interest. Shorn of the farce finish and touch, as here, it is often silly stuff.

Young Nugent, as well as J. C., very good. Miss Compson, as the heroine's girl friend, not at her best, but looking fine. Alison Skipworth good and Tully Marshall better than that. *Char.*

Tilly of Bloomsbury

(ENGLISH MADE)

London, May 1.

Sterling Film Company production and release. Directed by Jack Raymond from stage play by Ian Hay. Adaptation by W. P. Lipscomb. Photography, F. A. Young. Editing, T. Dickinson. Art direction, Clifford Pember. In cast: Sydney Howard, Phyllis Konstam, Richard Bird, Edward Chapman, Ellis Jeffreys, Sebastian Smith. Length 6,800 feet approx. Running time 70 mins. Censor's certificate "U." Reviewed Palace, London, April 29.

Certainly a very free adaptation from the Ian Hay stage play, with the talker ending at a point where the play carries on. "Tilly" was made here as a silent years back. Looking at its vocal version there didn't seem any reason why they should have done it.

As a talker farce this one suffers from being altogether too thin. Its story is so utterly obvious there is only the characterization and the dialog to save it. And as, with one exception, the acting doesn't mean anything, and the dialog throughout is uniformally threadbare, except where Sydney Howard gags on his own, the picture's chances of being anything but a title proposition in the sticks are pretty slim.

Story is one of those things about a rich boy who falls for an apartment-house girl, meets her people and likes 'em, takes the girl down to his country house for the week-end and watches his folks freeze her up.

This sort of yarn needs racy dialog and strong casting. Dialog is about as nippy as a penguin's fin. What few real gags here are mistimed on the sound track, and so lost. Indulgent trade show audience tittered most of the time, and thus lost half the gags through the bad timing. Story is loosely constructed, some of the opening sequences being unnecessary. Although building up to some sort of a climax the pace never gets hot.

Picture actually warms up slightly when Howard makes a belated entrance. Although his material is terrible, people being used to seeing comic butlers on the screen he does get some life into it.

Acting is easily topped by Howard, who prances through and looks as though he gagged fairly freely on his own. Phyllis Konstam, as Tilly, is fair on the emotional stuff at the end, but weak on the comedy. Ellis Jeffreys weighs in with some ultra-ritzy frowning business, which the audience seemed to like. Richard Bird handles the other end of the romantic interest. Edward Chapman puts over alleged comedy. Rest of the cast patchy.

Picture has a title for this side and should do business in the grinds. But it's just another of the British geese they make out to be swans. Probably be acclaimed as a masterpiece by all the papers here. *Chap.*

HELL BOUND

James Cruze production, released through Tiffany. Leo Carrillo, Lola Lane and Lloyd Hughes featured. Directed by Walter Lang. Edward Dean Sullivan and Adele Comandini's story, adapted by Julian Josephson. RCA recording. At Paramount, New York, week May 8. Running time, 67 minutes.

Nick Cotrelli	Leo Carrillo
Platinum Reed	Lola Lane
Dr. Robert Sanford	Lloyd Hughes
Dorgan	Ralph Ince
Sanford's Sister	Helene Chadwick
Gilbert	Richard Tucker
Rosie	Gertrude Astor
Gasoline	Harry Strang
Ham	William Lawrence
Omaha	Marty Faust
Bat	Jack Grey
Dinney	Bill O'Brien

It all depends on the leavings from the numerous other and better gangster pictures. With its story the first and best reason, "Hell Bound" can't follow its many predecessors, including the box office. This Cruze production must take what's left, and it doesn't seem strong enough to do much taking.

It has a share of the suspense and constant threat of violence possessed by all bootleg stories. That sustains fair interest in the otherwise slushy plot, and the theme itself possibly insures some attention in the grinds and spots where they go for anything involving gun play. For the big houses "Hell Bound" doesn't rate, without plenty of stage support.

They make too much of a martyr of the gang chief this time. There is never any realism, hence no chance to impress as a true document despite the obnoxious characters. This gang leader is too nice to be a gangster. The same gentleman has been used many times before as the third corner of the triangle, but usually as a rich stock broker or something similar—but always rich. Making him a gunman, it was obviously figured, brings him slightly more up to date.

The triangle is the same old three-sided love affair without change excepting as to the threesome's occupations. The imaginative contributions of the writer were all borrowed, these including not only the triangle for the love plot but also the gangster stuff. Not a single new idea in bumping off, and that's a profound handicap for a gang film today. A novelty murder might have been a twist for a slow story that needed one.

Director went overly heroic for the finish, after being ridiculously sentimental with his gun boy all the way. At the end, when Nick Cortelli walks out to be snuffed by the opposition gang to prevent the boys from shooting up the house, Mrs. Cortelli, an untouched widow, and the young doctor, who loves her, are playing chess. They attribute the machine gun reports to a motor boat on the lake.

Mrs. Cortelli originally got into the gang mixup by mistaken identity and the young doc pulled her through pneumonia. Cabaret stuff, with Nick the owner and the girl the star on the floor, necessitated the largest of three interior sets.

Nick had bumped off the opposish mugg and the girl almost said too much in front of a detective, innocently, of course. A marriage was then suggested by Nick's lawyer and the girl, out of appreciation and despite loving the doc, agreed. A wife couldn't testify against her husband, remarked the lawyer.

Leo Carrillo's exaggerated mispronunciations in Italian dialect, intact from his stage days, are the comedy relief that keeps considerably. His part is a softened up Little Caesar. Carrillo not well enough known in pictures to lend much help. Lloyd Hughes and Lola Lane as the juves suffered often from directorial and camera mishaps, a couple close-ups to denote passionate glances making them look foolish. Miss Lane looks better when supposedly dying with pneumonia than later when fully recovered.

Gangsters will get the best laugh out of "Hell Bound." *Bige.*

Die Blumenfrau Von Lindeau

("The Flower Seller of Lindenau")
(AUSTRIAN-GERMAN MADE)
(With Songs)

Berlin, May 1.

Sascha-Fellner & Somlo production and Fellner & Somlo release. Direction Georg Jacoby. Manuscript written by Walter Wassermann and Walter Schlee after the comedy, "Storm in a Glass of Water," by Bruno Frank. Photography, Guido Seeber and Bruno Timm. Sound, Alfred Norkus. Architecture, Hans Jacoby. Recorded on Tobis. Starring Paul Otto, Renate Mueller, Herbert Huebner, Grete Maren, Harald Paulsen, Hansi Niese, Oskar Sabo, Otto Tressler, Franz Schafheitlin, Eugen Guenther, Karl Kneidinger and Alfred Neugebauer. Running time, 94 minutes. At Universum, Berlin.

More uproarious laughing at the Universum than for a long time. Most of the so-called experts at the premiere were rather skeptical, imaging something entirely different under this title. They were most pleasantly disappointed. A real popular comedy with lots of humor. Bruno Franks' story of the poor flower woman who cannot pay the taxes for her little dog. In her endeavors to dodge the tax she endangers the ambitious new candidate for the post of burgomaster. It brings up so many intensely funny situations the audience constantly roars.

The director, Georg Jacoby, should thank Hansi Niese in particular for the success. She plays the flower seller without any exaggeration. Renate Mueller has a difficult role because she remains passive, but her charm and talent help her splendidly. Not quite comprehensible why Grete Maren is in this talker. Some time ago her former sweetheart made an attempt on her life, which, however, turned out to be harmless. This is no reason, however, to place her very mediocre talent in the limelight.

Oskar Sabo was very funny. Pleasant to again see Otto Tressler on the screen.

All in all this is a talker that promises to be a big success and of which the German distributors in America should take note. *Magnus.*

CAPTAIN THUNDER

Warner Bros. production and release. Featuring Fay Wray, Victor Varconi, Charles Judels and Natalie Moorhead. Original story by Hal Davitt and Pierre Couderc. Adaptation by Gordon Rigby. Dialog by William K. Wells. Photographer, James Van Trees. Directed by Alan Crosland. At Warners, New York, week May 8. Running time, 65 minutes.

Captain Thunder	Victor Varconi
Ynez Dominguez	Fay Wray
El Commandante Ruiz	Charles Judels
Pete Morgan	Robert Elliott
Juan Sebastian	Don Alvarado
Bonita Salazar	Natalie Moorhead
Pablo	Bert Roach
Hank Riley	Frank Campeau
Don Miguel Salazar	Robert E. Keane
Pedro Dominguez	John Sainpolis

Unimpressive burlesque on Old Mexico, purporting to detail the glamorous sincerity of a Mexican Robin Hood amid incongruous surroundings, unbelievable situations and characters. Plenty of shooting and riding, but the acting is something awful. Picture will get better grind reaction in the minor spots than elsewhere.

Captain Thunder is an unvarying villain who always smiles, bobs up unnoticed in tough situations, but keeps his word. To prove the value of a promise he captures a wedding party and makes the bride marry a rival cattle rustler instead of the prepared bridegroom. To keep his word to the bride that he would grant her any wish, he shoots the cattle rustler so the girl can marry the prepared bridegroom anyway. Preposterous entertainment.

Just an evening's work for Capt. Thunder who, when he wasn't popping pistols, whispered "Carrida mia" or something like that to rumbatic fräuleins in ole mehiko. Old Mexico, me eye, there's nothing in contemporary Mexican history to give such a glamorous air to that unsettled territory.

Commandante character, as played by Charles Judels, is strictly the nerts. Robert Elliott plays some foolish role where, although a respected citizen, suddenly and without reason aforethought he tells the bandit king he also is a bad hombre. Thus, they shake until Elliott gets popped off anyway in trusting kindness by Capt. Thunder. Miss Wray gets no chance.

Production is a mistake for a Broadway house. *Shan.*

ALIBI

(ENGLISH MADE)

London, May 2.

Twickenham Film Studios production, released through W. & F. Film Service, Gaumont British subsidiary. Adapted from Michael Morton stage play of the same name, based on story by Agatha Christie. Directed by Leslie S. Hiscott; photography by Sydney Blythe. Recorded RCA Photophone. In cast: Austin Trevor, Franklyn Dyall, Mercia Swinburne, J. H. Roberts. Length, 6,900 feet. Running time, 70 mins. Censor's Certificate "U." At Phoenix theatre, London, April 28.

Looking as though it cost around $50,000 to make, this very conventional detective yarn will probably gross around four times that figure in the sticks here, and get out on a decent profit as a result.

Picture cannot be rated as good, or placed as anything but a second feature for the grinds, merely because it deals with the good old hunt-the-murderer theme in the good old way. It must be credited with likely appeal to the neighborhood houses, because, although offering nothing new, it is well knit along the familiar lines.

"Alibi" was a successful stage play here, although it would probably not have achieved the run it did had not Charles Laughton, who starred in it, been the hit of the town at the time. Talker compares unfavorably with the stage version, lacking the vivid characterization which made the old Haymarket show so noteworthy.

Development is cramped along stage lines, but while suspense values are occasionally good, comedy values are practically non-existent.

Trouping is not too hot. Austin Trevor is the best as the detective. Franklyn Dyall is heavy as the murdered doctor, and J. H. Roberts is wrongly characterized as the murderer. Women mean nothing. Probably not the players' fault, anyway, as the production doesn't suggest anything more than an attempt to make money with a fast one. *Chap.*

Schatten Der Unterwelt

("Shadows of the Underworld")
(GERMAN-MADE)

Berlin, May 1.

Arielfilm production and Terra United Artists release. Direction Harry Piel. Manuscript, Henrik Galeen. Production management, Viktor Klein. Music, Fritz Wennels. Dialog management, Erich Schoenfelder. Photography, Ewald Daub; sound, Charles Metain. Starring Dary Holm, Harry Piel, Elisabeth Pinajeff, Hans Junkermann, Hans Behal, Aruth Wartan, Leopold von Ledebour, Karl Goetz, Eugen Rex, Charlie Berger, Olga Engl, Maria Forescu and Wolfgang von Schwind. Recorded on Tobis-Klangfilm. Running time, 88 minutes. At Ufa Palast am Zoo, Berlin.

Is one of the best pictures Harry Piel has made. It concerns an innocent-guilty criminal. From the way Piel directs, cuts the film, plays and speaks, many could learn a lot. Piel is among the very few in the German film world who really understands his trade, but because he always makes the same sensational cut-throat pictures he is undervalued. Piel does not belong to those who have big artistic illusions. He knows what he wants.

Story is gripping and the actors well directed. Next to Piel there is especially Hans Junkermann as the criminal commissioner. Good acting and splendid characterization. Dary Holm, Piel's wife in private life, is very pretty and Elisabeth Pinajeff very interesting. The other actors were splendid copies of Berlin underworld clubs "Immertreu" or "In alter Frische." Sound reproduction, with the exception of the deeper notes, clear and the music of Fritz Wennels melodious, especially a charming little song.

As most of the Piel pictures, this will be a big box office success. It will also be suited for those theatres in the States that show German versions. *Magnus.*

DAS LIED VOM LEBEN

("The Song of Life")
(GERMAN MADE)
(With Songs)

Berlin, May 1.

Filmkunst production and release. Direction Alexis Granowsky after manuscript by Victor Trivas and Dr. H. Lechner. Music management, Franz Wachsmann. Songs by Friedrich Hollaender, H. Adams and Walter Mehring. Production management, Mark Asarow. Photography, Victor Trinkler and Heinrich Balasch; sound, Dr. Hans Bittmann and Ernst Schuetz. Recorded on Tobis-Klangfilm. With Margot Ferra and Arlbert Mog. Running time, 44 minutes. At Mozartsaal, Berlin.

Hanns Brodnitz, the manager of the Mozart, first theatre manager who showed American pictures here, has had bad luck this season. Through the suppression of "All Quiet on the Western Front" his entire plans were upset. Especially those pictures which he wants to show in his theatre are persecuted by the censors. "The Song of Life" was suppressed several

(Continued on page 95)

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Foremost Film Writers and Dialogicians

FRANCIS EDWARDS FARAGOH
"Iron Man"
"Little Caeser"

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

WALDEMAR YOUNG
FIRST NATIONAL

"ROPING 'EM IN" AT THE ROXY, NEW YORK, NOW
"BUD" CARLELL
JUST COMPLETED 45 WEEKS OF FOX DE LUXE THEATRES
Thanks to MR. MARCO and PHIL BLOOM
Direction—THALHEIMER & DELL, LEDDY & SMITH

FOX WINNING NINE

BIG HITS FOR LONG RUNS

WILL ROGERS *in*

A CONNECTICUT YANKEE

Hit of the season. Drawing, pulling, packing everywhere. With Maureen O'Sullivan, Myrna Loy, Frank Albertson, William Farnum. Directed by David Butler.

QUICK MILLIONS

Exciting drama of the modern get-rich-quick guy and how he gets it. With Spencer Tracy, Sally Eilers, Marguerite Churchill. Directed by Rowland Brown.

6 CYLINDER LOVE

Laugh-a-second. Thrill-a-minute cyclone. With Spencer Tracy, Sidney Fox, Edward Everett Horton, Una Merkel, William Collier Sr., Ruth Warren, El Brendel. From the play by William Anthony McGuire. Directed by Thornton Freeland.

MAY 10

YOUNG SINNERS

Youth daring, defying and parents who wonder why. With Dorothy Jordan, Hardie Albright, Thomas Meighan, Cecilia Loftus, James Kirkwood. From famous stage success by Elmer Harris. Directed by John Blystone. **MAY 17**

ELISSA LANDI *in*

ALWAYS GOODBYE

The eyes of love are the eyes of Landi. A penetrating drama with Lewis Stone, Paul Cavanagh, John Garrick. Story by Kate McLaurin. Directed by William Cameron Menzies and Kenneth MacKenna.

MAY 24

Raoul Walsh's

WOMEN OF ALL NATIONS

Carnival of laughter with VIC and EDDIE, those two cock eyed marines, always faithful to every frail and flag. Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi Dorsay, Marjorie White. Comedy drama with characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson.

MAY 31

THE BLACK CAMEL

Charlie Chan's latest thriller—deep mystery, suspense, action and laughter. With Warner Oland, Sally Eilers, Bela Lugosi, Dorothy Revier, Victor Varconi, J. M. Kerrigan. From the story by Earl Derr Biggers. Directed by Hamilton MacFadden. **JUNE 7**

JANET GAYNOR *in*

DADDY LONG LEGS

Another triumph for the oft-crowned "queen of the screen." With Warner Baxter, Una Merkel, John Arledge, Claude Gillingwater Sr., Kathlyn Williams. From the play by Jean Webster. Directed by Alfred Santell. **JUNE 14**

Spencer Tracy and Warren Hymer in

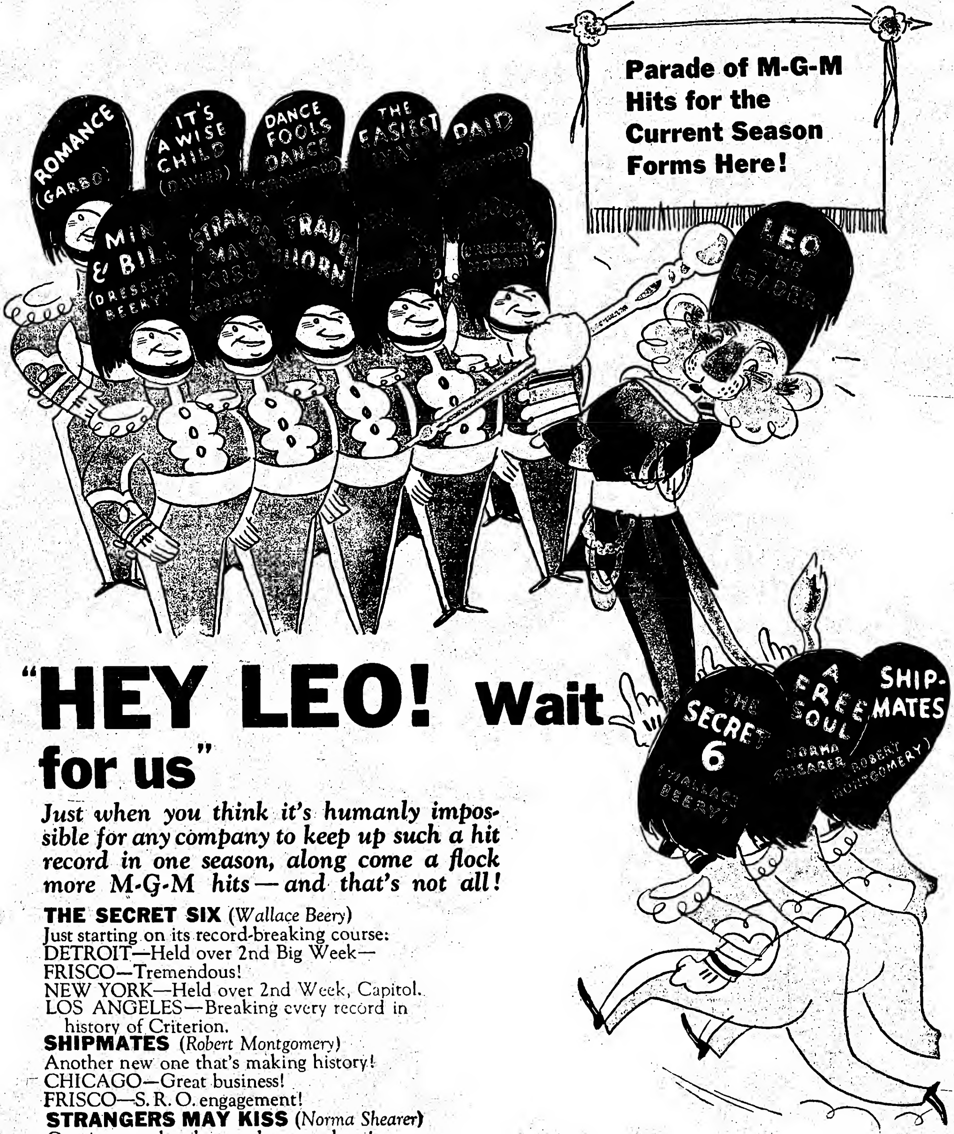
GOLDIE

Undecided blonde decides between two merry muggs. With Jean Harlow, platinum blonde. Directed by Benjamin Stoloff. **JUNE 28**

HITS
TODAY—NOW

FOX FILM CORP. BOX OFFICE

WINDING UP THE SEASON IN A BLAZE OF GLORY


Parade of M-G-M Hits for the Current Season Forms Here!
ROMANCE (GARBO)
IT'S A WISE CHILD (DAVIES)
DANCE FOOLS DANCE
THE EASIEST WAY
PAID
MIN & BILL (DRESSLER BEERY)
STRANGERS MAY KISS
TRADER HORN
(DRESSLER MORAN)
LEO THE LEADER
THE SECRET 6 (WALLACE BEERY)
A FREE SOUL (NORMA SHEARER)
SHIP-MATES (ROBERT MONTGOMERY)

"HEY LEO! Wait for us"

Just when you think it's humanly impossible for any company to keep up such a hit record in one season, along come a flock more M-G-M hits—and that's not all!

THE SECRET SIX (*Wallace Beery*)
Just starting on its record-breaking course:
DETROIT—Held over 2nd Big Week—
FRISCO—Tremendous!
NEW YORK—Held over 2nd Week, Capitol.
LOS ANGELES—Breaking every record in history of Criterion.

SHIPMATES (*Robert Montgomery*)
Another new one that's making history!
CHICAGO—Great business!
FRISCO—S. R. O. engagement!

STRANGERS MAY KISS (*Norma Shearer*)
Continues to break records everywhere!
And we've just seen her new one "A Free Soul" which is another positive hit!

TRADER HORN
Every day this miracle picture piles up new box-office records.

NO WONDER M-G-M EXHIBITORS

will be M-G-M exhibitors again in 1931-32!

8-ACT UNITS VOTED FLOPS

ONLY ONE VAUD DATE IN TEXAS

Dallas, May 12.

For the first time in six years Texas will be reduced to a single vaude stand, Loew's State, Houston, after next week.

Beginning Thursday (20) RKO drops its stage policy from Dallas, Houston, San Antonio and Fort Worth. Publix follows suit the next day (21) but retains stage bands for an additional four weeks, due to the new contract effected by John Friedl, divisional head, calling for six weeks notice to musicians.

The RKO decision came as a surprise, ~~as it was~~ preceded by a slash in the union rates similar to that granted Publix in the hope of keeping the shows going. It's good news to Publix, forced to retain stage offerings to meet the competition after announcing an all-sound policy.

RKO will offset with a double newsreel (Fox-Pathe) and a short, while Publix will retain organists. Both circuits will resume stage policies around the middle of August, RKO using eight acts.

RKO will also close the Capitol here May 30. This is the first time that the house, once the ace indie spot in the state, has been dark for more than a decade.

Memphis and Nashville, both full weeks, also drop off the RKO vaudeville books May 15 and 29, respectively. Their change to straight pictures is described as for the summer only.

Another stage dropper at RKO, but for a shorter period, will be the Hippodrome, Mike Shea's vaudfilmer in Buffalo. The Hip closes altogether May 23 to undergo redecoration, reopening with unchanged policy the first or second week in July.

The RKO intact show route is down to 23 weeks with the eliminations. Route, as it runs, now reads: Philadelphia, Kenmore, Madison and Chester, N. Y.; Syracuse, Rochester, Cleveland, Akron, Toledo, Minneapolis, St. Paul, Vancouver, Seattle, Tacoma, Portland, Ore., San Francisco, Oakland, Los Angeles, Salt Lake City, Omaha, Kansas City, St. Louis, New Orleans, Atlanta.

The 23 weeks are playable in 28, with five open on the route for jumps.

Dodge Girls A.W.L. from RKO for Radio Dates

Dodge Twins, under contract to Columbia Broadcasting Company, will not play their RKO vaude route but will open shortly for five weeks around New York until they go on the air for a commercial hour via WABC.

RKO is said to have agreed to let the girls out of the long route with the proviso that they come back to the vaude circuit at a later date.

Eltinge's Concert Shows

A season of concert performances is contemplated by Julian Eltinge for the new season. Entire performances will be given by Eltinge, accompanied by a pianist.

The single-man show is to be along the lines of the Beatrice Herford entertainment. Eltinge and Miss Herford are in communication for her to write the monologs for Eltinge.

Trixie's Bessie

Trixie Friganza is going to have sister Bessie with her for a part of her RKO tour.

The less known Friganza joins Trix at St. Paul for the Orpheum portion of the time.

1st Layoff in 17 Yrs.

For the first time in 17 years Singer's Midgets are laying off.

It's almost a certainty that Singer will assemble his lilliput outfit and summer at Steel Pier, Atlantic City, where the "Midget City" will be established.

Publicity Boomerang When Acts Appeared Extempore on Air

Chicago, May 12.

WCFL will have to struggle without RKO acts here in the future. Previous arrangement between the circuit and the labor station has been called off by William Elson, RKO's division manager.

Elson felt the extemporaneous radio appearances of RKO acts over an indie station was kicking back at the theatres and RKO's own air hook-ups. Locally the Palace acts go on weekly every Sunday night over WLS, companion station to WENR, nationally hooked up with the theatre chain. This broadcast is from prepared radio scripts.

Original WCFL tieup was admittedly okay for the radio station, ringing in on free talent, but no percentage for RKO. Bad impression of acts doing own stuff, and uncensored, the reason.

VAUDE IN SMALL TOWN TO KEEP FOLKS HOME

New Philadelphia, O., May 12.

Vaudeville at the Union Opera house will be inaugurated soon, according to Manager Jim Bowers.

It is planned to put in five acts every Saturday and Sunday, in competition to the Loew and Warner houses in Canton, which have been drawing heavily from surrounding small towns, including this one.

Hale's Divorce Party

Chester Hale, the dance stager, and Armada Grassl have become divorced. Hale gave a divorce party in his New York apartment last Saturday.

It was a gay affair with Miss Grassl saying she was more popular than at her wedding seven years ago. The decree was secured by her in Reno about two weeks ago.

The former Mrs. Hale is also a dance director, being given unit assignments by Hale. Their business association will continue.

Maud Hackett Wins

A judgment for $2,197 against Alex Gerber, vaude producer, in favor of Maud Hackett was upheld in the Appellate Court last week. Suit was tried three times.

Miss Hackett sued on a contract which she claimed Gerber failed to fulfill. Judgment was for the 24 weeks' salary.

GALE SISTERS ABROAD

Gale Quadruplets are going abroad for four weeks over there. They sail for London Friday (15).

The sisters will double at the Palladium (vaude) and Savoy Hotel, London, for two weeks starting May 25 and follow with a fortnight at the Empire, Paris.

SENATOR MURPHY SAILS

Senator Murphy sails June [illegible] for two vaudeville weeks at the Palladium, London.

[illegible] opens July [illegible] over there.

Robinson Gangster Again

Hollywood, May 12.

E. G. Robinson goes into First National's gang [illegible] last week of [illegible]. How [illegible] Change.

[illegible]

SOME COMING OFF MAY TRY AGAIN

Wrong Booking and Season for Experiment—Added 4 Acts at $700 Total Salary on Top of $3,000 Bill from East Couldn't Blend

DIVIDED OPINION

RKO will discontinue its eight-act bills and revert to four acts in Salt Lake, Milwaukee and Omaha after next week. The eight-acters in Portland, Ore., Seattle, Tacoma, San Francisco, Oakland and Los Angeles continue temporarily, but probably will stop after June 1.

The haphazard trial given the eight-act policy in the brief time thus far by RKO has not met with much success. A $700 top salary for the four extra acts playing with the regular $3,000 unit vaude road shows, and the manner of locally booking the added turns at talentless talent sources were considered severe handicaps for the new try. That the starting date was so near the summer season also discounted the eight-act policy's chances, is general belief.

The numerous and varied theories advanced for and against eight-act bills within the RKO ranks have caused a decided split in opinion. Whether a more liberal trial will be given the idea with a more seasonable time selected and the bookings handled more regularly, is to be decided this summer.

Mitzi Green and Cantor Each Plan Barnstorming Tours

Los Angeles, May 12.

Joe Keno (Keno and Green) is organizing a vaudeville unit to barnstorm towards Reno at $1 top, with Mitzi Green, his daughter, topping. Al Herman is among the six acts supporting the youngster, others including vaude and film names.

Eddie Cantor is also planning to ditto the idea under auspices of NBC and the American Legion out here following completion of his film, "Palmy Days."

FARNUM EAST

Via Death Valley—Sets Mahoney for 2 London Weeks

Before leaving for the east via Death Valley, where he will stop off prior to returning to Broadway, Ralph Farnum set Will Mahoney for two weeks at the Palladium, London. Booking was set by phone from Hollywood to England.

Mahoney, opening over there June 1, stays only two weeks, as he must return immediately for Carroll's new "Vanities."

Harriet Hoctor Sailing

Harriet Hoctor, current at the Palace, has been given permission by Flo Ziegfeld, to whom she is signed for another year, to leave for Europe.

Miss Hoctor will play some Continental vaude dates, returning here in September.

FEMME PAIR SPLIT

Jean Maddox and Flo Clark have split as a team. Miss Maddox is teaming with Gail Rossiter, formerly straight woman with Mack and Rossiter.

[illegible] will pick up the rest of the RKO time remaining for the Maddox and Clark act.

THE SIXTH TIME

That Brady Girl and Wells Boy—Again

Chicago, May 12.

Doing an on-again-off again for the sixth time, Florence Brady and Gil Wells have decided to make another stab at matrimonial life. Divorce bill, No. 5, filed by Miss Brady a couple of weeks ago, has been called off.

Miss Brady has been working alone since separating from her husband the last time. Pair now intend to revive their partnership professionally as well as domestically.

"ILLNESS" GOES AS ALIBI FOR NO RADIOING

Chicago, May 12.

Miss Patricola and Jack McLallen said they were sick, so RKO excused them for their refusal to broadcast while playing the Palace last week. The matter caused quite a stir.

Upon receiving notice the bill's two feature acts cordially declined to go on the air, the RKO New York office did a burn. The first action taken was toward fining Miss Patricola and McLallen one-third each of their Palace stage salaries.

An illness plea was the squarer at both ends.

Under the RKO booking contract, acts are obliged to broadcast gratis when requested while playing RKO vaudeville. On some occasions the clause is stricken out by agreement. It wasn't out of the Patricola or McLallen contracts.

Pupil Advances

William E. Cook, formerly of Cook and Rosevere, is now assistant manager of the RKO Mayfair theatre.

Cook is one of several former actors taken in hand by RKO's theatre operation department with the view of making them house managers. He had been doing treasurer duty for six months.

City Rewards Mgr.

Trenton, May 12.

James M. Brennan, manager of the RKO Capitol, destroyed by fire last week, will be officially proclaimed a hero by the City Council. Brennan got 1,2000 people out of the theatre without an injury or casualty during the blaze. He will be presented with a medal by the city.

Interior of the 64-year-old playhouse was ruined by the blaze.

Lastfogel's 6 Weeks

Abe Lastfogel, g. m. of William Morris office, sails Friday (15) for Europe in search for talent.

Going over on the Ile de France, Lastfogel will visit England, France, Germany and Switzerland. He returns in about six weeks.

Zita-Howard Divorced

Dubuque, May 12.

Zita Plamondon Rigdon and John Howard Rigdon, or Zita and Howard, dancers, are now divorced.

Decree given Mrs. Rigdon, who has the custody of a minor child. Wife testified her husband [illegible] and included other charges.

Lillian Roth's Sister

Ann Roth, Lillian Roth's kid sister, as a single, is stepping into the [illegible] for [illegible] RKO.

Miss Roth [illegible]

FLASHES, UNITS NOW INTEREST BIZ FIRMS

The commercial invasion of vaudeville stages is now swinging around to the flash act or unit angle. It may even become a matter of all sorts of combinations as the leaning is toward comedy to mask the advertising intent. This means that the employment of stage bands for plug purposes may be on the wane or is becoming a secondary consideration.

Bosch Radio, which has had a band act playing Loew-Fox-F. & M. time, is now preparing a vaude unit which will enlist around 30 people. The salary arrangement for the venture will likely be along the same lines as currently existent between the concern and circuits, whereby the advertising end shoulders the major share of the financial freight.

Vaude producers and writers claim nibbles from manufacturing concerns relative to putting together these flashes, units or various combinations in which the commodity can be subtly slipped over the footlights. The effort is to get away from the band thing for more scope as regards entertainment on vaude stage tie-ups. The orchestras, if held to after this summer, will in all probability be restricted to hotel grill or cafe hookup. This is already being done by those business houses which have an instrumental affiliation as an exploitation means.

Grace Fern Disfigured, Gets $9,500 Damages

Providence, May 12.

Grace Fern of this city and of the vaude team of Fern and Davis was awarded damages of $8,000, and her husband, William J. Fern, $1,500, in Superior Court last week in their suits against the operator of a drive-yourself-car business for injuries Mrs. Fern received in a head-on automobile crash.

Testimony was that as a result of the crash Mrs. Fern was so seriously injured that her stage career was ended. Her face was disfigured. The Ferns have been in vaude for 10 years as a team.

They asked for $35,000 damages.

2-Gun Violinsky

Hollywood, May 12.

His layoff record broken by gagging for the Four Marxes at Paramount, Solly Violinsky has beat it out of the Hollywoods to look over Las Vegas, Nevada.

If conditions are right, he'll open his own joint. Copy for the signboard, already drafted, reads: "Square Shooter Sol's Place—Every Deal From the Top."

Harry Jolson's Idea

Fanchon & Marco are setting a Harry Jolson idea unit. It will start from the coast the end of June. Route is for around 35 weeks, with the booking placed by Charlie Morrison.

Billing will read that Harry Jolson is heading the idea "by special arrangement with Al Jolson."

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Publix Stage Units Cut 50% on Cost Of Summer Route—Saves $30,000 Wkly

A large share of the burden in the Paramount-Publix circuits economy drive for the summer will be carried by the stage shows. A cut to $1,800 top has been ordered for all Publix units as their operating and salary expense weekly, starting around June 1. The reduction is nearly 50%, with the Publix stage units now costing on an average of $3,500 each a week.

With the total Publix unit time

(Continued on page 73)

WB BOOKING OFFICE REINSTATES L-L AGENCY

Lyons and Lyons agency has been reinstated by the Warner booking office. L and L representatives were barred recently over a booking mix-up concerning a colored dancing act. The act failed to show in Pittsburgh and the Warner office declared it was in violation of a verbal booking agreement.

The act, Wells, Mordecai and Taylor, was found to be playing the Lafayette theatre in Harlem that week instead. WB's claim against them for the Pittsburgh week's salary still stands at the V. M. A.

L. & L. agency's status at the Publix booking office, following a year's banning, was also apparently restored last week through its booking of Shaw and Lee at the New York Paramount.

Royalty's Inning

Hollywood, May 12.

Count Pierre de Raley goes into Radio's French version of "The Next Corner," which Marquis Henri de la Falaise will direct.

The Marquis' brother, Count de la Falaise, had a hand in the adaptation.

Commercial Band Act Off and On for Loew

The Philco Radio orchestra, which played its first Loew vaude date last week, has opened and closed for this circuit.

It is probable that another Philco band will be placed with Loew shortly.

A well known radio femme name will be added to the new act as the feature.

PUBLIX ACTS IN SNARL AS SO. UNITS DROPPED

Chicago, May 12.

Calling off of Publix stage units in the south has created a jam with acts already booked and playing on the route. First two "C" units opened last week at Omaha and Des Moines and were immediately given two weeks notice in accordance with the two weeks clause in Paramount-Publix contracts.

All other incoming acts, out of New York, were cancelled with official word that the "A" units now in the south wind up there May 21. Meanwhile Denver, originally on the "C" route, decided to call off the first two shows in favor of local booking, leaving the Publix acts but a week and a half of playing time on a contract originally stipulating six and a half weeks.

Affected acts, it is expected, will be taken care of either by settlements or by being switched to B & K "B" units out of Chicago.

"CHICAGO SPIRIT" AS SALARY SUBSTITUTE

Chicago, May 12.

Having failed to get by the jurisdiction of the local musicians' union in using free high school bands for the State street Jubilee this week, business men behind the frolic went out for free acts.

Vaude and outdoor agents were approached to enter into the spirit of the thing and chip in with gratis entertainment.

Acts, however, were not so jubilant at the idea and refused to go for it.

Exclusive Embassy Club Opens to Picture Mob

Hollywood, May 12.

Embassy Club, which started as a closed social affair with the membership limited to 1,000 motion picture blue bloods, has opened its doors to everyone in pictures at $110 year's dues in advance.

Club struggled along for a year in the red.

Engraved membership invitations are being sent to everyone in pictures from extras up.

OPERA SOPRANO'S ACT

Mildred Pousette, soprano with the Met Opera Co., is going into RKO vaude this summer. Songstress will have a five people singing act. Nick Gyory is handling.

SHORTS OR VAUDE

Frank Davis (Davis and Darnell) has a deal on with Paramount for shorts. If it doesn't go through he and Adele Darnell (Mrs. Davis) will return to vaude.

SPECIAL AIR ROUTINES FOR ALL F. & M. UNITS

Hollywood, May 12.

Planning to use radio as direct exploitation for its units, Fanchon and Marco will have a 30-minute air routine for all "Ideas" having suitable broadcast material. First to go out is "Tomorrow's Stars," now at Loew's State, Los Angeles.

Company managers will be expected to line up the air time. If they can't obtain it free of charge, they're to find an ad account. There are about 10 spots on the present 40-week route where units have been broadcasting. Maxwell Shane, new Coast publicity man for F & M is laying out the programs.

Arliss Squashes "Devil" Before Trip to Europe

Hollywood, May 12.

George Arliss leaves here Wednesday (13) for New York to sail late this month for England.

Virtually set to do "The Devil" for Warners, Arliss decided against it. It leaves his next still up in the air. Molnar play is too melodramatic and old fashioned, Arliss says.

UNION OBLIGES HOUSE TO THROW OUT SHOW

Pittsburgh, May 12.

Enright, WB de luxer in East Liberty, will go straight pictures for the summer at the end of this month as a result of the local musicians union's refusal to permit the stage band to take a cut.

House has always gone into a film policy for the warm period. This season the management decided to stick it out with presentations if musicians would take a reduction. Boys were all approached and agreed to take a sizable slash, but the union voted it down.

Means line of 12 local girls will be jobless for the summer, too.

Sensational Return Engagement
in Loew De Luxe Theatres
FRANK
MITCHELL
and
JACK
DURANT
"MIRTH CONTROL"
Valencia, B'klyn, N. Y.

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

BOB
BILLY
HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
WEEK OF MAY 9th, LOEW'S PARADISE, NEW YORK
Personal Manager CHARLES V. YATES

Popular People Who Eat Regularly at
GERSON'S RESTAURANT
On 47th St., next to stage door of Palace Theatre, New York.

HUGH CAMERON....BENNY DAVIS....BENNY FIELDS....RENARD and WEST....OWEN McGINANY....ANGER and FAIR....WM. MORRIS, JR....JACK HESS....NELLIE REVELL....HARRIET HOCTOR....NAN HALPERIN....CHAS. KING....FOUR DIAMONDS.

THE
3 SILVERS
"TAKIN' IT EASY"
Golden Gate, San Francisco

AL RUSS
DeVito & Denny
with Dot Stevens
in 'ANYTHING FOR A LAUGH'
RKO, Salt Lake City

"UNIQUE"
DOT STEVENS
"Anything for a Laugh"
With DeVITO and DENNY

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46th ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

BLONDELL & MACK ATTRACTIONS
BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
MAY 16—FORDHAM, NEW YORK
Direction: ARTHUR S. BLONDELL & WM. MACK

BOMBY
AND
RADIO GANG
STUART, LINCOLN, NEB.

Henry J. Kelly
RKO THEATRES

TRACY and VINETTI
RKO
ALBANY & TROY
Week May 9, Fox Crotona

SAM SHEPARD
PRESENTS THE
5 Hot Shots
RKO ALBANY
May 16, Hippodrome, New York

TRIXIE FRIGANZA
TOURING THE RKO CIRCUIT
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
May 16
TOLEDO, OHIO
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

STILL ROCKING IN
A ROCKING CHAIR
AT LOEW'S STATE,
N. Y., THIS WEEK
EARL FABER
With DAVE TINY and MAGIE CASEY
CHAS. MORRISON—DIRECTION—MEYER NORTH—JOE FLAUM
BOOKED SOLID
RKO CIRCUIT
SEASON 1931-1932

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Alan Rinehart, son of Mary Roberts Rinehart, has been added to the writing staff of Paramount.

Press agent for a Broadway slot arcade called the papers to tell them that 12 armed and probably hungry bandits stole seven canaries (birds) from the Arcade.

Peter Arno, cartoonist, bound for Reno and out. Intimated his freedom will be followed by marriage to Florence Rice, already in Reno seeking her release from Sidney A. Smith, broker. Miss Rice was last on the stage in "June Moon."

"Daddy" Browning gets a delay until October 5 in the suit brought against him by Mrs. Mary Spas Tyrdy. Mrs. Tyrdy charges that Browning beat her in 1925—and she's still sore.

David Sarnoff at the annual meeting of RCA, reported pickup in air business over a similar three-month period last year.

Mrs. Martha Zittel, wife of C. F. Zittel, who identified an alleged jewel robber in the police line-up as having taken her gems, and failed to repeat in court when the man was arraigned, was threatened with arrest for perjury by the judge.

Police have been instructed to summons chauffeurs who forget to soft pedal their horns in the theatrical district.

Betty Lyons, vaude actress, was married last week to a Hindu professionally known as Singh.

Glen Hunter has replaced Dennis King in the title role of "Peter Ibbetson."

Mrs. Morris Gest is being sued on a bond for $50,000 indorsed by her to guarantee the restoration of the Hippodrome to its original shape following the production of "The Miracle" there by her husband, in 1929. Change back was not made, hence the suit by the Century Indemnity Co. for $25,049, which, in its turn is being sued by the B. F. Keith Corp. (RKO) and the estate of Harry S. Black for fulfillment of the bond.

Indorsing the West End association's move to clear Upper Broadway of street stands and projecting signs, the Broadway and the Fifth Avenue associations agreed to appeal to the Borough President to force the removal of all objectionable signs. John E. Gratke, of the Broadway association, took occasion to deplore the use of barkers in front of theatres in the Times Square district.

J. W. Crosby scouting for talent for Samuel Goldwyn.

Alan Crossland has been assigned to do the research work for the Washington historical picture the government will make.

Norma Phillips, screen star, has filed a petition in bankruptcy in New York. Liabilities, $12,740. Assets, n. s. g.

Channing Pollock is a member of the advisory board of the new American Radio Association with Newton D. Baker, Hiram Maxim, W. J. Damm and Congresswoman Mary T. Norton as team mates.

Ernst Lubitsch went on the air Saturday (9) as a pianist as a publicity stunt for "The Smiling Lieutenant."

Carleton M. Hub has merged with the Denion - Gottschalk - Alpuente Agency. Old timers will recall that it was the Phipps & Alpuente agency which booked the once-famous Seeley dinner, which made so much trouble for Police Captain Chapman. Phipps retired, giving place to Eddie Gottschalk, and for years the firm controlled the cream of the society business.

Carmen Guerra, Spanish dancer, died at the Hotel Plymouth last week of double pneumonia. Change from Havana to New York too much for her delicate lungs.

Mrs. Tillie Leblang will take control of the cut-rate agency established by her late husband. Matty Zimmermann will be her executive assistant.

Peggy Joyce's lawyer is in conference with the Government in an endeavor to compromise the latter's demand for $51,000 on jewels alleged to have been brought in undeclared by Miss Joyce in 1922.

Margaret Mayo, playwright, and her mother are suing the New York Central for title to three parcels of land near their Croton home. The land lies between the railroad tracks and the Hudson.

W. L. Hamilton is personnel director for the new Waldorf Astoria hotel.

At the Surf club, 42 E. 52d, Friday (8), five federal agents found alleged booze and gambling apparatus.

Ninety new dry agents will be added to the New York enforcement staff in July. Part of 300 to be appointed.

At the annual meeting of the Actors' Fund Friday (8), a deficit of $57,000 was reported, owing to the distribution of $153,125 during the past year for relief, the high record for the fund. A number of large bequests made the overdraft possible. Daniel Frohman was re-elected pres., with Walter Vincent and Bernard A. Reinold, vices; Sam Scribner, treas., and Robert Campbell, sec. Trustees are George M. Cohan, George Pauncefort, William Morris, Alfred E. Aarons, Sam Coit and Arthur Byron. Annual benefit will be omitted this year.

Anton Schindler, waiter in the Dizzy club, committed suicide (8) by turning on the gas. His companion, Maria von Kilnier, died with him. No explanation for the act.

Al Jolson has called off Saturday mats at the Bayes.

Helen Flint of "The House Beautiful" tossed a party in her new pent house apartment.

Martin Laurello, circus freak, was brought from Baltimore to Brooklyn charged by his wife, Amelia, with desertion. Only two days before he was given a job. He is known as the India Rubber Man.

Renee Seelye Boucicault, relative of the famous Dion, seeks an accounting from her guardian, Oscar Englander. Latter claims he obtained a general release in 1920 and has nothing to do with the case.

Theodore Dreiser, in a magazine article, confesses to the embezzlement of $25 while acting as a collector in his younger days. He used the money to buy clothes with which to dazzle the femmes. Found out and bounced. Nearly another "American Tragedy."

George W. Whiteside, attorney for the Madison Square Garden of Illinois, applied to Federal Judge Knox for an injunction restraining Primo Carnera from fighting Jack Sharkey at Ebbetts Field, New York, on June 10, claiming that the Garden's contract for a fight July 3 with the winner of the Schmeling-Stribling fight was a prior claim. Decision reserved.

Paramount will discontinue its Paramount Parade broadcast in June.

A year late, the engagement of Medea Columbara to Ugo V. D'Anunzio, son of the Italian poet, has just been announced. The marriage will take place in the fall. Miss Columbara resides at 321 East 42d street.

Arthur "Bugs" Baer and Louise Andrews, of "Follies," married Saturday (9) in New Jersey.

Dorris Dawson, screen actress, now abroad, is preparing to return and put up a fight for the custody of her daughter, Jeanne, charging that her former husband has been exploiting the child for his own profit.

To prove his love for Beryl Rogers, dancer, of Atlantic City, Arno Dalsbro stole her car. She took notice, and now Arno is serving out a $50 fine for theft at the municipal farm.

While the Federal Radio Commission has refused the request of the Publishers' Association to curb chance broadcasts, it has warned stations that complaints will be followed by loss of licenses, if persisted in.

Most congested New York phone exchanges will be split into two parts, each with a different number, as "Main 2" and "Main 4."

Evelyn Lacey Davis and her husband, Robert H. Davis, Jr., are having their day in court. She blames him for playing around with Peggy Joyce, Helen Morgan and others, while he complains she overran his home with her relatives. She wants $36,000 a year allowance, and he says he gets only $10,000 from his father.

Lydia Lindgreen, singer, is suing Otto Kahn for $500,000 damages for breach of contract. The suit is said to have some mysterious connection with a slander suit brought by Miss Lindgreen against Julia Claussen about two years ago. Case goes to trial May 20.

Remorseful over the suicide of his wife, former show girl, because of his addiction to drink, Charles Hughes, of Boston, shot himself Wednesday (6) and then started for the hospital. His car crashed a tree and he finished the trip on foot. Reported in serious condition.

Lillian Kellar, legit actress, died in Bellevue last week as the result of drinking poison liquor.

Charles Siegrist, who broke his neck in a fall during the Ringling stay at the Garden, is reported recovering with unexpected rapidity. He is in the Polyclinic Hospital.

Prince Alexis D. Mdivani, brother of Pola's ex-husband, is here to marry Louise A. Van Allen, of the Social Register.

Richard Whiting has returned from Hollywood to work on the score of a libretto being turned out by Laurence Schwab and Oscar Hammerstein.

A spectator was wounded by a bullet while watching the Zack Miller Wild West show at Tulsa Wednesday (6). No one seems able to explain the presence of a ball cartridge among the blanks.

Col. W. J. Southan, publisher, of Hamilton, Ont., has gone into pictures. He had a picture made of his tonsil operation.

Henry A. Siebrecht has been granted permission by the N. Y. Supreme Court to intervene with State Attorney-General in a suit to prevent the dissipation of the assets of the Intercontinental Film Laboratories, Inc., said to be valued at $1,000,000. The action recites that Frank H. Hibbert, of the Duplex Motion Pictures Industries, Inc., planned to buy the stock of the Intercontinental, which is described as "practically his dummy concern," taking a commission.

Adolph Link, 83, who has a part in "The Student Prince," now in Philadelphia, was struck by an auto last week. Though badly bruised he insisted on reporting for work to maintain his record of 73 years without missing a performance.

Warner Brothers have applied to the New York Stock Exchange for a listing of 43,619 shares of common stock, no par, to cover the purchase of the Skouras theatres in St. Louis.

Irene Homer is to replace Anna May Wong in "On the Spot," now in Chicago.

Alexander Leftwich, musical comedy director, is in bankruptcy. Liabilities, $12,341; assets, a claim for $17,000 for alleged services to Billy Rose for "Sweet and Low."

Irene Bordoni in "One More Night" is in a jam with the British consul in Philadelphia, at whose request all references to England were omitted in the sketch, "I Am the Queen." Eric Blore looked too much like Queen Victoria. Censor ordered clips, in deference to the protest.

Mae Murray is in New York for the premiere of her newest picture.

Due to a new method of bookkeeping, Universal reports a net profit of $1,045,330 for the quarter ended Jan. 31.

Mayor Walker's committee to inquire into the dance hall situation has reported in favor of police license and supervision by an additional deputy commissioner of police.

LOS ANGELES

Austin J. "Skin" Young, blues singer for Abe Lyman's band, co-respondent in Cliff Edwards' ('Ukelele Ike') suit for divorce against Irene Edwards, former showgirl, denies anything wrong between him and Mrs. Edwards. Edwards asserted that he and a woman detective surprised Young and Mrs. Edwards in an apartment in Santa Monica.

Walter Ebling, cameraman, is in the county jail as the result of a Hollywood party, charged with assault with a deadly weapon. Ebling is asserted to have [illegible] a girl acquaintance with [illegible]

(Continued on page 67)

Philly May Have House For Burlesque in Fall

Philadelphia, May 12.

A sudden switch in management of Fay's large neighborhood house at 40th and Market may mean the installation of burlesque there this summer. Billy Vail, who operated the Bijou, burlesque, for several seasons, has re-leased Fay's from the Knickerbocker theatres, Comerford organization. At present he is maintaining the same house policy of films and stage show.

Buffalo, May 12.

Billy Vail and Leo Brockley, stock operators, are negotiating for the Music Box here for stock.

They plan to open as soon as the lease is signed.

Schenectady, May 12.

The Hudson, after two months of burlesque stock, winds up next Saturday (16).

Messrs. Vail and Brockley reported lost money on the project.

3-Agency Combine

A three-agency combine is the venture of Carlton M. Hub. He is taking over the Gottschalk-Alpuente and Harry Denion agencies this week. Hub states that other independent agencies may be included.

New Low on Soubs

Burlesque strippers and soubrets have been caught in burlesque stock's general salary slashing around New York.

Where saucy and flappery soubs always got anywhere from $50 up, the Oxford, Brooklyn, has gone in for a new minimum low of $35 and $40.

Gilda's Unit Route

Following a week at the Paramount, Brooklyn, recently, Publix has routed Gilda Gray for a unit tour of 15 weeks.

Miss Gray opens tomorrow (Thursday) in New Haven in "Shaking the Blues," special unit built for Miss Gray by Harry Gourfain. Support includes Harrison and Elmo, Three Blue Blazes and a line of Bobby Sanford Girls.

Loew Unit Changes

J. C. Flippen joins the Aaronson's Commanders' Loew unit May 16 at Loew's Paradise. Another act, not yet set, will be added to this film house troupe, the usual line of girls to be dropped.

Opening date for [illegible] at the Capitol has been set back. He will play Loew vaude in the interim.

Bee Starr, aerialist, has been taken out of the All Girl Loew unit.

F&M UNIT $2,600 NITE

Hollywood, May 12.

Fanchon & Marco's "Broken Dolls" Idea goes into Toronto for one night, July 16, when the unit plays the York hotel for the Lion's International Convention. Price for the night is $2,600.

Deal negotiated by Jolly Jones of the F. & M. club department.

"Broken Dolls" will make the Canadian jump stand between Milwaukee and Detroit.

FIFI'S 3 RKO WKS.

Fifi Dorsay, Fox film actress, will play three weeks of RKO vaude starting July 11 in Cincinnati.

Miss Dorsay played the Fox picture houses some time ago.

MAGICIANS' ANNUAL

Annual convention of the Society of American Magicians starts May 28 in Philadelphia.

Conjurers have chosen the Benjamin Franklin Hotel for their headquarters.

Shea Drops Vaude

[illegible]

Evans' Unit

[illegible] new Publix unit, [illegible], opening in New Haven May 21.

Line-up includes Eddie Prince, Radio Trio, [illegible]

Sumner Fails to Convict Stock Burlesque People

John S. Sumner of the N. Y. Suppression of Vice Society in West Side, testified against the seven defendants seized at the Republic theatre April 9.

Sumner described, minutely, the four scenes in the stock burlesque show. After his testimony, that ran about 30 minutes, Magistrate Burke discharged the defendants.

The defendants were rounded up in the raid that was made on warrants issued by Magistrate [illegible].

Carmen, a dancer for whom Sumner had a warrant, failed to appear. The manager of the show stated Carmen was in Chicago.

Dates Mutuals Fold

Closing dates for present Mutual travelling shows are as follows: "White Crooks" at Hudson, Union City, N. J., May 16; "Hello Broadway" at Howard, Boston, 16; "Palm Beach Scandals" at Howard, Boston, 23; "Fashion Follies" at Fox's Jamaica, 23; "California Beauties" at Trocadero, Philadelphia, 23; "Cabaret Girls" at Orpheum, Reading, Pa., 23.

"French Frolics" closed Saturday (9) at the Hudson, Union City.

Three other Mutuals, "Round the Town," "Fun and Frivolity" and "Mirth Parade" wind up the Mutual's present route May 30.

4 Dark Burlesk Spots

Four New York stock burlesque spots are dark and will probably remain so until next fall, as none of them have cooling systems.

The houses are Liberty, at Liberty and Stone streets, Brooklyn; Odeon, Clinton off Delancey; America in the Bronx, and the Hopkinson at Hopkinson and Pitkin avenues, Brooklyn.

FRIELL ORDERED TO REST

Scottie Friell, Mutual comic, has suffered a nervous breakdown, doctors ordering a long rest.

Friell was out with a Mutual show this season, but only recently did his condition become so bad he had to stop all stage work.

GAYETY, B'KLYN, CLOSING

The Gayety, Brooklyn, playing stock under Harold Raymond's direction, goes dark this week.

The company will be moved almost intact to Raymond's other Brooklyn house, the Star, which has been playing the Mutual travelers. The last Mutual here closes next Saturday (16).

Doubling in Brass

Ed. Hutchinson, number producer, quit the Eltinge, New York, last week.

Joe Rose, stager, will produce, book and stage all numbers as a result.

What Next at 5th Avenue

In a desperate effort to keep burlesque stock alive at the Fifth Avenue, New York, the company went co-operative Monday (11).

Charles Bragg is both managing and running the house.

Radio Girl's Vaude Return

Mitzi Rich, WOR radio girl, is going vaude.

This is her first vaude venture in some years.

Sam Hearn Publix

Sam Hearn opens in a Publix unit June 4 in New Haven.

Unit deals with all rube characters.

An open meeting of the Professional Entertainers of New York will be held at Hotel McAlpin, New York, May 17. Also planned is the first annual beach outing [illegible]

William A. Brady [illegible] special Kitty Gordon [illegible], capitalized at $150,000, for [illegible] in which [illegible] will be starred.

Mutual Wheel

WEEK OF MAY 25

PALACE

(St. Vaude)

Not capacity Saturday, the opening matinee for the new show. Nice day, police parade and baseball as opposish. Seven acts on the program, led by Clayton, Jackson and Durante. The trio did 30 minutes, as did Harriet Hoctor (New Acts). The overtime on each made up for one or two other turns.

The three-nose act came out of "The New Yorkers," a defunct musical that stuck on Broadway for around 23 weeks. Charles King, from the same show, also in the current Palace program.

Fair bill, with a punch comedy closer in the hospital scene from the musical, as played by the Durante bunch. It's another of those Bert Lahr and "Flying High" things. If the Palace stood for one, which it did for Lahr's physical examination skit, it had to stand for the just as raw hospital scene. Neither of these bits, though, is as funny in vaudeville as in the shows, because they can't get the right build up.

To work up to the hospital bit the Durante boys had to come out in "one." It permitted the set change and also the reason for the intimate rear and close observation later to arrive. Arguing with the pit musicians, Jimmy Durante finally called them rats, throwing his hat at them. A violin player discharged a revolver as Jimmy started to leave. "He got me," yelled Jimmy, clutching the seat of his pants.

In the hospital scene everyone is concerned over what happened to Jimmy's rear. He's lying flat on his stomach. Everybody takes a look. Lou Clayton and Eddie Jackson are in adjoining cots. Charlie King walks on, and the other boys call him Al, as they did when King was only a character in the show. The doctor arrives, pulls adhesive plaster off of Jimmy's soft spot and he bawls. More business with the Durante band boys, besides Jack Harvey, entering as photographers, taking pictures of what happened to keep Jimmy on his stomach.

A big yell in the show, the boys had to work harder to get it over as strongly at the Palace. It became just a bit there at the end of an act. In the show it was the wow comedy spot. And Saturday the finishing lights out was delayed. Before that the boys and their band did their usual on this, their announced final appearance together as a trio. That depends if Jimmy gets over in pictures. If he floppos, back to New York, and if not, not. That's so simple.

King with a piano player was No. 3. He did a song from the show, and another, also another, but his best was his oldest, "Painted Dolls." Using up whatever value there is to the name without much to the act. Most enjoyable portion of the turn Saturday was Charlie's kids in an upper stage box and one hollering "Daddy" to him.

Two turns in the last section, with Louise Groody and Neville Fleeson (New Acts) opening. Girls available for Fleeson's returns to vaude are growing scarce and the Fleeson formula is getting too monotonous for only one house, the Palace. It's almost known how the act will run, with the only question left, how the latest girl will do it. Miss Groody isn't there for the Fleeson style. It calls for a young woman of much more stage versatility than she owns. Fleeson had to hold himself in, probably for that reason, as nothing much amounted to anything in the turn, that passed very quietly. How about Neville now writing for a light comedian, or is it easier to coach girls?

The Hoctor turn is the big thing on the Palace program this week. It lays over everything else like a tent for creative talent. This Harriet Hoctor must break the heart of many a girl who thinks she's a dancer before seeing her. Charles Columbus is Miss Hoctor's dancing partner. He's formerly of Snow and Columbus. Snow recently passed away. They were her first male companions in a vaude act. The training has done a lot for Columbus. His single team work at present with Miss Hoctor will make him for that end, and he will possibly develop into a solo dancer of class through it. He gives symptoms of that at present.

Anyone who appreciates her and dancing can go off their nut over this Hoctor girl. While she appears to have a head besides, remarkable in itself for ballerinas, who are supposed to be the most temperamental of all the operatic bugs. The dramatic men of the dailies should try to see the Hoctor turn this week. It will be much more entertaining for them than any of the latest and newest legit flops.

Hal Sherman (New Acts) on a visit back home. Doing so-so. More appealing to the uninitiated in vaude with stereotyped comedy, with his best dancing of a kind. Llazeed Demnati Troupe, regulation Arab stuff, opened with 11 in the bunch, including a couple of women.

Arnaut Brothers were No. 2, their panto bird thing as certain as ever. Girl now in turn and a different set, but main routine remains the same. The Arnauts, though, with their bird whistling, are working out a comedy manner of "talking" in the whistling that's going to keep them agoing for a long while. *Sime.*

RKO, L. A.

Los Angeles, May 7.

Quite efficient in the art of entertainment, the eastern booked four-act RKO unit here this week does much to make the defects of the four augmentary locally booked turns seem only momentary weaknesses.

What the local RKO office can't find lying around at bargain rates is a good comedy act, and as a result the first half of the vaude bills is usually as devoid of laugh material as a banquet of wit. To shove one of the regular unit's comedy turns down among the "locies" would make any $125 acts that followed it look like a Mother's Day celebration in an orphan asylum, which is why the bills don't often have the best spotting in the world.

Opening the current session are the McCune Sisters, song and dance duo, who work hard and show possibilities but can't snap an audience out of the siesta induced by a pit medley overture of "Mother" ballads. Then Leslie and Vandergrift, husband at the piano and wife with her arm on it, starting with "For the Grass Is Always Greener in the Other Fellow's Yard"—not even in memory of someone.

A touch of class among the locies, made possible by the fact that adagio dancers are now retailing at slightly less than navel oranges, was Aero Four, three men tossing a girl everywhere but on the floor. If adagio dancers would all conceal themselves for several months, then suddenly burst again upon a short-memoried world, they might find bookings more numerous and generous.

Swigart and Lewis, man with guitar crossfiring with a triple-voiced femme vocalist, can and should collect funnier he-and-she jokes from the comic magazines. The ones they're using now have even reached the high-school weeklies.

Among the unit turns (naturally led by the suavely blunt Baney and Whitledge crossfire) the Sammy Lewis and Patti Moore fullstage comedy, song and dance act, proved itself primo stuff for such houses as this. Lewis and Miss Moore, singing comedienne, carry a second comic for Lewis, and two girls for incidental bits and a kick routine. Working in a South Sea Island set as a shipwrecked gob, Lewis never lets up in a strenuous alternation of horseplay and eccentric dancing, and is ably supported by his partner and the trio. Such ambition deserves reward.

Closing were the Lucky Boys, combining risley tumbling with slapstick and ending the eight-act session with the right pep. The boys almost walked because they'd rather be a No. 5 feature act, but changed their minds under argument.

"Subway Express" (Col.) wasn't displaying draw Thursday afternoon. *Bang.*

STATE

With Chaplin's "City Lights" (UA) from its Cohan run down the street, the State was holding heavy Monday night. The only empties were up near the booth.

On the stage were five acts and but 11 people up to the closing sixth act, an Albertina Rasch ballet. During the early part the slim total of participants looked odd for the State while the entertainment wasn't always there. Between the roller skating opener, John and Mary Mason, and Gus Van, next to closing, slow moments were frequent.

Slim Moore and Pal, No. 2, ought to do something about the lulls. The pauses make things tough for the comedy acrobatic team's two or three good tricks. The finisher is the clincher, and it clinches, but until then the act has more holes than a sponge. They snickered at some of the stuff here, which should give the team an idea on where to cut.

With Nina Mae McKinney, the colored girl, it is a double case of harmful number selection and unflattering costuming. In her two straight changes Miss McKinney doesn't look as well as she might. The gowns are the reason. As in the preceding turn the last number is vested with most of the burden. That it sells the act doesn't qualify the tearing down process up ahead. In the early portions, with Miss McKinney going dramatic and not looking at home while doing so, it was up to an unbilled baritone to keep things going. Miss McKinney has a lot that should help make a good vaudeville single woman, more than the majority of her race now in vaudeville. Complete changes in song routine and costuming, plus instruction on delivery by a legit theatre, might turn the trick.

Earl Faber grabbed enough on the efforts of his dancing stooge and blonde girl partners and his own pacing, to help overlook the inferior moments. The audience liked the hoke which arrived just in time. This method of stalling between punches is old-fashioned vaudeville and gradually passing.

Gus Van never had to worry. He wins in on the opening reception and in clover at the finish of his song cycle. They liked his encore too, putting off the dancing [illegible] closer until satisfied. Le[illegible] Henson is the ballerina of the Rasch act. It contains the customary excellent line and solo work of the Rasch vaude turns. *Rige.*

JEFFERSON

Early start for the vaude on Saturday, 1:10, cramps the style of opening acts. House less than half filled when the vaude starts and doesn't commence to fill up until midway through the bill.

Good eight-act layout, the first half four under New Acts. Bill ran 106 minutes and was nicely paced.

Four Robbys (New Acts) opened. Juggling, balancing and acrobatic turn, working fast.

Madeline Patrice, songstress, was liked and took an encore. Miss Patrice has a strong voice and injects pep into her numbers. But her frequent attempts to get "hot" often fall to hit the mark. Also includes some fiddling with her warbling. Another girl works at the ivories and joins in some bits for a duet.

Charlie Wilson (New Acts) a low comedy turn that this neighborhood gathering went for. Jack Donnelly and Co. (New Acts) was the hit of the bill. Donnelly himself and the support, exclusive of the woman working from the audience, don't mean much. It's the woman, announced as Agnes Dawson, who makes the act. She at first engages in snappy crossfire with Donnelly from the audience. Later she is brought on stage and delivers a few warm numbers. Forced to encore twice. A pretty girl also assists with a contortion dance.

Morton and Parks (New Acts), pleasing mixed comedy team. Kramer and Boyle (New Acts), together again, have a snappy offering of comedy patter, with two girls assisting.

Milo's bird and animal imitations went over good. His big bit is the imitation of a train pulling out of a station.

Don Azpiazu and Havana Novelty Orchestra completed the bill. Somehow act doesn't seem to be working as smoothly as when caught a few weeks ago. At this house not received so well, especially when considered that it is the feature act. Spanish song and dance number out entirely, due to the death last week of the girl of the team. It was a number that helped.

U's "Iron Man" featured. House well occupied by end of vaude bill.

ACADEMY

Academy has gone 14th street and how! All that lobby class is gone and the front Saturday (9) was typical of the old film joints with plenty of beaver board covering the box office. And streamers hung everywhere with one huge one inside that was anything but decorative. But maybe it's bringing in the biz and that it is making the house more of a neighborhood proposition.

It's a cinch class doesn't belong on 14th street anyway. On a summary afternoon one bumped into more street and sidewalk peddlers of everything to eat and wear than could be found in any similar area in town.

Show itself didn't promise much on the general billing. On the screen, "Doctors' Wives" (Fox).

In addition to the Fanchon & Marco Idea, "Dance," there were four separate vaude turns presented prior to the F. & M. unit. Plenty of show, but the general run of it along lines seen time and again in this house.

Chevalier Bros. started proceedings with a hand balancing turn that went unusually well here. Dorothea and Helen Blossom have improved considerably with their sister turn, but it could stand changes which would help it immeasurably. They appeared to get the most out of their closing bit. The girls get away to a slow opening.

Billy M. Greene and Co. played the house before. No changes in the turn when first introduced around. Some of the comedy gaglines have become somewhat frayed, but the 14th streeters seemed to delight in the roughhouse bit between Greene and the woman. Rough and hokey. Down here it had the first comedy chance on the bill and that was an advantage.

Eddie Mayo and Gang of harmonica players are back from their long jaunt abroad. Mayo has the turn improved in more ways than one, especially by using that colored midget for a fast dancing finish.

F. & M. Idea has an attractive bevy of girls, 16, who helped dress up the stage for the use of the high stairway carried. Specialties are by Dave Robie, Lee Murray, Everett Sanderson and Arnold Grazer.

Sanderson offered his usual vaude musical numbers and Grazer did a dance that was ordinary, but helped the Idea to its finale. Girls displayed ensemble skill, but their work was reminiscent. *Mark.*

COLISEUM

RKO Coliseum is in need of front and back operation as well as better booking. In a darkened house even ushers' flashlights lend little help, this mostly while picture is on, and a discourteous doorman, the whole vaude show Saturday afternoon was without benefit of annunciators. They slipped down from the picture for Phil Fabello and pit crew, staying there until picture went on again.

Audiences like to know who's on the stage in the absence of programs, none of which seemed to be around. That stage could easily stand sweeping, also.

Long and slow vaude show, certain to drive customers to greater appreciation of pictures if at all good. "Iron Man" (U) on the screen first half, and a probable draw around this heavily populated uptown neighborhood. Extremely springy weather doubtless as much reason for three-quarter house Saturday mat. as lack of stage draw.

Coliseum is this week plugging Fabello, pit conductor, on his third anniversary here. Fabello's Interlude, doing excerpts from past overtures, with plenty of doubling in brass by pit men who seem well equipped for song and comedy bits, as good entertainment as any of the acts on the show.

Ford and Price, wire turn opened, doing six minutes. Usual routine, with mixed team using umbrellas and Ford doing most of the work, is set off somewhat by a novel set, wire being strung between two large phone props. Phone stanchions look as though made between shows somewhere out in the sticks.

No. 2, Don Cummings, with his sister, Bobbie, assisting. Same act as done for sometime now, with talk accompanying rope spinning and dance work. Cummings' sister scores nicely in a swiftly-executed buck dance, but in the main act was a study in slowness.

Another slow one the padded and lengthy flash of Carl Shaw (New Acts). Previously when caught by 'Variety,' Shaw had a tedious, ineffective opening. He has another with his new act, but as with the old the finish, when finally getting to that point, is fast and surefire.

Margaret Schilling, next to shut, worked very listlessly, doing numbers that neither seem to suit her ability nor the tastes of the average neighb audience. The soprano looker opens with "Two Hearts," doing it in English and German, goes to a pop not of the type she should sing, then into a Verdi operatic aria and closing with another pop which might also be re[illegible]. Down too light here to be right.

Closing were Charles Ahearn and his Millionaire's Band of eight stooges. This act was the first to seem to please the crowd, made up heavily of kids. Latter went strong for Ahearn clowns and clowning.

Entire show 66 minutes, but feeling much longer. *Char.*

AUDUBON

Fair layout here of five acts consuming an even hour and a half. There was enough variety to the show as vaude goes, but the first act seemed to set too fast a pace and made the going a little tough for the balance.

Opener and only show stopper Monday night was "Jungle Land," fantastic fast acro and contortion outfit composed of two tall men and a short, and dressed in monkey suits. Act is set in a jungle, with a huge dragon in the rear for atmospheric creepiness. The folks 'way uptown just refused to let the boys off and they encored in one.

Loma Worth is a versatile young lady in 10 minutes too much of her instrumental tricks. She plays most every kind of instrument, but took four encores without much prodding, and to her misjudgment in the deuce went the credit for slowing up the show. A good 10, but not 20-minute act.

Ray Stanton with his three men stooges and two gals stormed out for their first entrance like it was a cinch, but finally cooled down and went to work. The act is a hodge-podge of things Stanton has done before, with some new people and specialties this time. The violin prodigy bit was funny and deserved more attention. A high kick nero by one of the unbilled gals was nice, as was the song by the other femme. Stanton is breezy and likeable.

"Continental Revue" is rather pretentious with 15 people, most of them sitting around in Russian costumes and getting up to sing twice and in the finale. The act sports a Russian cemballon, whose player, a black-mustachioed fellow, whams it for good results. The act offers two clever unbilled tap-dancing girls and a torch singer with a wide range. The act is sometimes handicapped by the large cast instead of being enhanced by it.

Brems, Fitz and Murphy Brothers closed with snatches of songs and the usual rough house to solid applause.

Business very good up and down. Picture, "Doctors' Wives" (Fox).

PALACE, CHICAGO

Chicago, May 12.

With a stirring selection of excerpts from her heart epic, "Men, Marriage and Me," drawing a goodly crowd out in the front of the house, Peggy Hopkins Joyce is going through the motions inside this week to the tune of $3,500. From indications at the first show, she may be able to return that much coin to the register.

Her three-person reputedly dramatic playlet was on an off without anybody getting excited. So that's Peggy Joyce! was the comment. Turns, however, did bring a sudden stop to a show that was going along in a quietly entertaining way. It is to the great credit of that personable single, Britt Wood, that he was able to bring the afternoon out of the basement with only a rube smile and harmonica.

Opening were Aussie and Czech, a novelty turn that has been going along in a steady lope for many years of show business, cracking whips and tossing axes. Whip-cracking and axe-pitching still good, both as novelty and as applause-getter. Acts like this go along from year to year, and if they change their routine, the bookers take it as a personal hurt.

In the same category go Billy Lytell and Tom Fant, a turn that would explode vaudeville if they showed with a new step or gag.

Peggy Hopkins Joyce followed, struck a few attitudes, and decamped. The women sniffed audibly. Britt Wood came through and applied quick pulmotor action, with an ingenuous smile and a personality. Personality that sells him like a Liberty Bond across the foots, touched with a flash of nifty harmonica twittering and a handful of comedy lines. As many encores as he wanted; a performer that makes 'em like everything.

White and Manning provided a fine comedy flash at the close, and still grabbing their ace laughs with that burlesque tango, besides adding a few regular dancing stunts. Three Berni Brothers supplied a couple of precision routines, good. In this act suddenly appears Paul Rahn, who had been around town for many years, working for Jack Fine in the old days. He's warbling accompaniment here.

"Lady Refuses" (Radio) feature. Business building nicely at close of first show.

MILLION DOLLAR, L.A.

Los Angeles, May 7.

Six acts of vaudeville, run off in 45 minutes to leave plenty of time for pictures. The picture is still the thing, according to the management, although the house five weeks ago changed from a four to six-act policy.

Current bill costing $1,100, when the usual amount is around $1,300, played well, everything considering. Closing act alone, Sheriff and Co., let down. If the patrons don't go for this show at 35 cents it's because they're shopping for pictures only. House at first evening show was about 90% full. Picture was "Morocco."

Acts were Dona Trio, adagio; Dolores Lopez, mezzo; Edwards Bros., comedy jugglers; De Lara and Co., dancing; Cecil and Harry, comedy team; and Sheriff and Co., comedy tumbling quartet.

Dona Trio had plenty of femme tossing, sometimes graceful and sometimes ragged, but moved fast throughout, the two men and the girl working all of their five minutes. Dolores Lopez, Mexican girl, apparently doubtful of herself, received enough to bring her back twice. Her petite personality was liked.

Using hats during most of the act, and then switching to clubs for a swift minute, Edwards Bros. pleased. Also hold some fair patter.

De Lara Co. of four includes a dancing team, Mexican singer and pianist. Opens with a Spanish dance. Mex singer is plump and sang the "peanut vendor" in Spanish, accompanied by hip wiggling. She was applauded, but Mexicans here are a familiar sight. Piano player plugged the waltz, followed by the team in a rough Apache dance, with the Mex singer closing to "My Man," shooting the man and stabbing the girl.

Cecil and Harry used a dummy for their "best man" at a comic wedding ceremony; average comedy.

Sheriff & Co., Four Sailors closing, were weak. Their time could be cut in half to advantage.

Paramount newsreel and comedy completed the film bill.

HIPPODROME

Good shoppers' entertainment current here and suggestive of the old Variety school to offer a [illegible] to that vagary with certain showmen that talent is hard to get. Four out of the [illegible] acts were dumb style. Altogether the current bill is good, contrasting entertainment and well programmed. Headlines with Herb Williams and includes Jerry Corwey, Ada Brown and the Calgary Brothers. Feature, "Subway Express" (Col.).

Corwey is aided by a woman with sound props back stage as he shoves through in real entertaining

(Continued on page 71)

HARRIET HOCTOR and Co. (4)

Dances
30 Mins.; Full Stage (Special Sets)
Palace (St. V)

A low comedy act or an m. c. is frequently held over at the Palace. They have drawn the vaudeville trade, if held over. Harriet Hoctor with her toes and her production ideas for them plays the Palace pretty often, too, when she's not with a show, but Miss Hoctor is never held over. Instead she is played back by the Palace in four weeks or so if still at liberty. She's played back because her act always demands it. It's always new and excellent.

Vaudeville is ever bawling about making new patrons, but muffing this girl, the class of all vaudeville and the class of all American dancers. If there's new trade for the Palace to be made, Miss Hoctor can do it, if, rather than returning in four weeks, she were held at the Palace for four consecutive weeks.

Quite a girl, this Hoctor miss. Unusually attractive, physically and in personality for a ballerina. And in her production ideas. Since the programing gives no credit to a stager or producer for this new latest turn, it must be accepted Miss Hoctor did it. There is no pro stager who would have put on a dance act like this and agree to waive publicity credit.

Miss Hoctor's super ballet number currently is listed as "The Raven." It's one of the finest ballet foundations of years, although here greatly condensed, of course, and limited to the principal and one singer. It's big enough in scope to make a Broadway musical show. But it will have to have Harriet Hoctor. Despite the verse to uphold the title, the ballet should have been named "The Bat," "The Vampire" or "Dracula." Visualizing a stage full of vampires in black and the forlorn maiden in white, such as Miss Hoctor has seen in this mere ballet bit she does, could be made a tragic drama high spot with a few pointed expansions.

As the girl flits about the stage waving her batty wings, always moving toward the singer on the side but never quite reaching her, despite the verse and its somewhat different concept, Miss Hoctor has hit upon what looks like a terrific colorful ballet scheme. And she plays it as a ballet dancer with conveyed dramatic strength probably as no other ballet dancer could do. That may be because it's her idea. It is so much easier to interpret your own ideas.

But notwithstanding if it should be another's, she does it as strikingly.

Remainder of the act doesn't matter so much after that, but there is quite some besides for the turn runs 30 minutes, but not too long.

Charles Columbus is Miss Hoctor's accompanying dancer, Harriett Bennett is the singer and Jules Lande is an interlude violinist. George Hirst conducts the orchestra for the seven numbers. Quite an effective finishing dance is a "Humango" by the Hoctor-Columbus duo.

To many, however, Miss Hoctor's "Easter Lily" may appeal the more. Rightly perhaps on the production end but it's a production bit, while "The Raven" is a story. Just another credit to Miss Hoctor for "Lily" probably as her own producer. Her perfectly blank sets give a background for all of her numbers that somehow seem the proper thing, although it must be the dancer herself who creates that impression.

Mr. Columbus has a solo dance number in "one," also interpretive. He dances while reading "Variety," presumably looking for a notice. Finding it toward the finale, Columbus tears out the notice as he exits. A variation of the dancing-to-music or while reading, of the long agos, although the show people in the house Saturday wondered whether it was a good or bad notice he found in "Variety."

Mr. Lande plays the violin expressively. It sounds as though he were on the brink of something extremely new in violin playing or "talking," but he remains continually on the brink. If Lande can work out his scheme whatever it is, he will likely have something very strong, but if not working it out, it's just as likely he will have to abandon it for public performances.

Charlie Freeman had better go into the Palace a couple of times and catch this Hoctor act. After that Charlie should tell his publicity department to circularize the entire East Side, starting at 5th avenue and the Palace may get some of that new trade it not only is after but needs. *Sime.*

FERRY CORWEY (1)

Musical Clown
12 Mins.; Full (Special)
Hippodrome

Most of Corwey's antics relate to tricky musical contraptions such as a musical fence and bells. He wears the usual red beaked phiz with gaudy costuming.

In between Corwey pulls a burlesque marksmanship piece or two. Entertaining all the way and bound to please anywhere. *Shan.*

AMOS 'N' ANDY

Comedy
12 Mins.; Special
Paramount, New York

Amos 'n' Andy will find $7,500 minimum in their pay envelope Thursday night, which isn't so bad for the Paramount theatre on Broadway, either. The first $5,000 over a $70,000 gross on the week goes to the house; next five g's, if secured, belong to the act. Anything over that—and that's plenty—will be divided equally.

When an act reaches that $7,500 salary stage, with or without the percentage arrangement attached, it's usually expected to draw plenty and after that to entertain. The entertainment necessity is included up to $2,500. Above that the gauge is the box office.

Whether Amos 'n' Andy on the stage represent $2,500 in pure entertainment isn't so important, because so much more than that is being paid strictly for business ability. That they entertained as much as they did at the Paramount seemed due to smart and sensible staging.

Any doubts as to the percentage of radio listeners in theatre audiences should be dispelled by this illustration. The Paramount's audience in general didn't conduct itself as though this radio magnet drew them into the theatre for the first time, and that without Amos 'n' Andy here this week the majority would have remained home and at the radio. It was an average Paramount crowd, excepting in size.

The proof was the reception of the team's last of three bits. In this, seated at a table, they merely gave vocal imitations of the characters they play on the air. These included Kingfish, Ruby and the rest. As imitations of what they do on the air, they were, of course, faithful. But as entertainment, unless known through the radio, the characterizations would be meaningless. The Par audience applauded each one before and after.

A drop representing a radio cabinet covers the entire stage vista. The Amos 'n' Andy signature score by the pit orchestra precedes the act. Then an announcement, as on the air, with the announcer offstage and omitting the commercial plug. This comes through a microphone device, extremely radio-like, with everything but the static, as does all of the ensuing talk by A. & A.

The team's routine, in three sections, with the act on a raised platform behind a scrim and appearing when the lights are flashed, is composed of simple extracts from their equally simple nightly radio dialog. They do the telephone stuff at a table in the taxi office and the tire-changing stunt. Latter was used in their Radio picture.

No attempt to present them as anything but a radio act in a personal appearance on a stage, remaining a radio act throughout. It seems the most impressive and effective way that could have been devised to stage-play the team without sacrificing too much of their invisible ether attractiveness.

As the setting was arranged, and the action faded in and out, it always suggested television as it may eventually appear.

A. & A. go to the Brooklyn Paramount next week under the same guarantee and percentage terms. With that location more neighborly, hence more within reach of the average radio auditor, it's possible Amos 'n' Andy will prove themselves a heavier draw off Broadway than on. *Bige.*

CHARLIE WILSON (2)

Comedy, Dance
11 Mins.; One
Jefferson

Low comedy act that should have no trouble pleasing. Has its slow moments but can easily be perked up if Wilson wouldn't take the stage for himself so much and permit the stooge or girl to work with him oftener.

Opens with the stooge working as an audience plant for a few moments. Then joins Wilson on the stage as foil. Latter does some gagging with the stooge and follows with comedy violin work. Includes a comedy bit with the boys from the pit throwing bananas at him. Makes it tough for the next act should they fail to sweep away those bananas.

Girl supports for a bit of comedy with Wilson and near the end comes out for an acrobatic dance. Stooge includes some hot harmonica playing at finish.

FOUR ROBEYS

Novelty
9 Mins.; Full (Special)
Jefferson

Three men and a girl doing a little bit of everything. Quartet works fast and act shapes up as an o.k. opener.

Start off with plate juggling by the girl and a boy. After that to some balancing bits, with the girl doing the balancing. Also hoop twirling. Acrobatic bits included between two boys, including a little somersault work and lifting.

Finish has one boy in a head-to-head balance spearing quoits on his legs, which are thrown by other pair. Girl does the most work.

Louise GROODY and Neville FLEESON

"Storiettes"
Songs and Talk
20 Mins.; Four
Palace (St. V.)

Here's Neville Fleeson again, and with another gal this time—Louise Groody. Fleeson has been writing vaude material for a long while, always for some girl. Among his captures to date, with none lasting very long, are Ann Greenway, Bobby Folsom, Norma Terris, Grace Hayes, Helen Shipman and Mary Jane.

That Fleeson's girl trouble is caused by vaudeville's limited sphere at present for this kind of act may explain much, although it doesn't explain why, after Fleeson makes them look so good in his own written acts, that none has ever advanced after leaving him. A few of those mentioned have died out altogether. During one of Miss Groody's songs, a line says, "I'm through," but not referring to the show business. You should hope not!

Miss Groody has a plaint in a Fleeson number. It's that she always cast for a sweet little Cinderella ingenue role in a musical. Then Miss Groody does what she and maybe Fleeson believes is an impersonation of Anna Christie as played by Greta Garbo or Pauline Lord. Which leaves her lament about sweet little Cinderella roles more of a judgment credit to the musical producers than herself or Fleeson.

Previously she had sung "Tea for Two" as one of those memories for a surefire return, but not so surefire here. But the finish! That may have been Fleeson's. Probably Miss Groody agreed. Her dance, that nearly naked body swing that looks so much like a cooch. In fact, with her concluding dance, under the ropes or string around her body, Miss Groody could have been Louise Groody or Ann Pennington.

Perhaps Fleeson didn't let himself out this time. "Anna Christie" may have given him a line, although slip Neville a pat for standing for that. Which leaves the Groody-Fleeson turn as still marking Fleeson as a material writer and Miss Groody as a little Cinderella role player who can, fortunately, dance. *Sime.*

HAL SHERMAN (1)

"Mister St. Vitus Himself"
Comedy, Dancing
15 Mins.; One
Palace (St-V)

Away for quite some while in Europe, Hal Sherman landed in a good spot Saturday at the Palace. No. 4 and the first talking comedy turn. He has Dorothy Ryan as a straight and singer.

Wearing glasses gives Sherman more of a comedy face. This is aided by a semi-tramp suit of clothes with crummy hat. Miss Ryan is fairly in on the blonde looker thing and much taller than Sherman, that being accepted as the mode by diminutive comics for blondes as foils. Always taller blondes. Maybe it makes a funny man look funnier. Only in contrast however, for a funny man must be funny, with or without the blonde.

Sherman does quite nicely in his talking comedy style until he starts his Billy Watson slide. For a dancer to use that slide will ever suggest where he may have gotten the rest of his stuff. Other of Sherman's dancing steps in the quick manner he uses for stepping, helped a lot by baggy pants, may be his own. It looks uncommon but is not extraordinary.

The pit orchestra appears to do more for Sherman than anything else. He makes much use of the musicians and their effects. Could that be the reason why they say that vaudeville can't be played without an orchestra?

While Sherman is no panic for vaudeville, he might do in a musical. His kind of comedy would stand out better in a role than it can in vaude.

But a fair two-comedy act; probably stronger in smaller towns and neighborhoods. *Sime.*

CARL SHAW (5)

Dancing Flash
20 Mins.; Full (Special)
Coliseum

Going collegiate for atmosphere and to extremes on running time, Carl Shaw's most important move next is to sieve out the slowness, including the opening, boiling the efforts of himself and his three capable cohorts down for speedier results and better showmanship.

After that introductory scene to plant something or other, probably a laugh that doesn't get planted, Shaw goes weakly into his first dance. "Let's go, there's nothing else to do," he murmers as he slides into his routine. From here on the act begins to pick up, the football slow-motion dance with laughs interposed, and Shaw's clowning talking, add. Shaw who loves to clown and acrobatic things up, does his outstanding bit in a dance with a dummy girl. Kissing hot-and-bothered bit with dummy perfect laugh-getter.

Girl's acrobatic single very neat, but the trio's number following not good enough to be so padded.

Shaw's fast clowning for windup brought act an encore.

Played third on five-act show. *Char.*

GALE QUADRUPLETS (6)

Harmony, Dances
12 Mins.; One and Three (Special)
Hippodrome

This quintet of girls not only provide a novelty attraction but are also skillful harmonists, clever dancers and possess plenty of personality. Two men assist in the turn. One, a tenor; other, pianist. The girls, Joan, Jane, June and Jean and look more like two sets of twins than quadruplets although it's hard as is to tell any apart. They'll please anywhere.

Cutting out the first curtain and doing all in three or maybe switching the first curtain to the closing number would help the turn. That last number where the girls do a stick and dance number and sing would carry off better if the men in the act stayed out of the picture. They're propped up against the colored drop like wallflowers.

The girls are the show all the way, although the tenor does a pert opening intro and later dramatic rendition of "Old Man River." The Gales were in "Flying High" last season. *Shan.*

SUE RUSSELL (2)

Comedy, Dances
14 Mins.; One
Hippodrome

Hoke comedy act that should go over especially in the neighbs but okay anywhere. Just a little more tightening up to assure faster movement and the turn will satisfy big.

Miss Russell does hoke singing and comedy with two male assistants. One is hardly taller than a midget. The other is no less than a giant and looks to measure full seven feet or more. That's enough contrast to offer a laugh from a novelty angle, with Miss Russell when doing a Fanny Brice ballet burlesque offering additional comparison for laughter. Miss Russell should wear hose.

The men dance alone and together. Well received here in fifth spot on eight-act bill.

FLAPPER FRESHIES (7)

Comedy Flash
20 Mins.; Full (Special)
Academy

Composed of six young girls and one man, this act starts out okay and up to the finish of the girl's acro number the talk and all is good vaude. From there on the act is carrying the dead weight of the oldest kicked around gags in vaude, with some that were just plain dirty, such as the dog called broker gag.

Act opens in front of a school room drop, with the man as teacher and the girls dressed in flapper outfits. While all the girls get a chance in the gagging at some time or other, there seems but three girls out of six who really do anything. Man's delivery is okay and with new material he might do something with this act. As it stands now it does not hold enough to travel in fast vaude company, and there is no other kind today.

YOUNG KAM TROUPE (7)

Jap Acrobats
8 Mins.; Full (Special)
Hippodrome

Five women and two men in every possible form of contortion work and balancing, with the women doing most of the understanding. Among the best acts of its kind.

Women are slight so that their feats of strength look all the more remarkable. One is a tot, who, among other things, does a back bend and reverse on a platform while twirling plates overhead. Back drop is the usual Jap embroidery, with costumes match. Play in full lights all the way. Closed on eight-act bill here to big returns. *Shan.*

FINE, MACK, HOWARD and HOWARD

Comedy
15 Mins., One
Academy

Here is the stooge act in the last degree. Three nutty looking fellows with a neat straight comprise this offering of the dizzy school of comedy. The boys gain their laughs by ganging up stooge style on the straight and on each other. There is plenty of action all through but the one big point, a finish, they lack.

As is now with Howard showing his bare body for the operation gag it isn't funny, but rather objectionable to women present. With a wow finish and some more polishing off the boys should make the grade.

All billed, except looker, who tapped prettily in shorts.

KRAMER and BOYLE (2)

Comedy, Songs
15 Mins.; One
Jefferson

After a separation, Dave Kramer and Jack Boyle have re-united. In this they have a strong offering.

Kramer, as usual, is in blackface and comedian, with Boyle straighting. Crossfire is for the main quite strong and gets results. However, their opening bit revolving around the pronunciation of the letter A is an oldie that is fairly familiar to audiences. They can afford to omit that.

Two girls give capable support. One is a red-headed looker who does simultaneous violin playing and toe dance specialty. Other is a brunet in a torch song. Latter at this house was forced to encore.

HIPPODROME

(Continued from page 70)

style with his musical clowning against a plain drop in full. Musical bells, some burlesque pistol work and a musical fence are among his numbers.

Before him two other routined dumb acts were Caligary Bros. in the dance and Bentell and Gould, who opened. Latter pair this time are aided by a male xylophonist. Routine is switched to fit a No. 2 slot with special drop, but otherwise the same xylophone stuff, dancing routines and bits, except opening number trio shag in carnival dress under amber green and purple spots.

Herb Williams was next to closing, two men and a girl helping. The piece that bowled among other Williams antics was in his clowning bit at the piano. Overtime applause here from a fairly well filled house.

Among the newer acts were the Gale Quadruplets, quartet of sisters or looking so, with a tenor and a male pianist. Tenor has a pleasing voice, but the girls showed well ahead of Williams by their looks as well as clever harmony and dancing routine. They're from legit where they spent some time in "Flying High."

One of the better closing acts seen at the Hip for some time is Young Kam Troupe, Jap act of five girls and two men. Fast and neat contortion work and balancing to give the program a more than ordinary entertaining finish.

Sue Russell with some new stuff and a couple of extra dumb comics in an undersized lad and one about seven feet tall, spotted fifth to good returns. No. 3 was covered by Ada Brown, buxom colored songstress. She did the usual walkover. *Shan.*

ALBEE, B'KLYN

Downtown Brooklyn is simply a neighborhood matinee with flocks of women and children holding down the seats. The males are noticeable by their absence, leaving the fair sex to make it tough for talking comedy acts. And they sure lean on their prerogative.

Sight acts such as the Lassiter Bros., are a cinch, but the Harry Burnses take it on the chin. The big comedian here Saturday afternoon did not get going until he hit his own part of the telephone bit in which he finally got one woman in the audience to scream and the rest was easy. It led to his tasty rumba finish, with the femme assistant doing the snaky wiggles and Burns giving the comedy punch with an Italian razzberry.

Louise Brown, musical comedy ingenue type of singer and dancer, assisted by four dancing boys in two complete changes of scenes and many costume switches, offered the women and children something a little different in dancing acts. The opening in front of a dock started the idea off nicely and aided by the boys, who look good and dance well, the talented girl tapped and toe danced her way to favor. Not a slow moment and the act stacks up as neat entertainment.

Lassiters did okay with their comedy hoke dancing and acro turn in which they have the faculty of catching each other in mid-air on a waltz finish beat. The taller boy has a smiling personality and handles most of the small talk between clown tricks.

The Ingenues, that huge mass of girl musicians, closed but only did 30 minutes of their usual 40 or 45, which helped. Nothing outstanding in a musical way individually, but they toss whole regiments of gals at you with all sorts of instruments.

Chinese theatre style, the girls walk in and out no matter what is going on. The bride number is still weak and should be pulled. The solo violinist was missing due to cutting for four shows, but the act looks faster without it. It must take a whole baggage car to troupe the girls' trunks and scenery, while the upper berths are probably crammed full of French horns and bassoons.

House pit band went high hat, playing "Orpheus" as an overture. Why do pit leaders always look scared when facing the audience for their big moment? Business was packed with some seats holding two kiddies. Picture, "Born to Love" (RKO-Pathe).

Fishman's Prison Survey

Joseph Fulling Fishman, Deputy Commissioner of Correction under Commissioner Patterson in New York, was awarded the Guggenheim fellowship to write a special book on prison conditions in Europe.

Fishman is the author of "Crucibles of Crime," dealing with prisons in this country.

Newsreels

EMBASSY

Something very peculiar about the Fox-Hearst news reels at this house the first half of the current week. Most of it centers around England. The 32 news clips seem strung on British propaganda or commercialism. Maybe it's a coincidence, but it doesn't seem possible the editors could muff it unintentionally.

Not the least is the out and out plug for the week-end cruises the Cunard line has launched with the "Mauretania" over here. This is Fox-credited and has been shot exactly in the continuity of a commercial reel. That goes from the big yacht sailing down the bay to the pastimes on board, then finishing at the ship's bar for cocktails. Editors let it run for considerable footage, so if it's not propaganda, what? The Panama-Pacific lines recently took audiences on a cruise through the Canal in a short and made no bones about it. There isn't much difference here except that the boys are evidently trying to mask it.

Regarding the Cunard thing it can be imagined what would happen if the "Leviathan" tried to make week-end trips from Southampton or Liverpool on the other side. The British Government would likely slap on a tax so fast it would automatically throw the boat in reverse. So to make it good and strong, the newsreels are helping it along over here by giving England's ace transport line heavy publicity. Britain shouldn't squawk about the treatment of its feature films over here any more, because it's all even now.

Technically the Fox editors haven't done any too well with this week's clips anyway. There's the instance of the Irish president going on for minutes about co-operation between Ireland and England. That may be interesting to the British Empire at large, but Americans can't get excited about it. Two minutes are obviously top for the clip, so they let it run four or five.

Also Sir Arthur Balfour on international relations. Davey Windsor, himself, at Lisbon golfing in a beret, and an English cup soccer final. It's John Bulling week.

Neither did the Fox boys do so well with the Crowley capture, though this three-minute clip probably explained the steady and capacity business in the house Monday afternoon. Camera never got a good look at the kid but glimpsed the girl in full. A pan on a horse race at Aurora was plenty faulty and never steadied down till the ponies reached the stretch.

Just 18 clips for Fox and 14 for Hearst on this display. Latter went into the lead with an oil well fire and a sparkling flash at Victoria Falls. For comedy Hearst rang in Georgie Jessel on the theory of his having been threatened by racketeers, and no one knows yet whether it was a patron of George's last show who phoned. Incidentally, Hearst's gabby reporter isn't trying for comedy. Mere descriptive phrasing that the other reels have been doing for some time.

Fox gave over a few minutes to Mr. and Mrs. Grady, who spent the time putting Russia and the Five-Year Plan on the pan. They'd just come back from there. Other international affairs marked the Queen of Holland at some kind of a fete, Japanese giving Buddha a rub on his birthday and the slant-eyed school children warbling a tune en masse. What seemed to be silent views of the Spanish president (Hearst) were covered up by descriptive chatter while the troops in Hawaii passed in review.

For aviation there's a view of the late Lieut. Commander Kidston (British) talking about his long distance flight and an American pursuit squadron in various formations, with the editors or cameramen foolishly omitting the maneuvers the planes go through to reach their positions. A Pacific bombing squad also included but tame inasmuch as from the height photographed there was no telling whether the bombs were duds or exploding as they hit the water.

No special sport stuff. Some sort of a trick motorcycle race around a rose bush in Jersey means nothing but Jack Sharkey has three cute youngsters and the boys took some nasty falls at a California rodeo (Hearst). Routine material listed the Johnny Jones carnival at a Washington hospital and Fox slipped in a plug for the Roxy theatre in housing the Roxyettes in a dance routine. Boys seemed to be missing plenty of angles all the way through in not flashing the full line of 32 girls as long as they were at it, or maybe they didn't see the chorus numbers in "Happy Days."

Not much comedy although a stomach camera, in England, got a giggle when thrust down the throat of a patient at the end of a long tube. Hawaiians riding their surf boards is a pleasant summer item while the girls will sit up for the bathing fashions (Fox). For s. a. there's one scant bathing suit, the Wellesley undergrads in spring frolics, and the crowning of a British miss down Virginia way. Getting back to the military, some of the Pointers are at Aberdeen to watch the big rifles go bang and the gold star mothers are sailing again for France.

Only applause spot here was the Mauretania's bartender shaking up the refreshments. *Sid.*

TRANS-LUX

Last half here carried another Pathe chapter on Soviet's Five-Year Plan which is beginning to take on funny presentations. First around two minutes of clips showing flashes in and outside of a Russian tractor factory. Names like Chevrolet and Ford are clearly visible. Scenes otherwise prove nothing except that the closeups intended to show a crowded front and succeed.

An offstage voice tells the audience that what is in some cases being hauled up by a derrick are tractors made in Russia. Scenes all look especially posed and may mean little to intelligent audiences if anything. But the peculiar trick comes following when a certain wife of an American engineer who supposedly spent some time in Russia takes a whack at Russian industrialism and then winds up backward by warning everybody to recognize Russia's handwriting on the wall that may mean ruin to capitalistic countries.

Anyway, that woman's talk may be taken both ways and no theatre can use it. It's neither entertainment nor anything else. Incongruously as well as illogically, the woman explains the Five-Year-Plan is rotten, and then hurrahs it by saying that it is succeeding and to look out.

The rest of the program not as bad, but weak.

Pathe clip on Roger W. Babson, statistician, declaring business is on the mend. Strictly n. g. even if true. One thing picture people must be minded about Babson is that if his present contentions are based as were his statistics on the film business around two years or so ago, they're not to be taken seriously. Babson is commercial, selling advice; so this is really advertising.

One other Pathe clip that can be put aside without injury to any theatre entertainment is that Pathe clip on the firemen's campaign for a three-shift day in N. Y. Worthy cause and all that, but propaganda that should pave the way only for any other campaign of a political nature or otherwise to ask and receive equal consideration on theatre screens. Then, maybe, Trans-Lux will have it's own Five-Year-Plan.

Usual sprinkle of royalty. Universal shows scenes attending the marriage of a Hohenzollern prince to a Grecian princess, neither on a throne.

Some sport stuff and altogether around 22 clips, of which Pathe gets around 15. This includes a Pathe Review number of around four shots in Pathechrome. That colored magazine stuff without snap or pep broke up the entertainment altogether and doesn't look good cut in on the newsreel.

This program is now around 41 minutes, which is 14 minutes longer than when first planned on the theatre's opening. However, house was full when caught, but it's so small—160 seats—that's no criterion on business angle.

Paramount was represented by two clips or so. One is the German fleet starting off for sea maneuvers. News for any screen. Universal had around four clips, one showing the burning of a former Hohenzollern palace in Berlin. Humor was offered in a Pathe clip on some classic spring dancers made funnier by a couple of silent titles that inferred the dancers were saps. That's a matter of opinion. *Shan.*

Introduction of an Aesop Fable cartoon on the first half program (9-12) is a new wrinkle for this all-newsreel theatre. This one, several months old, good enough to be diverting. News clips were exceptionally full of action. More thrills than assembled since the house opened.

Paramount's work on the Crowley case was notable. Everything but the shooting caught by the camera. The reelmen kept abreast of the working reporters, showing the mob around the Crowley apartment house and the first appearance of the killer and his girl. The trip [illegible] to Mineola was also covered with a close-up of Crowley. Everyone but the killer made a speech. One detective took a good 500 feet to get his description of the finding and ferreting out of Crowley on the screen record.

Another mob scene of even greater violence than the Crowley audience was featured in the clip of Gandhi leaving India for the London conference.

Some of the best news shots yet taken of navy torpedo work from planes and army bombers breaking up. Stuff credited to Universal. Several of the camera angles in these are new.

Children had a conspicuous part of the program, the funniest being the making of a Prince of the Knights of Pythias of a six months' old infant. The head of the American Federation of Labor spoke of protecting the child. To cover the subject from scratch, young girls were shown picking cotton in the south and several prominent women deplored the maternity mortalities of the country.

Carnera training in New York and Sharkey getting ready in Boston told an interesting story to fight fans, and amused others. A magazine clip of a monkey getting barbered in Miami furnished laughs. Other subjects included Prince of Wales playing golf, New York Society in Madison Square Garden, New York Masons at their 150th convention, the Berengaria aground, the last Gold Star mothers sailing for France, Belgian King's birthday, another floating [illegible], a [illegible] in Philadelphia and London [illegible].

PARAMOUNT, PARIS

Paris, May 2.

Unquestionably the best entertainment value in Paris and locally the film house leader. This is demonstrated by grosses far in excess of any other house in Paris, amounting to $1,400,00 for the last 12 months, with 1,900 seats. Average of $27,000 weekly.

Show is grind from 9.30 a. m. to 2 a. m., consisting of films only up to 1 p. m. and after midnight, complete program being offered during the afternoon and evening. Apart from the comparatively small mezzanine, Paramount has one price for the whole house, varying according to time of day and week or holiday. Bottom is 28c; mezzanine top, $1. Average price is 56c. Full advantage is taken by the management of Paramount's excellent location for publicity purposes. Ushers are in special costumes. With the Lloyd picture all the personnel wear horn-rimmed glasses.

Complete show includes newsreel, combined from the Paramount London newsreel, the local Natan newsreel and some of Fox Movietone. After this comes a musical overture. Paramount overtures are made effective, as the orchestra is on an elevator, which brings it into full view, thus obtaining maximum scenic result by lighting effects. The Paramount orchestra, under the management of Pierre Millot, is now considered one of the best symphonic orchestras in Paris.

After a short cartoon comes a ballet. These are staged by Francis A. Mangan, European stage production manager for Paramount. They are always tied in to the feature film. These stage productions are the best-lighted shows in Paris, and an inspiration to all other Paris stages, which lift all they can, as instanced by the Casino de Paris promptly lifting within 24 hours Mangan's idea of attaching small electric bulbs to the shoes of the ballet on the darkened stage.

This idea Mangan has taken up again by putting glasses on all the girls in the current ballet, with tiny electric bulbs showing in the place of eyes when the ballet dances in the dark. Ballett mistress is Ethel Helliwell.

For his stage productions Mangan uses his 24 Mangan Tillerettes chorus, supplemented by talent changing according to type of work. This week includes Lillie Grandval, singer whom he has under contract, and Alene and Evans, two American athletes, whose performance got applause.

Presentation, meant to introduce the Lloyd feature, was staged as follows: Suspended high from the top an enormous straw hat of the width of the stage, and slightly below it a gigantic pair of glasses. Suitable staircase arrangements between the stage floor and the glasses enable the Mangan Tillerettes, during the dances, when suitably lighted, to take such formations as to give the impression of Lloyd's face.

Feature is Lloyd's "Feet First," with cut in titles, presented under the title of "A la Hauteur" ("High Up"). Well received, but general feeling is that the regular Lloyd climbing scene is overdone.

It is preceded by a very well made trailer advertising the forthcoming "Le Petit Cafe" talker.

This trailer, as well as some shots of the newsreels and such part of the feature as best lend themselves to it, are shown on the large screen. This is one of the Paramount features, and includes a screen attachment, extending the screen from normal size to full stage curtain size, in from three to four seconds. Suitable lenses are simultaneously adjusted on the projection machine so that the audience finds itself going from normal to large size or back to normal without any interruption, and hardly conscious that the change has taken place. Normal screen is 21 feet 9 inches by 18 feet 2 inches, and magnascope screen is 38 feet 9 inches by 27 feet 2 inches. *Maxi.*

REGAL, LONDON

London, May 1.

Program at the British International key house with "Criminal Code" in the third week, had "Going Wild" as supporting feature, lengthy newsreel composite and stage presentation "Excerpts from Faust."

Douglas Murray in staging the last named once again showed considerable skill in getting his effects with slender material. While the presentation does not compare with the lavishness of the Mangan shows at the Plaza, artistically it ranks alongside, although obvious lacking the audience appeal of the high-kickers on Regent Street.

"Faust" business, supported by the house's own symphony orchestra, led by Emanuel Sharkey, was put over from the vocal end by Henry Wendon, Paulyne Bindley and Hubert Dinkerley, trilling Faust, Marguerite and Mephisto respectively. Singing good, Miss Bindley getting big applause for the Jewel Song octaves. Stage effect, single spots against black background, clever and economical. Ballet, led by Alicia Markova, once again scored through simplicity of its production, just being staged against white background with filtered lighting effects.

Not exactly a "popular" presentation, although it went well with the Regal audience and certainly too much on the short side. But quite nicely done. *Chap.*

OLYMPIA, PARIS

Paris, April 29.

Olympia is the ace spot of the Jacques Haik chain, with an excellent boulevard location. Has practically the same number of seats as Paramount, policy of which it is copying with satisfactory results. Though opened only a year ago, Olympia, with a capacity of 1,900, grossed $1,000,000 for the ending year, or about $10,000 weekly. Average price of the seats 62c, 6c higher than Paramount, but average gross taking per seat was $532, as against Paramount's $740, explained by Paramount being the older established and benefiting from considerable outside experience.

Olympia is also on a grind policy. It ends at 1:30 a. m. Show includes newsreel, currently supplied by Natan and an animated cartoon. Then comes a stage production. These are by Louis Lemarchand, who is the production head of the "Folies Bergere." Dancing is under Mrs. Komarova, the "Folies Bergere" ballet mistress.

Olympia stage productions are typically French in their presentation, despite the producer, Lemarchant, contracts for international talent. Ballet is mostly Russian.

Like all local shows, with the exception of Paramount, lighting effects could be to better advantage. Current stage show, titled "Boite de Nuit" ("Night Club"), is cunningly staged with several tiers of boxes, where couples are watching the floor show by the ballet. Stage jazz band of Roger Berson, and a good adagio couple, Della and Dragor. Feature film is Warner's "Show Girl in Hollywood"—not so hot.

This week's show doesn't include a special musical overture by the pit orchestra. Olympia sometimes uses its pit orchestra on the stage with the presentation, as this week, whenever this is found more suitable. *Maxi.*

PARAMOUNT, L. A.

Los Angeles, May 7.

Lots of class to the Paramount stage show, with Lina Basquette featured. No attempt to weave the presentation together—just a series of vaude acts.

Miss Basquette appears three times in a hodge-podge of dancing that is hard to define. Her dancing is second to her ability to sell her personality.

The Rhythmettes, local femme vocal trio, held over for the second week, open with three numbers sung through a "mike." Girls have a radio rep and are okay on both sweet and hot harmony.

Miss Basquette followed with a high-kicking routine, and scored neatly.

Lucille and Byron, adagio team, next, with nothing new in that line except they work in Chinese costumes which might be considered an innovation in adagioing.

Second number for Miss Basquette has her making her entrance on horseback as atmosphere for a galloping routine which is neither fish nor fowl.

Ken Kennedy with his laughing banjo next, and whammed them with "St. Louis Blues." Kennedy played the RKO three weeks ago on the locally booked half of the eight-act bill.

Closing has the pit musicians up on the stage playing a rumba number, with Miss Basquette doing a tango that winds up as a hot grind.

Entire stage show probably cost less than $3,000, and is good buy at that figure. Settings are all drapes, but yell class. Jack Partington did the staging.

Oscar Baum put the pit band through an impressionistic arrangement of "Melody in F" for the overture.

First show Thursday evening saw the downstairs less than half full, with Clara Bow in "Kick In" as the feature.

Plenty of squawks over the Texas Oil Co.'s commercial short for its [illegible] publicity tieup. Par. newsreels fill the bill. *Call.*

PLAZA, LONDON

London, May 1.

Plaza, Paramount's West End house, scoring particularly fine business this week with George Bancroft in "Scandal Sheet," supported by a couple of shorts, news reels and "Wedding in the Skies," Francis Mangan's stage show.

Bancroft picture looks a cert to be held over for next week, with a likelihood of change in the supporting side. Program, lasting two hours, achieves a good climax with the Mangan presentation, which is way out ahead of any rival cinema-variety production in this town.

Show consists of Mangan's usual sumptuousness of production, consisting of the usual 24 Mangan-Tiller girls spread across a stage chiefly noteworthy for the cleverness of its lighting. Opens with a show girl parade against cut-outs of moon, sun and stars, and continues with the usual hoofing, up to the high standard of this troupe. Nevia and Vadin in with some adagio dancing on a moderate plane, to be followed by the Tiller troupe, strutting their stuff on darkened stage with illuminated feet, getting a very clever effect.

Presentation went down well and seemed to be mainly successful on the score of clever color control, some of the lighting effects at the end, with chorines and stellar background alike lit up, being particularly pleasing. *Chap.*

ROXY

New York, May 8.

House is not giving itself any the best of it this week because of too much show. That refers to the stage with "Around the Compass," in four sections, usurping just one hour to rid itself of specialties and ensembles. Otherwise, there's "Young Sinners" (Fox) as the picture, the newsreel and, in defiance of tradition, another trailer on the coming feature. Also, Rapee is taking his pit organization through "1812."

Stage end is overboard on acts and if not dropping one or two at least some definite scissoring is in order. The compass idea permits taking in the four corners with a dog act (Blomberg's Alaskan Huskies) highlighting the northern sequence; Jack Gwynne Co. and Oriental Wonder Workers spotted for the east; house stock company taking care of a mansion tableau for the south, and a lariat twirler, plus a treadmill stagecoach effect, used for the western windup.

They've got Pat Bowman doing kicks this week instead of being on her toes. Okay, too. Broadway has a chance to see the country's two leading exponents of ballet work this week with Harriet Hoctor at the Palace. But Miss Bowman being in high heels prevents direct current comparison.

The four quarters, on minutes, are running 13, 18, 16, and 11. At least, they were Friday afternoon. The elongated second stanza is due to a magician and a Jap troupe of about 12, who balance and juggle. Both acts should cut. Scene settings are all good and the lighting up to house standard, which has always been high here. The vaude boys might drop in and take a peek at what a magic and tumbling act looks like under real lamp combinations.

Nothing approaching an applause punch at any point if excluding the Roxyettes. These 32 girls are still holding up more than their share. Bud Carlell is the rope spinner out in "one" and running way beyond a reasonable time limit. A special drop descends between each interlude for a stereopticon pointer to the direction the next presentation will take. Finale of the galloping stage coach, accompanied by riding and shooting cowboys, carried strong spectacle value despite that the actual sound of shots within these staid walls will probably surprise some of the regulars out of their seats. A trailer and pistols the same week is mutiny. Even the ushers seemed horrified. But it's a new regime which is cramming in a lot of show for what is probably the toughest house in the world to feed stage stuff every week. The longevity is nothing but zeal. If trimmed it can be made into a rocking stage effort.

Particularly noteworthy is an effect of the Roxyettes who, in a column of fours, scamper about the stage taking long leaps about every third beat in cadence to the music. They're costumed as deers and the illusion demands, and gets, an immediate response.

"Ol' Man River" [illegible] down south with the choristers [illegible] while [illegible] to this has a couple of male [illegible] and two female harpoonists [illegible] of the pit while the stage crew goes to work. [illegible] the [illegible] stage [illegible] was [illegible] steeds.

A good show but too long [illegible] losing much of its value [illegible] was weary by the time [illegible] this schedule.

IMPERIAL

Toronto, May 9.

Horace Heidt and his Californians make their first Canadian appearance this week and comprise the entire 32-minute stage bill at the Imperial.

Nothing can be added to what has already been said about this band. Cash customers couldn't get enough of these boys, and the consistent applause-response was the heaviest heard at this house in many moons.

As conducted by Heidt, this organization has become an almost perfect instrument of orchestral expression. Possessing color, speed and marvelous versatility, the 15 boys show skilled balance, intimate blending and splendid unanimity.

Their program was varied, and throughout the thirty odd minutes had all the pulsating action of a riveting machine. Heidt's tone studies have resulted in such excellent placing and modeling that the music often floats and then suddenly becomes a raging torrent of sound marked by perfect refinement, with unison work unmarred by jagged solo effects and top notes beautifully supported in orchestral pianissimos.

In full stage, before a monastery setting, the three-tiered band opened with their signature number, "California, Here I Come," and then into a swift pop medley interspersed by clever solo bits. Follows "King's Horses," with black megaphone drill, and then a Victor Herbert medley. "Rumba" next with cocktail-shaker arm drills and support from the pit band.

First half finishes with travesty on national dances and registers heavily. Lobo, band mascot, on for dog tricks in one. Line-up opens second half with marching song, "Fight, Fight On, Notre Dame," dedicated to the late Knute Rockne. More support from the pit with the line-up into a tap number. Then back on the dais for a medley of national airs, climaxing with "Stars and Stripes." "Hallelujah!" with drums and brass coming in with pit band on the finale.

A swell band, which has been winning distinction everywhere, and will certainly be brought back to this city for a repeat. Despite his cheer-leader tactics, Heidt proves himself a conductor who gets flawless tonal beauty from his organization.

Overture is "Concerto in A Minor" by pit band with Dorothy Wilkes at the piano. Feature "Tailor-Made Man" (Metro) with comedy spools and newsreel to fill.

PARAMOUNT, N. Y.

New York, May 8.

Anyone missing the introduction of Leo Carrillo in his personal appearance Friday night with the Tiffany picture, "Hell Bound," in which he's featured, and not knowing Carrillo, might easily have mistaken him for Harry Burns. Likely that Carrillo decided that for this emergency stage call, the Italian dialect phono bit used for years by Burns in vaudeville would be reliable.

The regular stage feature at the Paramount this week is a blackface team from the radio called Amos 'n' Andy. The house was jammed Friday night and so were the lobby and the street outside. A. and A. are getting $7,500 and a percentage of the gross if over for their stage date here, and the same next week in Brooklyn. If the Par's business Friday night was a good index, they should find $12,000 or more in their pay envelope Thursday night.

That $12,000 sounds like a lot of money for a stage act for one week. But if Amos 'n' Andy get that much, the theatre will get more. It's better than paying a stage name a big flat with the story name possibly entertaining but not drawing.

Anyone who still doubts radio's ability to create attractions for the theatre as well as the air, is thinking behind the times.

Amos 'n' Andy for their 12-minute turn here are under New Acts. It's their first New York stage job, and about time.

Publix unit, "Paradise Isle," was changed a bit to slip in the Carrillo appearance and the radio team. Carrillo walked into the unit, while Jesse Crawford's organ solo separated the band part from Amos 'n' Andy, who preceded the picture.

King, King and King and the Haines Twins, traveling, and Charlie Davis' band, permanent, contributed the unit's specialties and the audience liked them. South Sea motif was carried out by [illegible] and the last might have been spotted in a Bowery set, but nobody cared. The Kings, [illegible] on a dancing mat in the center of the stage, suggested why most other similar rhythm dancing combinations are usually referred [illegible] following this act's pattern. They stopped the show.

Haines girls are blondes and look [illegible] without sounding so nice in their singing at the unit's beginning. Of course they'd sound better in their instrumental specialty later on. They play ukeleles, steel guitars and banjos in succession. Charlie Davis' boys were but in two numbers, with Davis pleasant the rest of the time in m. c.'ing. Evans-Blues girl line, well dressed, had two numbers, start and finish.

Mitz and His Gang, dog act, programed but omitted here.

Carrillo, introduced as Carreelyo, told a yarn that was more in his own style. The Burns material bit involved the bit wherein Burns calls up the morgue to locate a pal. "Morgage," "machini," "sootsie" and the other Burns expressions weren't forgotten, nor was the finish. The finish comes when the dialectician says it's funny the fellow isn't at the morgue; he pushed him in the river a week ago, but probably he "no come up."

It got Carrillo off to resounding applause. His opening reception on strength of his screen featuring here at the same time, was also big. Personal appearance was for one night only.

Customary pit overture also in.

Bige.

Paramount, Kankakee

(NEW)

Chicago, May 6.

Kankakee has five theatres, all Publix-owned. They are:

Rialto—Permanently closed.

Luna—"Temporarily" dark.

Le Petite—Leased as a grocery store.

Majestic—Operating nights only.

Paramount—Full time and brand new.

Population is around 19,000 in the heart of fertile agricultural territory, 70 miles southeast of Chicago. It is a county seat, the home of former Governor Len Small, and like most of the cities in Illinois is linked with its neighbors by ribbons of gorgeous cement road. Unfortunately, from a theatrical standpoint Kankakee's neighbors are all farming hamlets.

Theatrically, Kankakee is a Saturday-Sunday town. It's then that the new Paramount must fill the 1,285 plush pews while its only surviving kinsman of the local Publix (Great States) family, the Majestic, will take the overflow.

Kankakee was the starting point about six years ago of a short-lived corn belt family vaude circuit sired by Coney Holmes under W. V. M. A. patronage. It was figured as a pretty good show town with the now cobwebbed Luna as the temple of living entertainment. Occasional stage shows and nondescript attractions included Charley Carrell's little vaude and Andy Wright's pipe-dream of condensed royalty plays.

If Kankakee remembers or regrets the passing of stage entertainment like thousands of other towns similarly destitute, it manages to struggle along. A conscious effort to deluxe the show without raising the budget gives the Paramount a long intermission. Five hussars stand guard, one at the foot of each aisle, while behind the closed drapes in the half-glow of diffused lighting, a phonographic overture is tossed out.

This opening and closing of the drapes after each item of the program, the massing of the guard, the interval of musical meditation, is the No. 1 rule of Publix operation. It is calculated to impress Main street and dignify straight pictures at no further cost than five or 10 minutes a performance. And it teaches recruits how to face their public without blanching or giggling at the impish youths who sit down front and try to break up the military inscrutability.

There is a new note of economy also in the building. There is none of the ornate folderol that marked such prairie palaces as the rotunda-and-marble-pillared Rialto, Joliet's pride, built in the glad mad days of the expansion boom.

Austere in its oblong, box-like construction, three walls, a screen and a ceiling, the Paramount, Kankakee, carries out the conservative simplicity announced last fall as the building policy in future for Publix-Great States.

Forgetting to be either Moorish, Spanish, Gothic, Renaissance or even modernistic, the Paramount is a plain, ungilded auditorium with a couple of coats of Kalsomine. Neat but not gaudy. And probably just as good as if knee-deep in frescoes or mosaics.

Interesting as small town reaction to big time vaudeville was Herman Timberg's "Ambitious People," a Metro-Technicolor short, directed by Nick Grinde in more or less faithful transcription to the screen of one of Timberg's vaudeville acts. While most of the mannerisms and [illegible] tricks went unobserved, the giggles came where least expected. Notably [illegible] was the [illegible] cross-fire routine.

Columbia's "Wicked Father" [illegible] also [illegible]. Shorts [illegible] fairly balanced to offset the [illegible] "Very-Eve," Fox, [illegible] "Wives." Business [illegible].

[illegible] Paramount and Majestic [illegible] the keys to the [illegible].

Land.

LOEW'S STATE, L. A.

Los Angeles, May 8.

Strong show at the State this week with the feature picture okay b. o. even though the cast of "Quick Millions" (Fox) is devoid of any outstanding names. This probably prompted the inclusion of the Laurel and Hardy [illegible], "Chickens Come Home" (Metro). Usual program [illegible] to a weak flicker, and always a suspicious tip-off as to the circuit's doubts about its feature.

Along with the sturdy celluloid program, inauguration of Lou Kosloff as the new m. c. and the unusually entertaining "Tomorrow's Stars" idea, personally staged by Fanchon, should get extra money for the house this week.

Kosloff's m. c.'ing debut was rousingly acclaimed, this all the more remarkable considering the normal overplus of the pit music. Kosloff ran the musical gamut a little too long but they liked the sweet rhythmic stuff opening and even more the finale of Gershwin's jazz. Maestro is one of those t. d. and n. [illegible] conferenciers who also enervates a soulful fiddle, leading to the conclusion that the house has probably found another regular m. c. They like 'em out here. No one has clicked outside of Rube Wolf, although several were tried.

The F. & M. idea is set in a Hollywood cafe atmosphere (so says the billing) and it's billed a la vaudeville line-up. As detailed, it goes the RKO's eight acts five better. Each of the specialists is given individual mention with Bernie, Veronica and Walker over all.

Latter trio were in a "Vanities" edition, and holds an engaging funster in Walker, with Bernie an effective m. c. (for the show), and Miss Veronica okay in her s. and d. stuff in between.

Bernie paces the show, Kosloff tending to his maestro chores with the stage band backing everything up.

Bernie brings on Anderson and Allen, Mary Miles, Wanda Allen, Zelma Bushner, Helen Ireland, Dorothy Welch, Theol Nelson, Fern Dale, Ruth Kadamatsu, Karsen and Gretel and Harry Stockwell. Samuels Bros. were billed but didn't show.

All of the talent is professional, not a few substantiating the "Stars of Tomorrow" billing.

At random, outstanding among the specialists, early in the proceedings, was Helen Ireland, who scored with a sax solo.

Ruth Kadamatsu is a personable Japanese song and dance specialist. Anderson and Allen, a pair of nice looking youngsters, flash some new ideas in fulcrum-style acrobatics and balances. Their pedestal includes a raised fulcrum and some of the balancing feats are as new in style as they are interesting. May start a new cycle of balancing acts.

Theol Nelson is an acro-stepperette and okay. Wanda Allen's toe terping registered. Fern Dale did a couple of impressions of Marie Dressler and Will Rogers singing "Thank Your Father" that was good change of pace. Mary Miles' acrobatic stepology also registered. Dorothy Welch, prima, and Zelma Bushner, the tapster, who gave the unit a fast start, both okay. Karsen and Gretel were announced as doing an Apache but it was more straight jazz stepping.

Unit has borrowed the giant curtain of the stars from Grauman's Chinese (now dark) as part of its regular accoutrements. Finale is a mirror flash.

Is chockful of talent but runs overlong in its 52 minutes. Has enough for another of the average F. & M. shows.

State bill otherwise rounded out by Fox and Hearst news clips and a mild commercial plug for the florist dealers' associations as part of "Mother's Day" celebration with Lois Moran and John Boles participating in the screen short.

Biz brisk. *Abel.*

ENRIGHT, P'TSB'GH

Pittsburgh, May 8.

Practice lately of taking vaude flash acts and working them into a presentation carried out rather nicely currently with the Gus Edwards' Proteges' original [illegible] turn. Kids played the Davis recently when that house was trying to make a go of vaude and while they lose some of the intimacy they need at this big-seater, still they're more at home here than they were in the smaller downtown house.

That's probably because there's a band behind them on the stage which invariably helps, and because they have a grown-up [illegible] to assist in getting them across. [illegible]

Opening has Keen McDonald, m. c., [illegible] Madelyn Ward, [illegible] piano, with Ina Ray stepping for a few steps. This latter bit is in two and goes into full stage moment later for hot band number. Then McDonald introduces the kids again and they group themselves about on small stools in front of the band.

Enright a great spot for kids. Blonde Ina Ray's imitation of Bill Robinson and the Amos 'n' Andy of Sel Ayres in [illegible] especially well. Billy Sherman's Rudy Vallee, Larry Ellinger's take-off on Rudy Vallee and Coolidge, Julius [illegible]'s Ted Lewis, Eddie Kibble's Eddie Leonard and [illegible]'s Helen Kane, after with McDonald as foil, all across for good returns. Kids off in group dashing back and forth across the stage a couple of times before mob quieted.

McDonald followed with a Mother's Day song, and if there's one number this Irish tenor can warble, it's "Mother Machree." It was a cinch this time. Chorus closed with fast number, the Edwards Proteges also coming on for the finale.

Bobby Jones' second golf short, Universal-Newspaper newsreel and Johnny Mitchell organlog rounded out the bill. Picture "Subway Express" (Col) and biz Friday nite good. *Cohen.*

ORIENTAL, CHICAGO

Chicago, May 8.

Friday afternoon's usual actor versus producer verbal tiff ended in a victory for Whitey Roberts, the stubborn actor who wouldn't erase a line or yield a step in his routine.

Roberts won because they needed him. He was the particular brightness of Will J. Harris' "Impressions."

There is perhaps no great news value in Whitey Roberts' little friendly shadow boxing, but it's the sort of thing that strikes a responsive chord with other actors.

"How can we be good if they won't let us?" is a complaint frequently heard around picture houses after the jury comes backstage with their recommendations.

Making the necessary first performance allowances and having in mind the probable pruning of flabby material and excess time, it can be reported that "Impressions" is okay.

Okay is perhaps equivalent to a more demonstrative description. Nobody expects stage band shows, after all these years, to do much more than have their moments. And "Impressions" contains good bits and clever entertainers.

Ainsley Lambert's ballet deserves an extra helping of credit. Currently his highlight is a novelty wherein trees and fences forming a white outline against a black cyc spring into life and perform a front yard dance.

Three acts, standard vaude, give the guts and the punch to the show. Bob Carney and Jean, with two grotesque stooges, had their ups and downs. They fluctuated in effectiveness as their material fluctuated in quality.

Whitey Roberts climaxed his first song with references to prohibition as a bad law, the Cubs as champions, and the World's Fair as a prosperity-bringer. It wasn't as combustible as he no doubt anticipated. Warming up and getting into his other stuff, Roberts became the hit of the show, sharing that honor later, however, with the always clever Alfred Latell of "Bonzo" fame.

Oriental has a new organist, Ruth Farley. Her performance was missed the first show Friday. First National's "The Finger Points" (Barthelmess) looked exactly like a Moxie advertisement in the Friday layout. *Land.*

DENVER

Denver, May 7.

First Publix stage show to be developed here was built around Nick Lucas, imported. A fair unit.

The Fred Evans girls, eight of them, opened and closed. What the line lacked in numbers they made up in looks and ability. Parks and Clifford, acrobatics, okay, and George Price's Punch and Judy item clicked. Dave Craig led the stage band. Lucas' singing was welcome and he's helping business.

Overture by Fred Schmitt and orchestra from "Pagliacci," featured by the singing of Joe Clifford, local soloist.

"Daybreak" (M-G), the feature, News and a couple of ad reels finished the program. Business poor at third show but filling up fast for the fourth.

Units Cut 50 Percent

(Continued from page [illegible])

down to 18 weeks by that date, the estimated saving on stage shows [illegible] is expected to exceed [illegible] a month, this will constitute a sizable portion of the million a month saving in general operation [illegible] by Publix in the [illegible].

[illegible]

A [illegible] Paramount [illegible] will en-tirely eliminate the usual Publix unit from that engagement.

Girls Out

Probability is that much of the cutting will occur in the original producing. This expenditure is charged off weekly to the units doing the route. Another end due for slashing will be the girl lines traveling with the units.

The 18-week total for the Publix stage time will be reached upon discontinuing stage shows in the south May 20. The present Publix unit stands, all full weeks, in Dallas, San Antonio, Houston and New Orleans, go straight pictures after that date. Des Moines and Denver, now playing the No. 2 [illegible] units, [illegible] produced, with the [illegible] towns, will be [illegible] bringing the new-way [illegible] eight weeks [illegible]ing at New Haven and [illegible] Chicago, with the New York [illegible].

Taming J. D.

(Continued from page [illegible])

for proximity to JD. [illegible] the [illegible] he took [illegible] Rockefeller, having [illegible] negative and sent it, dripping, to the Rockefeller Florida home with a polite note informing JD the [illegible] would be destroyed if it did not [illegible] with the Rockefeller approval.

An hour later one of JD's [illegible] came alright to Curt's [illegible] with the information Rockefeller requested a personal appearance. Instead of blasting at the subterfuge JD liked it so much that he is quoted as saying:

Called Curt Names

"You are the first photographer I have met who has ever done a thing like this. You are a gentleman. You may use this photograph and I will be glad to pose for you at any time."

Curt's master stroke arrived with the popularity of the sound newsreel. He sold Rockefeller on the idea of addressing a convention of oil men in Chicago on the talker reel. JD had previously informed the convention climatic conditions prevented his attending. The reel was made and not only was it heard by the conventioneers, but Curt had arranged matters so diplomatically the greater part of the speech was at the same time delivered in theatres in key cities.

This cameraman in all of his contacts with Rockefeller, during which he has breakfasted and dined at the right hand of the money monarch, has found the course to pursue:

Never ask Rockefeller to pose unless there is a reason.

Never try to take him unawares.

Just try to be a gentleman.

W. E.'s Hotel Shows

(Continued from Page 9)

is the booking department in handling all commercial films for each hotel and to assist in putting over any type of display or show figured needed in addition to the talker program. This subsidiary will handle the bookings of non-commercial films such as shorts and comedies and also scenics and travelogs to use as monotony breakers on the strictly commercial film showings.

1st in New York

The Hotel Astor in New York will give the first all-commercial show late this month, having been wired some time back by W. E., whose representatives are now on the ground headed by O'Neill getting the equipment ready for the initial program. This first all-commercial is figured on by W. E. to act as the showwindow for its new idea in promoting commercial films via hotel ballrooms.

According to O'Neill, W. E. does not figure to cut in on the regular theatre business, but believes that by bringing bigger and more conventions to towns due to the completeness of the entire commercial angle via talkers in hotels, that the theatre business will be stimulated.

Practically no regulations about districting a town or restricting the talker equipment to one or two hotels by W. E. The Pennsylvania, Commodore and Astor hotels in New York are already wired with others on the list.

Variety Bills

THIS WEEK (MAY 9)
NEXT WEEK (MAY 16)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (16)
Frank Richardson
James Barton
Victor Moore
Clayton, Ukain & D
(Four to fill)
(9)
Liazeed Arabs
Arnaut Bros
Harlemania
Harry Burns Co
2nd half (13-15)
Van Horn & Inez
Miller & Keller
Drug Store Cowboys
Mae Usher
Nord & Jeannie
Politz Revue
Zelaya

A COMING COMBINATION
COMBINING
Youth and Laughter
JIM & NANCY KELLY
Piloted by
LEDDY & SMITH

Harriet Hoctor
Hal Sherman
Clayton J'kson & D
Charles King
Groody & Fleeson
Chester
1st half (16-19)
B & F Craig
Adelaide Hall
Alexandria & Olsen
(One to fill)
2d half (20-22)
Lois Torres Co
Ed Miller Co
M & A Skelly
P Rooney & Pat Jr.
2d half (13-15)
Lee 2
Ann Codee
Jack North
Annie Judy & Zeke
Coliseum
1st half (16-19)
Perry 2 & Ferris
Ted & Al Waldman
A & M Havel
Peter Higgins
(One to fill)
2d half (20-22)
Harry J Conley Co
(Others to fill)
2d half (13-15)
Louise & Sterling
3 Foys
Vic Oliver
Dodge 2
Sammy Cohen
86th St.
1st half (16-19)
Ruth Roland
Victor Oliver
(Two to fill)
2nd half (20-22)
N Lockford
Will Oakland
(Three to fill)
2nd half (13-15)
Lodova
3 Jolly Tars
Hibbitt & Hartman
Keller Sis & Lynch
Henry Bergman
Fordham
1st half (16-19)
4 Kadex
Al Norman
Herb Williams
Chas Melson
(One to fill)
2nd half (20-22)
Dr Rockwell
Gliding Globbers
(Three to fill)
2nd half (13-15)
Bud & F Craig
Don Cummings
Toto
Upton & Coots
James Barton
Franklin
1st half (16-19)
Mammy & Picks
Edith Griffith
Reynolds & White
Princess Wahletka
2nd half (20-22)
Victoria & Lorenz
Elizabeth Brice
Fulton & Parker
Bacon & Cirillo Br
Zelaya
Princess Wahletka
2nd half (13-15)
DeBee & Hudson
Van De Velde
Royal
1st half (16-19)
Dollee & Hudson
Raven & Leroy
4 Deuces
Earl Dewey Co
Bert Ralton & I'n
WOR Minstrels
2nd half (20-22)
Case Bros & Marie
Reed & Senna
Dillon & Parker Co
Vic Oliver
Sally Rand Co
2nd half (13-15)
Gannon & Perez
Farfariello
Callahan & Cook
Adler & Bradford
Sam Hearn
Gracie Thomas' C's
BROOKLYN, N. Y.
Albee (16)
Frank Devoe
Dodge Twins
Henry Bergman
(Two to fill)
(9)
Louise Brown Co
Lassiter Bros
Harry Burns & Co
Ingenues
Flushing
1st half (16-19)
3 Foys
Ingenues
(Two to fill)
2nd half (20-22)
Perry Twins & F's
Don Galvin
A & M Havel
Groody & Fleeson
(One to fill)
2nd half (13-15)
Chas Carrer
Joe & J McKenna
Victor Moore
M Schilling
Chas Ahern Tr
Kenmore
1st half (16-19)
Georgie Tapps
John Steele
Stuart & Lash
Harlemania
2nd half (20-22)
Reynolds & White
Bobby Folsom
Milton Berle
2nd half (13-15)
Ted & Al Waldman
Peter Higgins
Wells & 4 Fays
Crystal 3
F Ardath Co
Madison
1st half (16-19)
Lois Torres Co
Ed Miller Co
Monica & A Skelly
P Rooney & Pat Jr
2nd half (20-22)
Bud & F Craig
Adelaide Hall &
Alexandria & Olsen
(One to fill)
2nd half (13-15)
Don Azpiazu Bd
Enos Frazere
Williams & D'laney
Brooks & Rush

EDDIE STANLEY
GETS
BREAK
By Being on Marvelous Show with Charming People on
RKO INTACT NO. 40

Green & Bess
F D'Armor & Co
Armida
Milo
Pillard & Hillard
Hippodrome (16)
Ford & Price
5 Hot Shots
Wells & 4 Fays
F & D'Armour Co
Kellar Sis & Lynch
Milo
King-Brawn
(9)
Bentell & Gould
Caligary Bros
Ada Brown
Ferry Corway
Sue Russell Co
Herb Williams Co
Yong Kam Troupe
Gale Quadruplets
Jefferson
1st half (16-19)
Lama Worth
Orrin & Monti
Nate Busby Co
Alan Rogers
Walter Walters Co
Casa Lehn Co
Burns & Kaye
Pillard & Hillard
2nd half (20-22)
4 Bards
Chic Kennedy
Morris & Evans
Georgie Tapps
John Steele
Stuart & Lash
AKRON, OHIO
Palace (16)
Zelda Bros
Frank Convilla
Carrying On
Burns & Allen
(9)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
ALBANY, N. Y.
Keith's
1st half (16-19)
Victoria & Lorenz
Ada Brown
Lovejoy Dancers
Bob Murphy
2nd half (20-22)
Lamont 4
Loma Worth
Senna & Dean
Wiltan & Weber
2nd half (13-15)
3 Rhythm Girls
Reynolds & White
Callahan & Cook
Leavitt & L'kwood
ATLANTA, GA.
Keith's (16)
The Agemos
Irving Edwards
20th Century Rev
(9)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
BOSTON, MASS.
Keith's (16)
4 Fantinos
Worthy & Thompson
Sammy Cohen
Frances White
Leavitt & L'kwood
(9)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
BUFFALO, N. Y.
Hippodrome (16)
Lang Bros
Dick Henderson
Roxy's Gang
Sylvia Clark
Vardell Bros
(9)
McDonald 3
Billy Glason
Gus Edwards Co
CEDAR R'PDS., IA.
Keith's
1st half (16-19)
Tommy Evans Co
Mellno & Davis
J Herbert's Rev
2nd half (20-22)
Earl Jack & Betty
Carleton & Ballew
Jack & K Spangler
2nd half (13-15)
George Libby Co
O'Brien & Hewett
Joe Marks Co
CHICAGO, ILL.
Palace (16)
Elton Rich Co
Jack Hanneel & Co
Ward & Van
Joe Besser Co
Harry Richman
(9)
Aussie & Czeck
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
CINCINNATI, O.
Keith's (16)
Sandy Lang Co
Gold & Raye
Leatrice Joy
Bob Robinson
Smith & Dale
(9)
Elton Rich Co
Ward & Van
Joe Besser Co
Harry Richman
CLEVELAND, O.
Palace (16)
Aussie & Czeck
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
(9)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLallen & Sarah
105th St. (16)
Eiler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(9)
Zelda Bros
Frank Convilla
Carrying On
Burns & Allen
DALLAS, TEXAS
Keith's (16)
Olympia P' Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
(9)
Bradl Cant & Van A
Ashley Paige
Clifford & Marion
Melody Parade
DAVENPORT, IA.
Orpheum
1st half (16-19)
George Libby Co
O'Brien & Hewett
Joe Marks Co
2nd half (20-22)
Tommy Evans Co
Mellno & Davis
Joe Herbert's Rev
2nd half (13-15)
Phyllis Rae 3
Gracie Barrie
Stone & Lee
DES MOINES, IA.
Orpheum
1st half (16-19)
Earl Jack & Betty
Carleton & Ballew
Jack & K Spangler
2nd half (20-22)
H Delmar's Rev
(9)
Tommy Evans Co
Mellno & Davis
Joe Herbert's Rev
FT. WORTH, TEX.
Keith's (16)
Kikutas
Millard & Marlin
Gallo & Tisen
Joe Browning
(9)
Olympia P' Win's
Murray & Allen
Jane & Kath Lea
Al K Hall
HOUSTON, TEXAS
Keith's (16)
Falls, Read'g & B'
M'hall Montgomery
Wilton Sis
Johnny Burke
(9)
C Blossom & June
Bobby May
Yorke & King
IND'APOLIS, IND.
Lyric (16)
3 Shades of Brown
Fields & Georgie
H Timberg Co
(9)
Forum Boys
Flo Lewis
Bob Robison
Colleano Fam
KANSAS CY., MO.
Keith's (16)
Bert Nagle & Girls
DeVito & Denny
Jas Regan
4 Orlons
(9)
N Arnaut & Bros
Fritz & J Hubert
Tom & R Romaine
Georgie Price
LINCOLN, NEB.
Stuart (16)
Gracie Barrie
Phyllis Rae 4
(9)
Bomby Gang
Francis & Wally
LOS ANG'L'S, CAL.
Keith's (16)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
(9)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
LOUISVILLE, KY.
Keith's (16)
J & B Cavanaugh
Yorke & Johnson
Ross Wyse, Jr. Co
Marty May Rev
(9)
Chappelle & C'lton
3 Browns
Jack Usher Co
Will & G Ahearn
Mary Haynes
H Timberg Co
MADISON, WIS.
Orpheum
1st half (16-19)
Roye & Mae Rev
Fortinello & C'lino
Art Henry Co
2nd half (20-22)
Wilfred DuBois
Jack Flynn Co
Ilsa Marvenga
2nd half (13-15)
Saul Freed 4
Billy & E Newell
Bob Albright Co
MILWAUK'E, WIS.
Riverside (16)
8 Ft of Rhythm
Furman S'ly & L'e
Puck & White
Pepito
(9)
Barbarina & Pal
Mack & Stanton
Kafka Stan & May
Harry F Welch
Vannessi
Burns & Kissen
Tommy McAuliffe
MIN'POLIS, MINN.
Keith's (16)
Kafka, Stan & M'
Talent & Merit
Vannessi
Burns & Kissen
(9)
Wilson Kep' & B'y
El Cleve
Wm Edmunds Co
Rae Samuels
NASH'V'LE, TENN.
Keith's (16)
Large & Morgner
Faber & Wales
Lane, Osborn & C
Chamberlin & H's
(9)
J & B Cavanaugh
Yorke & Johnson
Marty May Rev
NEWARK, N. J.
Keith's (16)
Charles Carrer
Haig Haig & Haig
Arihila
Eddie White
Babe Egan Red'ds
(9)
Harum & Scarum
Eddie Carr
Violet Carlson
Walter Walters
Rimacs
N. ORLEANS, LA.
Keith's (16)
C Blossom & June
Bobby May
Yorke & May
(9)
The Agemos
Irving Edwards
20th Century Rev
OAKLAND, CAL.
Orpheum (16)
Homer Romaine
Marjor, Sharp & M'
Joe May & Dot
Dave Apollon
(9)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
OMAHA, NEB.
Orpheum (16)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
(Others to fill)
(9)
Bert Nagle Co
DeVito & Denny
Jas Regan
4 Orlons
DeVere 9
Jo & Mo
Homer Gaghill
Lovett's Concen(t'n
PATERSON, N. J.
Keith's
1st half (16-19)
Fulton & Parker
Sally Rand Co
Zelaya
Chas Ahearn Co
2nd half (20-22)
Ted & A Waldman
W & G Ahearn
Peter Higgins
Polly's Cellar
2nd half (13-15)
Worthy & Thompson
Frank DeVoe Co
A & M Havel
Roy Sedley Co
Harry Kahne
PORTLAND, ORE.
Orpheum (16)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayor
(9)
Paul Kirkland
J & R Kennedy
Joe Termini
White & Morton
2 Zuros
3 Jays
McCormick & W'ce
3 Ebantonia
ROCHESTER, N.Y.
Keith's (16)
Lewis & Altee
Martha Ray
Ben Blue
(9)
Elder & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
ROCKFORD, ILL.
Palace
1st half (16-19)
Saul Freed 4
B & E Newell
Bob Albright Co
2nd half (20-22)
Roy & Mae Rev
Art Henry Co
Fortinello & C'lino
2nd half (13-15)
Earl Jack & Betty
Carleton & Ballew
Jack & K Spangler
S'LT LAKE, UTAH
Orpheum (16)
Al Gordon's Dogs
Burkes & Wallace
Ardina & Tyrell
A Robbins
(9)
Audrey Wycoff
Galli Rini Sis
Billy Kelly Co
3 Swifts
SAN A'T'N'O, TEX.
Keith's (16)
Cristiani & VanAlst
Ashley Paige
Clifford & Marion
Melody Parade
(9)
Falls Reading & B'
M'hall Montgomery
Wilton Sis
Johnny Burke
SAN FR'SCO, CAL.
Golden Gate (16)
James Evans Co
Donovan Girls
Weaver Bros & E'y
Homo Folks
(9)
Homer Romaine
Marjor Sharp & M'
Joe May & Dottie
Dave Apollon
Jack North
(9)
Lewis & Altee
Martha Ray
Ben Blue
Kingdom for Sale
TACOMA, WASH.
Keith's (16)
DeToregos
Sidney Page
Aunt Jemima
Michon Bros
(9)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
TOLEDO, OHIO
Keith's (16)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
The Kitchens
Jan Roberts
Kayo & Francis
Franklin Tr
(9)
8 Ft of Rhythm
Furman S'y & L'ne
Pepito
St Clair & O'Day
Puck & White
Harvey
Rita Del Gardl Co
Dale & O'Mal'y Co
TORONTO, CAN.
Hippodrome (16)
McDonald 3
Billy Glason
Gus Edwards' Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Joe Cook, Jules Delmar

SEATTLE, WA.
New Orpheum (16)
Gaudsmith Bros
Venita Gould
Bobby Pinkus
Jack Sidney Co
Frank Wilson
La France & G't
Delro
Inez & Dewya
(9)
The DeToregos
Sidney Page
Aunt Jemima
Joe & P Michon
SIOUX CITY, IA.
Keith's
1st half (16-19)
H Delmar's Rev
SO. BEND, IND.
Palace
1st half (16-19)
Wilfred DuBois
Jack Flynn Co
Ilsa Marvenga
2nd half (20-24)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
2nd half (13-15)
Roye & Mays Rev
Fortinello & C'lino
ST. LOUIS, MO.
Keith's (16)
N Arnaut & Bros
F & J Hubert
Tom & R Romaine
Georgie Price
Mr Wu & Chin's C
(9)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
ST. PAUL, MINN.
Orpheum (16)
Wilson Kep' & B
El Cleve
Wm Edmunds Co
Rae Samuels
(9)
Robbins 3
Nash & Fately
Olsen & Johnson
SYRACUSE, N. Y.
Keith's (16)
Lee Twins
Ann Codee
Enos Frazere
(9)
Lamont 4
Senna & Dean
Wiltan & Weber
Count Bernivici
VANCOUVER, B.C.
Keith's (16)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
(9)
Gaudsmith Bros
Venita Gould
Bobby Pinkus
Jack Sidney Co
WINNIPEG, CAN.
Capitol (16)
Robbins 3
Nash & Fately
Olsen & Johnson
(9)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
YONKERS, N. Y.
Keith's
1st half (16-19)
Case Bros & Marie
Callahan & Cook
Crockett's M'l'eers
R Hughes & Pam
G Griffin Co
2nd half (20-22)
Byran & Wills
Harry Stevens
T Murdock Co
Tracey & Vanett
Liazeed Arabs
2nd half (13-15)
Nelson's Catland
Don Galvin
Nate Busby Co
H Carroll's Rev
YOUNGSTOWN, O.
Keith's (16)
Wallace Sis Co
Boreo
Wm Gaxton Co
Patricola
Alls & White
(9)
Lang Bros Co
Dick Henderson
Roxy's Gang
Sylvia Clark
Wm & Jo Mandell

Loew

NEW YORK CITY
Boulevard
1st half (16-19)
Rhapsody in Silk
Jos Pope Jones Co
Hector & Pals
Lander Bros Co
Robinson & DeWitt
2d half (20-22)
Billy Morell 4
Mabel Albertson
Jimmy Ryan Co
Stan Kavanaugh
Tracey & Hay Co
National
1st half (16-19)
Joe & Ida St Onge
Barney Anderson
O'Neil & Manners
Burt & Lehman
Johnny Elliott Co
2d half (20-22)
Franklyn & Royce
Bemis & Brown
Gannon & Perez
Mickey Feeley Co
McC'rthy & Sten'rd
Harris & Franklo
Dave Harris Co
2d half (20-22)
Emily Romaine & Z
Jim Reynolds
Kenny & Carvelle
S'nshine Sammy Co
Great Huber
Metropolitan (16)
Lohse & Sterling
Dee Lea Lee & Les
Curley Burns Co
Anatole's Affairs
Pitkin
1st half (16-19)
Nina M McKinney
Jim McDonald Co
Braille & Pallo Rv
(Two to fill)
2d half (20-22)
Joe & Ida St Onge

SIDNEY PAGE
Booked Solid R-K-O
Sept. 5, 1930, to Dec., 1931
Personal Dir. O. L. OZ

Mallon & Claire
Krugel & Robles
La Manno's Co
Orpheum
1st half (16-19)
Billy Morell 4
Cookie Bowers
Howard Smith Co
Nan Halperin
Southern Gaieties
2d half (20-22)
Torelli's Circus
Jim McDonald Co
Frances Williams
Carter Bros Co
(One to fill)
Paradise (16)
Irving Aaronson Or
Jay C Flippen
Fay Brady
State (16)
Jordan & Grace
Peg Bates
Burke & Durkin
Living Jewels
Roselo Alls
Joe Laurie Jr Co
BROOKLYN, N. Y.
Gates Ave.
1st half (16-19)
Edith Bow Co
Joe Darcey Co
Meyers Lubow & R
(Two to fill)
J & M Mason
Eddie Carr Co
Harris & Franklo
Dave Harris Co.
(One to fill)
46th St.
1st half (16-19)
Cookie Bowers
Drifting High
Gordon & Kingston
Nell Golden Ent'rs
Valencia (16)
Hal Yates
Block & Sully
Briant Rains & Y
Gordon Reed & K
ASTORIA, L. I.
Triboro
1st half (16-19)
Gautier's Toy Shop
Peggy English Co
Howard & Laury
LaManno's Par Am
2d half (20-22)
A & G Falls
Miller & Keller
Howard Smith Co
Nan Halperin
McKay & Ardine
BALTIMORE, MD.
Loew's (16)
Marcellus Dancers
Calts Bros
Chris Charlton
Sid Gould Co
Kay Hamlin & K
BAY RIDGE, L. I.
Loew's
1st half (16-19)
Jim Reynolds
Tracey & Hay Co
Earle Faller Co
J & M Mason
(One to fill)
2d half (20-22)
Maxine & Bobby
Edith Clifford
Bertrand R & Lo V
Burt & Lehman
Southern Gaieties
BOSTON, MASS.
Loew's (16)
Kitchen Pirates
M & M Oliver
Carl Francis Co
Harry Rose
BUFFALO, N. Y.
Loew's (16)
Castleton, M & O
Cecil Graham
4 Kemmys
CLEVELAND, O.
Granada (16)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Fay
COLUMBUS, O.
Loew's (16)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecelia Blair
Hite Kenny & C
J'RSY CITY, N. J.
Loew's (16)
Robbie Grieo Co
Hilton & Almy
Girard's Ens
Tiffany 2
MONTREAL, CAN.
Loew's (16)
Stanley Bros & A
Al Abbott
John Barton Co
Mann & Whalen
Bosch Radio Bd
NEWARK, N. J.
Loew's (16)
Moran & Wiser
Lucille Sis
Francis Renault
Roy Cummings Co
Buster Shaver Rev
P'LS'D'S P'K, N. J.
Loew's (16)
Great Johnson
Leach LaQuinlan 3
Monroe Bros
(One to fill)
PITTSBURGH, PA.
Loew's (16)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
ROCHSTER, N. Y.
Loew's (16)
Ted Lewis Orch
SYRACUSE, N. Y.
Loew's (16)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Clair
W'SHINGT'N, D.C.
Loew's (16)
Dolores Eddy & D
Mitchell & Durant
Louis Harrison
Olyla Nelson
YONKERS, N. Y.
Loew's
1st half (16-19)
Reese Duthers & R
Kenny & Carvelle
Johnny Harry Co
Frances Williams
Torelli's Circus
2d half (20-22)
Rhapsody in Silk
3 McCann Sis
McC'rthy & Sten'rd
Lander Bros Co
Eileen Dougall Co

Picture Theatres

NEW YORK CITY
Capitol (8)
"Bag of Blues"
Aaronson's Orch
Stanley & Sax
Christine Marson
Hale Co
"Secret Six"
Paramount (15)
"Buddy Rogers" U
(8)
"Amos 'n' Andy" U
King King & King
Roxy (8)
Haines 2
"Around Compass"
Jack Gwynne Co
Well Morlacht & T
Wallack Bros
Patricia Bowman
Brice & Miller
"Young Sinners"
CHICAGO, ILL.
Chicago (15)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(8)
"Imagine My Em'"
D & J O'Gorman
Sammy Krevoff
Al Latell
Babe Kane
Bines Tr
Oriental (15)
Duke Ellington Bd
"Dude Ranch"
Paradise (15)
"Goin' to Town"
Mark Fisher Bd
Herschel Henlere
Walter Powell
Rogers & Wynn
Tyle Boys & Girls
"Little Caesar"
Tivoli (15)
'Stop Look Listen'
Frankie Masters
Fred Keating
Joseph Griffith
Hatt & Herman
Johnny Bryant
Lambert Ballet
"Little Caesar"
Uptown (15)
"Impressions"
Benny Meroff Bd
Al Kvale Bd
Bob Carney & Jean
Whitey Roberts
Lambert Ballet
"Little Caesar"
BOSTON, MASS.
Shea's (15)
'Venetian S'r'nd'rs'
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
(8)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
4 Michel Girls
Buddy Howe
Bernice Stone
Olive White
BROOKLYN, N. Y.
Paramount (15)
'Amos 'n' Andy' U
King King & King
Haines 2
(8)
"Buddy Rogers" U
BUFFALO, N. Y.
Buffalo (8)
Gloom Chasers
Col Stoopnagle & B
Benny Ross
"The Millionaire"
Hippodrome (8)
Gus Edwards Co
Billy Taylor
Abbey 2
Mitzi Mayfair
Connor 2
Virginia Lee
Walter Kevan
Hildegrade
Billy Glason
McDonald 3
"Dude Ranch"
Shea's (15)
"Horace Heidt" Co
(8)
'Dawn Came McG'
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbot Co
CLEVELAND, O.
State (8)
"Novellettes"
Castleton & M & O
The Kemmys
Eva Ivey
Cecil Graham
"Tarnished Lady"
DETROIT, MICH.
Fisher (8)
"Town Topics"
Bob Nolan
Broadus Earle
"Kick In"
Fox (8)
"Golden West"
H & B Hutchins
Ch'f Eagle Feather
Bee Ho Gray Co
Valerie Wade
Jimmy Ames
Rasch Co
"Young Sinners"
Michigan (15)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburn's Co
3 Cressons
Mayo & Marie
Ginger Kennedy
Floris Vestoff
(8)
"Westward Ho"
Riley's Son Geo
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
IND'P'OLIS, IND.
Indiana (15)
"Westward Ho"
Riley's Son Geo
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(8)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy Smith
Bourman Co
J'RSY. CTY, N. J.
Stanley (15)
"Contrasts"
Shaw & Lee
Charlie Davis Co
Ray Ellis & LaRue
Goss & Barrows
Sanford & Martin
(8)
"Sweethearts"
MINN'P'L'S, MINN.
Minnesota (16)
"Imagine My Em'"
J & D O'Gorman
Sammy Krevoff
Babe Kane
Bines Girls
MIN'P'LIS, MIN
Minnesota (8)
"Vagabond Trails"
Kuznetoff Tr
Christy & Nelson
Miachua
3 R's
M'rjorie McGoniel
NEWARK, N. J.
~~Branford (15)~~
"Sweethearts"
(8)
"Parlor Sports"
Lulu McConnell
Charles Davis
Fields Smith & F
Raymond Baird
Berke Girls
NEW HAVEN, CT.
Paramount (15)
"Gilda Gray" U
(8)
'Venetian S'r'n'ders'
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
PHILADELPHIA
Earle (8)
Georgie Tapps
John Steel
Webb & Douglas
Jack Randell
Paul Nolan
Stuart & Lash
Glorious Girls
Thelma De Ouzo Co
"Bad Sister"
Mastbaum (15)
"Parlor Sports"
Lulu McConnell
Charles Davis
Fields Smith & F
Raymond Baird
Berke Girls
(8)
'Wing'g W'y H'me'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Reid Co
PITTSBURGH, PA.
Enright (8)
Brian McDonald
Gus Edwards Co
"Subway Express"
Penn (8)
"Nifties of 1931"
Al Wohlman
Teddy Joyce
Felovis
J & M Jennings
Norma & James
Cecil Blair
Fred Sanborn
Warren Harriman
Hite C'sey & Kamp
"Kick In"
Stanley (15)
'Dawn Came McG'
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbot Co
(8)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburn's Co
3 Cressons
Mayo & Marie
Ginger Kennedy
Floris Vestoff
PROV'D'NCE, R. I.
Fay's (8)
M & A Clark
Mae Daly
Canine Capers
J Francis Dooley
3 Page Boys
Benitos & Rita
'The Hot Heiress'
ST. LOUIS, MO.
Ambassador (15)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy Smith
Bourman Co
(8)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (15-18)
"Topical Tunes" I
Cosela & Verdi
Alexander Sis
Niles Marsh
B & E Dorrit
Carroll & Thomas
Sunkist Ens
Audubon
3d half (19-21)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
M Bissett Dancers
N'G'RA F'LS, N. Y.
Strand (15)
"Golden West" I
H & B Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather

THAT
SHOW-STOPPIN'
SON-OF-A
GUN
JACK POWELL
c/o LEDDY & SMITH

"Topical Tune" I
Cosela & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Ens
ATLANTA, GA.
Fox (15)
"M'light Revels" I
[illegible] & Leons
[illegible]
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
BRIDGEP'RT, CT.
Fox Poli (15)
"Vaude Echoes" I
B 'Uke' Henshaw
Allison Tr
[illegible] O'Connors
[illegible] J Rooney
Doreen Rae
BROOKLYN, N. Y.
Fox (15)
"Icy Hot" I
Ill'mberg's Al'sk'ns
The LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Ens
DETROIT, MICH.
Fox (15)
"Moroccan" I
Hadji Ali
Gaylenne
Hassan's Co
James Gaylord
Sherry Louise
Gayl Bert & Daro
Ferina
Eva Nightingale
Sunkist Ens
FRESNO, CALIF.
Wilson
1st half (14-16)
"Broken Dolls"
C Bennington Tr
Howatt & Hardy
3 Camels
HARTFORD, CT.
Capitol (15)
"Top o' World" I
Gene Morgan
Fawn & Jordan
Russell & Johnson
Sunkist Ens
H'LYW'D, CALIF.
Pantages (10)
"Sketches"
Allen & Canfield
Angelo Andre & S
Royal Gascoigne
Limb'rl'gs Edw'rds
Frank Atkinson
Mildred Perlee
HOUSTON, TEX.
Loew's (15)
"Enchantment" I
Joe Fong
3 Mayakos
Sensational Togo
Jock Lester
Sanami Co
Sunkist Ens
JOLIET, ILL.
Rialto (15)
"Submarine" I
Radcliffe & Rob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Valerie Wade
Jimmy Ames
A Rasch Dancers
OAKLAND, CAL.
Oakland (14)
"Varieties"
Sully & Thomas
Norman Thomas 5
Flying Flemings
Baker Dove & A
PHILADELPHIA
Fox (15)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lea Murray
Patsy Boland
Dave Robel
Sunkist Ens
PORTLAND, ORE.
Paramount (15)
"Russian Art"
Tejada & Bailey
Olga & Mishka
Walters 2
Mecha Bessoff Or
Gabriel Colombia
Russian Ens
Eddie Kube
Vasil Vania
SAN DIEGO, CAL.
Fox (14)
"Tomorrow's Stars"
Bernie Veronica & W
Wanda Allen
Mary Miles
Anderson & Allen
Zelma
Helen Ireland
Dorothy Welch
Theol Nelson
Ethel Paige
Fern Dale
Chiyo Kudama Sa
Samuels Bros
Harry Stockwell
Buddy & Greta
S'N FRISCO, CAL.
Warfield
2d half (14-16)
Great Raymond
Raynor Lehr Co
Mandy Randolph
SAN JOSE, CALIF.
California
1st half (10-13)
Great Raymond
Raynor Lehr Co
Mandy Randolph
SEATTLE, WASH.
Paramount (17)
"Talent"
Savoy & Behan
Wilson & Beers
Gene Carr
6 Marinelli Girls
Gaynor & Byron
SP'GF'LD, MASS.
Fox Poli (15)
"Headliners" I
Mel Klee
Mangeans Intero'ls
Walter Jennier & B
Wells Wintr'p & S
Guy Sis
ST. LOUIS, MO.
Fox (15)
"Pep" I
H'lyw'd Collegians
Jones & Wilson
Blossom Sis
Rector & Doreen
Dorothy Crocker

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Lea & Stuart
Steve Moroni
Sunkist Ens
L'S ANG'L'S, CAL.
Loew's (14)
Three Big Figures
6 Ransleys
Haline Frances
Muriel Gardner
Harold Stanton
MEMPHIS, TENN.
Loew's State (15)
"Gondoliers" I
The Romeros
Masters & Gautier
Moro & Yarbnelli
All's Blue Devils
Sunkist Ens
MILW'KEE, WIS.
Wisconsin (15)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marigold Girls
Gaynor & Byron
NEW HAVEN, CT.
Palace (15)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
N. ORLEANS, LA.
Loew's State (15)
TACOMA, WASH.
Broadway
1st half (15-17)
"Mickey Mouse"
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie Dale
Louis & Cherie
UTICA, N. Y.
Avon (15)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Aero Girls
George Ward
R'ynolds & Steele
Sunkist Beauties
W'SHINGT'N, D.C.
Fox (15)
"Society Circus" I
Harris 2
Tabor & Green
Betty Irene & S
Rose Marie Carter
Woodling's Half Ell
Sunkist Ens
W'RC'ST'R, MASS.
Palace (15)
"Africana" I
E & M Beck
Prosper & Maret
Foster & Maberly
Foster's Animals
3 Brown Buddies
Cherie & [illegible]
Sunkist Ens

(Continued on page 55)

Reno as "Monte Carlo of America" Seen in Overwhelming Balloting

Reno, May 12.

"Well boys, we're back again; let's check the ballots and declare ourselves elected."

Mayor E. E. Roberts broadcasting from his high seat at the mayor's desk in the city hall council chamber let his six associates on the council know that he was still in fighting trim as he pounded the desk with one hand and manipulated a big black cigar with the other.

Stealing the ultra-liberal show from Governor Balzar, the mayor emerged last week from a hectic city campaign stronger politically that he has been for some time, and he did it by declaring that Reno is the nation's white-spot now in a period of depression because it is wide open; ultra-liberal and does not give a hoot what any one does so long as he does not ditsurb his neighbor in doing it.

Mayor's opponents did not deny the assertion, but neither did they endorse it. Ballot boxes resounded accordingly to the tune of nearly 1,000 majority for the liberality exponent, which is a considerable majority in an election where 6,600 votes are all that were cast. It was the biggest vote ever in Reno and the biggest election surprise ever known here to the conservative element.

Roberts polled the liberal vote, the labor vote and the vote of most of the business men. He carried the entire council, except one man, back into office for another four years.

Garden's Tennis Duel Draws $35,000, with Tilden's Split $12,000

An instance of the money possibilities in professional tennis was pretty well demonstrated at Madison Square Garden Saturday night (9) when Bill Tilden, defeated Vincent Richards in the first of a series of five contests for the world's pro court title. Approximate gross at the Garden was $35,000. That was considerably under capacity, because the price scale was $7.70 top, but is big coin considering the expenses.

The company, consisting of Tilden and Bert Cortelyou, former vaudeville agent, received 50% of the gross. Jack Curley, who promoted the event, got the other half, the latter renting the Garden for the occasion and paying Richards a split. Other expenditures are regarded as comparatively insignificant.

Saturday's exhibition showed Tilden to still be the master on this side of the big water with stipend for the night said to be around $12,000.

N. Y. Hotels' P. A.

Harry Klemfuss, McAlpin Hotel p. a., has been signed by the Hotel Association for a campaign to bring tourists to New York.

Attempt will be made to sell the idea to travelers from the sticks that New York is a good town to visit on vacations, having all the advantages of ordinary summer resorts, plus.

To Our Friends in the Profession

Goldsmith, Goldblatt and Hanower

Now Located in
The French Building
551 Fifth Av., New York
at 45th Street
Phone Vanderbilt 3-8889

Harold M. Goldblatt
Leonard R. Hanower

KLEINS DISAGREE

Sam Klein Accused by Nat—Sorry In Court—Discharged

Sam Klein, 30, salesman in his brother's shoe store, 26 West 46th street, was freed in West Side Court on the charge of suspicion of larceny. Klein resides at 664 St. Mary's avenue, Bronx.

Nat Klein, brother of the defendant and who lives at 56 Featherbed lane, was the complainant. Nat asserted that the "damper" contained over $300 when he closed the store. When he opened the store the following morning the money was gone. Sam and Nat had words. Nat got Detective George Ferguson and Sam was arrested.

In West Side Court Nat told the Court that he had no desire to prosecute his brother, and was sorry he had him arrested. Nat signed a withdrawal affidavit and Sam was permitted to go.

CHICAGO'S CASEY JONES WITH TWO HOT FEET

Chicago, May 12.

Chicago's latest fad among the night club mob is a barefoot dancer who stamps out lighted matches, cigars and cigarets. Known as Casey Jones, he is this town's Sir Joe Ginsburg.

Walks into a nite club, sits at a table, and then suddenly takes off his shoes and stockings, heading for the floor. He then goes into a comedy dance, with the mob tossing lighted butts at his feet. He stamps 'em out deliberately and calmly, the soles of his feet evidently coated with some sort of fireproofing.

Makes big money, figuring $25 a show on pick-up coin.

Lucille Lavelle Guilty Of Possessing a Gun

Lucille Lavelle, the 20-year-old flaming-haired ex-model and chorus girl, who last November admitted she threatened to shoot Rudy Cameron, former husband of Anita Stewart, was found guilty in Special Sessions Monday('11) of possessing a revolver. She was continued on bail pending investigation and sentence May 25.

In April Miss Lavelle was acquitted by a jury in General Sessions of a charge of felonious assault growing out of the Cameron affair. The jurors, although the girl admitted on the stand that she intended to shoot Cameron and had armed herself with that purpose in mind, decided, apparently, she was too nice a girl to go to prison and freed her. She had to face an additional charge of possessing the gun without a permit. Tried in Special Sessions on the same facts brought out on her previous trial, her attorney protested that as one court had acquitted her she could not be placed in second jeopardy. The Justices ruled that the second charge was a misdemeanor while the first was for assault, a felony.

Miss Lavelle's trouble with Cameron began after she had attended a party in his Plaza apartment. She caused his arrest on a charge of attacking her, but he was exonerated in West Side Court. She claimed he started gossiping about her.

Since her trouble Miss Lavelle married John A. Thorne, Jr., young importer. They live at the Franconia Hotel.

Mex. Road Not Finished

Galveston, May 12.

Autoists figuring on Mexico City by the motor route over the Pan-American highway are advised to forget it. Report that this route from San Antonio to the Mexican capital has been completed is incorrect.

Highway is okay to Monterey, but with many bad stretches from there on. Mexican government now working on unfinished sections.

Winchell and Dough

Some celebs are satisfied to be paid off in publicity but not Walter Winchell. That bird is strictly a cash and carry.

When the Pathe Newsreel asked the scribe to perform with other celebs on "How Broadway Is Changing," Walter's first was, "How much?"

When the reply over the phone indicated no money payments intended, Winchell adroitly hung up.

GAMBLING LOW IN FRENCH RESORTS

Paris, May 2.

Business looks so bad for the coming summer season in the various seaside resorts that the musicians anticipate a scarcity of employment, due to slashing overhead, and have called on the Prime Minister to ask him to seek relief.

Most gambling casinos are considering reducing their expenses. That seaside business is bad can be understood from the fact that gambling at the Cannes Casino, for instance, amounted to $2,040,000 two years ago, $1,640,000 last year and only $760,000 this year.

On the Normandy coast, where there should have been some business for Easter, instead of 24 baccarat tables in the Deauville Casino, only one was working.

This last business average was even better than that of the Hotel du Golf, fully opened and ready for business, but currently without a single customer.

BERG'S LUCKY WIN OVER MEXICAN TONY

By JACK PULASKI

Pro boxing resumed at Madison Square Garden Friday (8) when a fair crowd witnessed a very good card. The evening's high light was the meeting of Jack Kid Berg of England and the oncoming Mexican kid, Tony Herrera. Berg copped the decision, but he seemed lucky in bettering a draw. At least half of those present disputed the award, and the old razz rang out loud and long.

It was important for Jackie to win, it being his first appearance since Tony Canzoneri copped his lightweight title by knocking him out in Chicago recently. Berg's ambition is to make a comeback and earn a return match with the Brooklynite.

First round was all Herrera's, with Berg showing something in the second. His boosters were disconcerted at the way Tony landed rights to Jack's face and the easy manner it was done. Also, the spig's left hook found little opposition. There is no doubt that Herrera's points were the cleanest blows.

Tony Tires

After the sixth round Tony seemed to tire, while the lion-hearted limey speeded up. The ninth and 10th rounds were the Kid's by virtue of continuous mixing and forcing. Berg landed one pip uppercut to the chin and claret came from Tony's kisser. Berg came in with a plaster over his right eye, and it was surprising that the flock of socks he absorbed showed little damage.

The match proved Berg is not difficult to hit. His specialty is fighting in close and when Herrera stood him off with left jabs, Jack looked

(Continued on page 93)

N. H.'s Sunday Bill

Concord, N. H., May 12.

The Sunday sports and entertainment bill is now before Gov. Winant. It will be up to local voters to decide if they want Sunday night film shows in their communities, but under the local option phase of the new law it cannot be tested until at the regular elections next winter.

It is believed there will not be any attempt at "blue law" enforcement under the existing statute this summer.

Chicago's Civic Loop-Carnival Includes 6 Name Bands for Street Dancing—Lots of Acts

Chicago, May 12.

Tomorrow (Wednesday), Chicago goes carnival. Entire State street loop district is to be turned into an outdoor dancehall and circus. It heralds the "new Chicago," the jubilee of something this burg has done, is doing and will do. It's the high point of a week filled with speech-making, fireworks, parades, sight-seeing trips, huzzahs and hurrahs.

Six of the ace dance bands of Chicago will be spotted at every corner on the street, and on the platforms all available circus acts will perform. Radio stations have all pledged the appearances of their ace performers.

Entire show will be long distance, stuff that can be seen from across the street, and which can be delivered by mike. For this reason, no talking or vaudeville acts booked, though dozens were offered.

Every leading radio station will have a wire into the loop to gather the events. With the bands and wires being spotted by drawing-of-a hat, the result shows many bands going over transmitters which are regularly opposition stations.

Grab-Bag Mates

The line-up of bands is as follows: Wayne King, WIBO; Ben Bernie, WMAQ; Herbie Kay, WPBM; Jan Garber, WGN; Dan Russo, WCFL-WLS; Art Kassel, KYW. These bands will be on at night from 8 to 11 for continuous [illegible]ing and dancing down eight [illegible]blocks. Street and sidewalks [illegible]e to be greased for the hoofing.

Randolph street platfrom, with Ben Bernie presiding, will show these acts: The Thrillers, the Two

(Continued on page 95)

Irving O'Neil Held for Death of His Wife

Charged with the slaying of his estranged wife, Elaine O'Neil, 20, Irving O'Neil, 25, fur salesman, was arraigned in the Homicide Court. O'Neil will have a hearing later this week.

Mrs. O'Neil was stabbed several times in the back with a kitchen knife by her husband. They were married two years and had been living apart for seven months.

Detective James McDonell of West 68th street station arraigned O'Neil in West Side Court on a felonious assault charge, but this was changed to homicide when his wife expired.

RENO LICKING MEX RESORTS

Los Angeles, May 12.

Business is so bad at Tia Juana and Agua Caliente that croupiers and game dealers have walked out. They are going to [illegible]

No tourist spenders in the Mexican resorts, with the divorce city getting the big play.

Guild Meeting at Mor[illegible]

Jewish Guild meeting o[illegible]ng of May 19 (Tuesday) at [illegible] will be held at the Morosco theatre.

First announced for Bijou.

NEW YORK THEATRES

DIWGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE
7TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees, Wed. and Sat., 2.40. Byrant 9-2628

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eve. 8:40. Mats. Thurs. and Sat., 2:40.

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves. 8:40. Mats. Wed. and Sat. 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8.40. Mats. Thurs. & Sat., 2:30

"A splendid American playwright at her best."
—J. Brooks Atkinson, N. Y. Times.
JOHN GOLDEN presents
AS HUSBANDS GO
By RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-6678.
Eves. 8:30. Mats Wed. Thurs. & Sat., 2.30

Cosmo Hamilton World Famous Author says:
"You have knighted Mr. Average Man. You have given the world new thrill and beauty and courage. I left the theatre walking on air."
Channing Pollock's Play About YOU THE
HOUSE BEAUTIFUL
APOLLO Theatre, W. 42 St. Eve. 8.40. Best Seats $3.

"Brisk, exciting, the best that has come this way in some time."
—World-Telegram.
"The RAP"
AVON THEA., W. 45th St. Eve. 8:40
Mats. Thurs. & Sat. at 2:30

ROXY 50th St. & 7th Ave.
"YOUNG SINNERS"
Fox Movietone Drama with
Thomas Meighan | Hardie Albright | Dorothy Jordan
"Around the Compass"—32 Roxyettes
Roxy Ballet, Chorus, Symphony Orch.
Beg. Fri., May 15—"SIX CYLINDER LOVE"

SECOND BIG WEEK
Wallace BEERY
"THE SECRET SIX"
IRVING AARONSON'S COMMANDERS and Gala Revue
CAPITOL B'WAY & 51st St.
Friday, May 15, MARION DAVIES in "It's a Wise Child"

R-K-O

MAYFAIR B'way & 47th Continuous Shows
THIRD BIG WEEK
CONSTANCE BENNETT
in "BORN TO LOVE"

GLOBE B'way & 46th Cont. Shows NOW
VIRTUOUS HUSBANDS
with ELLIOTT NUGENT
JEAN ARTHUR

PALACE 47th St. & B'way. Mats. Daily, 2.30.
CLAYTON, JACKSON and DURANTE
LOUISE GROODY and
NEVILLE FLEESON
CHARLES KING and
HARRIET HOCTOR

58th ST. Bt. Lexington & 3d Ave. Talkies Only
Wednesday to Friday—May 13 to 15
BIG FEATURES
THE "W" PLAN Thrill Drama
James Hall in "LIGHTNING FLYER"

86th ST. Cor. Lexington
Wednesday to Friday—May 13 to 15
2 BIG FEATURES
THE "W" PLAN Thrill Drama
James Hall in "LIGHTNING FLYER"
HENRY BERGMAN & CO.

CHATTER

Broadway

Pat Casey back for summer.

Arthur Houghton to Hot Springs.

[illegible] Curley again on Broadway.

Dayton Stoddard is writing a musical.

The Nathan Burkans have a son, born May 3.

Joe O'Dea goes with Lou Holtz for two shows.

Tom Patricola is starting west to make some shorts.

Jos. Fliesler challenges almost anybody to bridge.

Nut stores giving away to juice joints for summer.

Still another bookstore in Times Square. Fad's growing.

John Byram, New York "Times" dramatic editor, to Europe.

Helen Kaiser, Ziegfeld girl and late of Hollywood, is back.

Stockingless femmes beat the robins to a personal appearance.

Georgie Jessel's police guard looks like a squad of plainclothes dicks.

"Twenty Grand" rated finest looking thoroughbred in a generation.

Peggy O'Connor and James Cassady have joined Victor Moore's act.

Joe Braunstein's with the Clyde Griffith offices. Formerly with Fox.

Broadway Charlie Levy and Playboy Sam Roth off for coast Sunday.

The Warner bunch is due back from the Coast today (Wednesday).

Eddie Buzzell got in yesterday morning (Tuesday) with Harry Cohn.

Carmen Guerra, Don Azpiazu Havana band, out indef with pneumonia.

Belle Baker has no definite plans as to when she will return to vaude or radio.

The Clayton Sheehans will be away three months on their Australian trip.

Charles Horwitz confined to the Jewish Sanitarium for Incurables, Brooklyn.

The warning signs on the L. I. Motor Parkway are a lesson for ad copy writers.

Noble Sissle, who sailed recently with his band for Paris, will remain there until August.

Bill Vodery has about the best looking new Chrysler in town; the car, not the building.

Harry and Sarry, billing for Harry Tighe and Jules Saranoff, new vaudeville combo.

Charles Francis Coe, gangster novelist, is buying a home for himself near Miami, Fla.

Clark and McCullough turned down bid for "Follies." Go west for Radio pictrues next month.

Some of those selling out sales on 6th avenue are on the level now. Radio City is forcing them out.

Arthur Erhenback, who recently produced "School for Virtue" in City hospital, Welfare Island.

Fred V. Bowers, songwriter, has sold his home in Red Bank. Locating permanently in Hollywood.

Walter C. Kelly's got blisters on digits writing memoirs in long hand. Can't dictate and won't typewrite.

Champ bill poster of Times Square, Phil DeAngelis, is back from Canada, and weighing more.

George Morley and Vic Leighton's hotel at Stamford, N. Y., opens second season soon. Vic will host it.

Returning from Philly and Washington, distrib deals, Paul Borger goes up New England way this week.

Jack Curley sported first straw hat of season at Garden's tennis matches Saturday night. Flannels, too.

Eddie Plohn resigned from Mike Meehan's brokerage office to resume as general manager for James W. Elliott.

Walter Moore sang a ballad at Jeff McCarthy's bon voyage party. Mainly to make Hector Fuller quit talking.

Lou Clayton may turn pro golfer over the summer. Has a couple of offers. Not so hot though when he bets on himself.

Long Island women have formed the Husbandless Wives' Club for over the summer. All the members want to be president.

Maxine Krivit, 15-year-old daughter of Harry Krivit, RKO vaude agent, was operated on last week for appendicitis. Doing okay.

Panhandler tapping several advance agents on Broadway got, "We're out of work, too." He said he'd put their names in his book.

Georgie Ward, as announcer for WBNX, is up against the pronunciation of the foreign wrestlers' names at the Washington Heights Coliseum, New York.

A woman advised to withdraw her balance from a branch of the Bank of the U. S. did so immediately. Then she re-deposited the money in another branch of the same bank.

Maybe you can figure the picture man who is crying to friends because his name won't precede that of a prominent playwright in the billing for a forthcoming stage musical.

Walt Swezy is p. a.'ing for the Hotel Walton, Philly. He's also broadcasting every morning at 7.30 over WTEL a resume of the news for the Philadelphia Record. That 7.30 a. m. for a p. a.! The war or prohibition?

Burglars breaking into homes nowadays don't overlook the liquor, Henry Reston discovered. Two-story men, getting into his home in St. Albans, while he and the missus were out, walked off with silverware, jewelry and booze.

Last Saturday night's affair wound up the Mayfair dinner dances for the season. Notice sent out by John W. Rumsey intimated that unless a more enthusiastic membership appears around next season, there may be no Mayfair no more.

There are 26 nationalities represented in the Spanish settlement on the outskirts of Harlem. It is a Latin rather than a Spanish colony. Natives from all the South American and Central American countries besides Spain and Cuba may be found there.

Australia

By Eric Gorrick

Hugh J. Ward may again enter theatricals.

W. T. grossing best in Melbourne with Gilbert and Sullivan revivals.

E. J. Tait off to London to buy English musicals. Will visit America also.

Three separate revue units in Sydney. First time so many since vaude event bust.

"Dearest Enemy" did several weeks of strong business before dropping in Sydney.

Vaude at old Tivoli just struggling along. It's going to be a pretty tough winter!

For first time Prince Edward, Sydney, booked an English picture, "Canaries Sometimes S[illegible]

Australian company reopened old Palace—formerly golfie—with old-time vaude. Not a chance.

Greater J. D. Williams Amusement Co., unit of Union Theatres, will not pay dividends this year.

Concert artists present playing here include Mischa Levitzki, Joseph Hislop and Isidor Goodman.

Rolls opens in Melbourne with revue, "Follies Bergeres of Melbourne." Natives are going for it.

"Sons O' Guns" breaks b. o. records in Brisbane for W. T. Musical biggest success organization has had in several seasons.

"Let Us Be Gay" (Par), very big.

"Just Imagine" (Fox) broke all records for Hoyts. Could have stayed second week.

Hugh McIntosh lodged an appeal against bankruptcy decision handed down some time ago. McIntosh did flop with vaude and revue policy in both Sydney and Melbourne.

Ernest Rolls got another winner with revue, "Laughing Eyes." Two Americans, Charley Sylber and Janette Gilmore, responsible for success. Dollar top twice daily.

William Kirkup, for some years publicity director Capitol, Sydney, died last week from war injuries. Bill Kirkup was personally decorated by the king for bravery in battle.

Radio cold at present. Big organization controlling programs in Australia dropped plenty last season. Poor programs make public quit this indoor entertainment. Radio licenses here cost $5 yearly.

Local picture studios in full swing with producers anxious to be first on market with locally-made full length talker. Union Theatres besides working on full length feature, also turning out short subjects in own studio. Melbourne newspapers backing weekly newsreel.

Clyde Hood, American presentation director at Capitol, Sydney, for several seasons, is now given up for dead. Hood left by mailplane for Melbourne to visit his wife but never reached that city. No trace of plane or passengers has been found. Common belief is that plane crashed into the sea during heavy gale.

Exploits of Clara Bow given plenty of space in the newspapers over here. As a b. o. attraction, Clara has dropped away down. Another favorite to take the drop is Charles Rogers. He-man stars now popular in Australia with George Bancroft and Wallace Beery okay.

Local censor has brought a storm of protest upon his head by refusing to release for exhibition two English pictures, "Cape Forlorn," and "The Woman Between." Local newspapers asking why censor allows American pictures entree and bars the British?

American performers of standing in their own country can now enter Australia without red tape should they be engaged to perform here by regular managements. Jack Musgrove arranged to allow regular artists to come over without first having to join a union or pay high fees. Nevertheless, artists still have to pay big income tax rate, unemployment tax and tremendously high rate to remit money to their homeland. Latter imposts have kept many American performers from accepting engagements with local managements and killed the importation of vaude acts for the UT circuit.

London

Robert Loraine in the box.

Jeffrey Bernard's wife acts.

Norman Walker off to Paris.

John F. Argyle cropped up again.

London social season has started.

Trilby Clark here from the States.

Margot Grahame threatens a b. o. rep.

Cyril Maude celebrated 70th birthday.

Jimmy Bryson dodging newspaper guys.

Annette Benson's talker comeback.

Frank Gregory's monocle lost its cord.

Guy Newall shooting cabaret scenes.

Hugh Findlay set a new eyeglass fashion.

Walter Summers doing the Olympus act.

Paddy Carstairs signing more contracts.

Warwick Ward getting a hair cut. Inspiration.

Sydney Howard now talker star on his own.

Auriol Lee walked out one night on rehearsal.

Belle Crystall the new Jenny Hawthorne.

Census, cropping up every 10 years, now on.

Edmund Gwenn back at work after operation.

Renee Arnaud has hit this town from New York.

Queues 48 hours before Covent Garden opening.

Winterstein, German cameraman, vacationing here.

[illegible] Hakim now going in for dance hall racket.

Crawshy-Williams sitting in on script conferences.

Joseph Schildkraut making personal appearances.

Jack Diamond biggest space grabber in English tabs.

Peter Burnup at the "Tilly" show, just like a film critic.

Sonnie Hale learnt his Spanish from Pedro Morales.

Phyllis Konstam at a first-night without Bunny Austin.

Prince of Wales almost got run over leaving a golf club.

Nellie Wallace has become re-engaged to the engineer.

Football banquets get stage stars present asking for autographs.

Noel Coward's unproduced play getting raves from the critics.

Cicely Courtneidge giving interviews on politics. A new gag.

Henry Edwards started the star-producer-director-author thing.

Chris Mann press racketing for the Duke of York's as well, now.

Folks here condemning beauty parades on grounds of immorality.

Carl Harbord and Dorothy Bartlam doing the Gaynor-Farrell stuff.

Clayton Hutton reckons he's got the best of everything, including the deal.

So many sweep tickets around it's a wonder they don't make it legal tender.

Kathleen O'Regan and Haddon Mason in for a British International romance.

Phyllis Konstam and Buddy Austin, tennis ace, announce their engagement.

Paramount is getting ball players to make speeches from stages of its suburban houses.

Noticeable British International moulding their ads on Radio Pictures' American lines.

Road House, nite joint in Leicester Square, opened six months ago, padlocked for a year.

Jack Hulbert looking for Gainsborough Films at Film House. Chances are likely to do a film for them.

Cricket, weird summer game which lasts three days and is then usually abandoned unfinished, starts this week.

Guy here wrote to the tabs saying in one poker deal he landed a straight flush, ten high, another player getting a similar hand, queen high.

South Africa

By Harry Hanson

Vaudfilm at the opera house.

Rainy season, forerunner of winter, has set in.

Talkers and silents getting fair share of business.

Tramway strike finished April 9, with the men winning.

London Rep. Co. opens April 20 at opera house in "On the Spot."

Good Friday had all places of amusement closed in the Cape Province set by a law passed by the Cape Provincial Council.

Kinemas, Ltd., has opened the Ritz next door to African Theatres Wolfram's. Ritz sells refreshments and has silent pictures and orchestra. Wolfram's has talkers without refreshments.

Sammy Shack, American fighter, matched against Willie Smith, South African boxer, for 15 rounds. Included in the program is a 15-round bout between Kid Como, American boxer, and Ernie Eustice, former South African lightweight champion.

Warsaw

By Edward J. Kurylo

Revue theatres are suffering from bad business, very general complaint.

Poznan ballet is engaged to perform this summer in Belgium and Holland.

New producing companies are starting soon. One is Blok and the other Wawel-film.

"All Quiet on the Western Front," after cut to pieces by the censor, is showing to Warsaw audience. No demonstrations.

Silence in filmland, especially as the last Polish films did not come up to expectation. Some will be seen in Chicago, where there is a large Polish population.

Japanese theatre headed by Tokuiro Tsutsui, made a very good impression upon Polish audiences, playing in Warsaw and Cracow, in Poznan and Lwow.

Strauss' "Salome" as a revival was produced in Warsaw with much success. Zamorska created a principal part, though much too undressed in the seven veils dance.

Ricard Biske is to start a new picture called "Chessboard Feelings," in which will be starred Igo Sym, Polish film actor, Also known in Austria and Germany. He is playing for the first time in his native land.

Rozycki's newest opera, "Devil's Mill," strikes a new note. It is designated by the composer a "revue-opera." Some of the acts take place "under the bridge," "inside of an airplane," "over the Atlantic" and at a "beauty contest," etc.

Variety artists in Poland are petitioning the government not to allow foreign artists to come in on account of business depression (excepting only circus artists). Polish variety artists are generally of a mediocre class. It is necessary to strengthen programs with foreign artists.

A conference between the professional ballroom dancers and managers brought the dancers' demand that from now on they must receive a living wage, and not as in most places where they receive only free supper and no salary. The representative of the government was at the meeting.

"Qui Pro Quo," after recent revue, "Nose Up," produced "In the Bricked Basement"; the meaning of it is, that "Qui Pro Quo" is performing in such a place. In the show is missed the former star, Miss Ordon, who is going to marry a Polish count. Miss Ordon, who comes from the ballet of Municipal theatres in Warsaw, where Pola Negri danced, bears the name of Pietrusinska. This is the fifth instance of a dancer marrying a count. Other young women were Brydzinska, Loda Halama, Szarska (not counting Pola Negri).

Nearly all the newspapers agree that the production of the opera, "The King Lover" (music by Wieniawski and the libretto by Fabry), was little short of a scandal. Neither the music nor the libretto, which had to deal only with the love affairs of one of the late kings of Poland, was piquant or suitable for grand opera. Some papers stated that for this reason the president retired before the performance was over. This may recommence discussions to put the opera into private hands, or to transfer altogether under the control of the government.

Ottawa

Holly Acres, county boss, tells the world he is going to be sheriff.

Elizabeth O'Connor got a great send-off from the theatre colony for her marriage.

Fred Robertson tries to keep the new theatre a secret, but everybody knows about it.

Ambrose Nolan organizes the Avalon theatre soft-ball team to play in City League.

Joe Franklin elected a director of the Royal Humane Society and the Rotary Club all in one week.

Tom Collander, of Famous Players, and young bride do the St. Lawrence route for their honeymoon.

Frank Badgley hob-nobs with His Imperial Highness Prince Takamatsu and Princess Takamatsu and shows them some Canadian scenics.

Paddy Nolan gets chummy with Inspector Hill, of the Ontario Amusement Branch, while union pickets parade the theatre entrance.

Berlin

By Max Magnus

Hella Kuerty in London.

Robert Siodmak in Paris.

Julius Halmann back from Nice.

La Argentina here, also Mistinguette.

Kurt Robitschek in Paris to engage artists.

Bernard Ette, jazz bandmaster, off to the States.

Max Alsberg, lawyer, is again writing a play.

Ernst Wolff sold three manuscripts in four weeks.

Nikolai Malikoff, Russian film actor and director, died.

Max Adalbert's wife died after an appendicitis operation.

Victor Barnowsky, theatre manager, will produce pictures.

Jaap Speyer, director, lost his suit against the Hegewald Film Co.

On Leo Blech's 70th birthday Erich Kleiber, conductor, gave him a serenade.

Universal will co-produce a picture with Itala Film, German representative of Pittaluga.

Michael Bohnen and Maedi Christians will take the leads in Ernst Steffan's operetta, "Die Toni."

Fritz Lang's next picture will be without title. Will only show the palm of a hand with the letter "M."

Max Reinhardt has Lenormand's play, "Die Namenlosen," and will stage it himself. Ernst Deutsch will take the lead.

Erich Maria Remarque going to Hollywood in the fall to be present when his picture, "The Road Back," is made by Universal.

Havana

By Rene Canizares

Chateau Madrid closed.

Pfarry Sisters still starring here.

The rumba is not a ballroom dance.

Thelma Elliott to New York. Also Pat Morgan.

Dolores Martin spent a week in the hospital.

Mayer's orchestra out of the Montmartre.

Choristers getting $15 per week at the Casino.

Rambal with Spanish stock at Payret theatre.

Dot Mahoney, of United Press, here for a few days.

Summer Casino open. Plenty gambling and jai-alai.

Spaventa, tango crooner, getting ready for Hollywood.

Roy Howard present for rest, but found town too dead.

Rudolf Ganz here for concert with Philharmonic orchestra.

City council working overtime on new regulations for films.

Ernest Hemminway, the novelist, here. Sails for Spain soon.

Nat Liebeskind back from Warners' Atlantic City convention.

Jose Iturbe, pianist, here for concert with Cuban Musical Guild.

Inglaterra hotel, oldest, closed for summer for first time in history.

Campoamor, with Ernest Smith, going plenty for Spanish talkers.

U. P. now has 19 hours leased cable from New York to Havana.

Marion Ferrara trying to make El Encanto, Par's ace house, pay.

Nude pictures still playing hide and seek with Mayor's inspectors.

Tourist Commish working hard to establish Havana as all-year resort.

Paper war still going on. Pais morninger crowding others out of biz.

Felix Vanderguch, formerly Havana resident, back again for a visit.

Cubans crazy over the Brooklyn Dodgers despite the team's poor start.

Moises Simon got less than $500 out of his "Peanut Vendor" ("El Manisero").

Tokio folded without notice. Performers appeared ready for show and found joint locked.

Miller, chief of submarine cables for Cuban Telephone Co., is also a free-lance news cameraman.

National theatre, known as theatrical 10 center, playing five acts and two features, now has sound.

Castro Brothers' orchestra and Hilda and David Murray staged act which they will take north for Fox circuit.

Billy Morgan still m.c.'ing at the Montmartre. Dan Vila keeping this spot open all summer. Gambling concession.

Toronto

By Gordon Sinclair

Loretta Yolles playing the piano for Boris Volkoff.

Street car fares up from seven cents to a dime. Plenty of squawks.

Laura Elston switches from "Mail and Empire" to do film stuff for the "Star."

Dickson Kenwin tiffing with the Canadian Academy of Dramatic Art over titles.

Charlie Burton will go into the publishing business this summer, with Col. MacLean pouting.

Philip Merivale in town, Mrs. Merivale (Viva Burkit) recalling how a son was born to her here in the Toronto General Hospital.

CHATTER

Paris

Gordon Pollock off to London.

Elsie Ferguson back in Paris.

Frisco Domingo's place reopened.

Philippe Heriat has turned novelist.

Clifford Grey and family to the U. S.

The Otto Kahns at the Ritz as usual.

Rotonde, once famous, now empty.

Paris beginning already to smell tourists.

Folies Bergere this time mostly all bullets.

Jack Wall going around with Glen Ellin.

Art Hadley going into the Paramount here.

George Jean Nathan expected any day now.

Marion Kirby and John Niles a riot in Holland.

Buyers staying half their usual time this season.

Connie King wants to go back in the show business.

Tito Schipa telling about his Beverley Hills home.

Steve Rathburn of N. Y. Sun here looking at the plays.

Pierre Brasseur opposite Maud Loty in her first film.

Lindo Dazlo took a slow liner to go back to Broadway.

Jean Cras is an admiral in the navy and a composer.

Jack Forrester still talking about his own film company.

Andre Luguet back from Hollywood with 15 suitcases.

Harold Smith now living in suburban Montmorency.

Charlie Chaplin settling down in Nice for three months.

Jean di Limur lunching with Ella Lee of Hollywood.

They're starting to get the idea of the Rumba here now.

James B. McKeowen, of Hollywood, up from the Riviera.

Kathleen Key's friends say she is coming back this spring.

Henry Garat gets 215 fan letters a day. Record for France.

Richard Barthelmess has written that he's coming over again.

Leon Bailby at the Jacqueline Richepin-Jean Max wedding.

A monument to be erected to Sarah Bernhardt here, soon.

Dorothy Littlefield and Joseph Coudy to dance here shortly.

Sammy Pierce opening carriage doors on the Champs Elysees.

Joseph Edward Dorn and Gabrielle LaSalle back to the States.

Yves Mirandy, highest paid of foreign Hollywood writers, back.

Sydney Franklin dividing his time between the Lido and Claridges.

Joseph Schenck informing United Artists office he is coming over.

Even the most famous gigolos are cutting their prices this season.

"Sex Appeal" out as title of new play. "Love Kidding" substituted.

Andre Dubonnet giving parties at Bateau Ivre and turning it swanky.

Tex Guinan opening at the Florida postponed one week till May 22.

Dame Wilson breaking down and opening a few bottles on her birthday.

E. W. Emo directing Imperio Argentina in a new Spanish version.

Mrs. Gilbert Miller back with some ideas for her dress making house.

H. L. Mencken is coming over to drink another stein or two at the Dome.

Nadja giving her first At Home since she's back. Imposing list of guests.

"Donogoo" might get to America if somebody puts a love element into it.

Rocky Twins and Mona Lee team a success. Routine set by Matt Draper.

Vivian Frances back from vacation to make picture with Gaby Morlay.

"Squaring the Circle" Soviet play at the Atelier hot stuff for the intelligentsia.

Arthur Moss got his divorce and announced he will marry Eve Marvell in 90 days.

Cora Madou arrested and imprisoned by Spanish revolutionaries. No visa.

Thelma Spear (Mrs. Ludwig Lewisohn) taking another whack at a Paris concert.

Charlie Wagner of the Salon Royal looking for a suitable location to open a joint.

Beulah Livingstone's new publicity job had nothing to do with theatrical politics now.

M[illegible]'s partner, Lady [illegible], coming in for praise. They think here she's English.

[illegible] Normand's "Elizabeth the Queen" a flop in Berlin, being rewritten by him for Paris.

Rosita Moreno is going to take a swell apartment if it means six months hard work at Joinville.

La Meri's concert [illegible] [illegible] billionaire [illegible] of her partner, Willa Van Loon.

[illegible] says he's going to see to it this time that the Ambassadeurs [illegible] loses no more money for him.

[illegible] gave a party at the [illegible] for his whole [illegible] [illegible] Rive Gauche.

[illegible] orchestra to go into the Ambassadeurs for [illegible] weeks, Abbott Girls and Sidell sisters for six.

Link Gillespie foraging all the Montparnasse night clubs in search of a cane he lost somewhere several nights back.

Katharine Brush handing out interviews on her latest book "Red Haired Woman"—story of American gossipy cats.

Edward Titus won't be able to open his American theatre in Montparnasse before September. French workmen that way.

Pat Fitzpatrick, pianist at the Dingo, giving a lecture on Fritz Kreisler and why the Viennese Waltz will never go over in America.

Georgette Le Blanc up in the air about the book that's supposed to come out by Maeterlinck's friends refuting all she says about him.

Syd Buster Brown taking location shots with Fox cameramen for his brother's next film. Brother is Roland Brown, director of underworld stories.

Billie Dolly's new husband, Taggert, only one left in town of the Dance Fables act. Rest skipped night before their contract began at the Empire.

Paul Winkler trying to sell Anderson's "Elizabeth the Queen." Result doubtful—the French don't like to hear about European history from an American.

Sam Putnam going to America after he finishes "As You Desire Me" for Dutton and Biography of Marguerite de Navarre for Coward McCann. He's now official translator for Pirandello since the death of Moncrief.

Egypt

By Edward Asswad

Marie Bell off to Europe after short visit here.

Paul Schluter, gen. mgr. for the Near East for Universal, arrived at Alexandria April 25.

Douglas Fairbanks off to the States, returning from a hunting expedition in India, via Cairo.

Italian film company negotiating with Yussef Bey Wahby for picturizing his famous play, "The Desert."

Misr Film Company has opened its first theatre, Ramses. New house is at Farouk street in the heart of the city.

Kit Kat club entirely renovated, capacity increased to 2,000. Frequent bus service established between Cairo and the cabaret.

Celebrated French artiste, Marie Bell, visited Ramses theatre to see "L'Avare," by Moliere, translated into Arabic. In the entracte, she ascended to the stage and tendered her hearty congratulations to Yussef Bey Wahby.

Dr. Mahmud Hefni, inspector of music to the ministry of education, in accordance with the desire expressed by His Majesty King Fuad, left Cairo for Alexandria, en route for Morocco and Tunis, where he will receive from Prof. D'Erlanger, expert in musical education, necessary instructions and information with regard to the forthcoming Congress of Oriental Music to be held in Cairo.

Mexico City

By Doug Grahame

City officials force the dumping of confiscated booze into the gutters. In one week the city fathers poured about 12,500 gallons of pulque, national intoxicant, down the sewers. Booze was condemned on the ground that it was not up to par.

Mexican Actors' Union has sent a petition to the national legislature urging that a clause be inserted in the new federal labor code, being drawn up, compelling all foreign theatrical artists who come to Mexico to affiliate themselves with Mexican theatrical unions.

Lady bull fighters have made their bow in the local blood and sand ring. Five—three Mexicans and two Spaniards—are barnstorming the land and seem to be doing plenty. They tease the bull, then slay him in approved champ matador fashion. Novelty of females invading this "manly" domain always assures a crowd. Top of one peso (50c) for this "sport" is bargain price, but lady bull killers bring more than even.

Virginia Fabregas, veteran Mexican actress of about 60, has returned from Hollywood, where she appeared in several talkers. S[illegible] [illegible] tales about [illegible] [illegible] of Mexican and other Latin players in the film capital. Said Mexicans, especially, [illegible] [illegible] [illegible] directors [illegible] they don't speak Spanish [illegible] [illegible] and that [illegible] of [illegible] [illegible] job-hunting there [illegible] her sail. Her casual [illegible] [illegible] that Landin Tovar, Mexican [illegible] with [illegible] into picture and married Toni Kinney, Broadway chain-column "stepped" [illegible] [illegible] shuffle.

One of the few bright spots of the limited local night life has been doused. This was the Cafe Fenix, in the heart of town. Continental style establishment where artists of all kinds, authentic, fakes and would-be's, were wont to forgather for gossip over black coffee or a glass of wine—depending upon the treater's financial standing. It kept late hours and specialized in comely waitresses. Spot is padlocked. Signs say that the cafe is undergoing "judicial liquidation," which means that the proprietors went broke. Had the rep of being the only place of its kind south of the Rio Grande and north of South America.

Budapest

By E. P. Jacobi

Scotch jokes the craze here again.

Ella Ilbak present with new dances.

A third of a house now rates as capacity.

Reinhardt company coming for three nights.

Anne Roselle here, singing at Opera House.

Jan Kiepura is singing here in Puccini operas.

Rea Zolatana dancing at the Royal Orpheum.

Lalabar boys under contract to Theater an der Wien.

Nicholas Roosevelt, U. S. minister, shooting in Hortobagy.

Maria Mueller, Metropolitan soprano, had a big success.

International musical Olympiad will be held here next spring.

Bela Salamon, comedian, goes pictures. Under contract to Ufa.

Smartest place is new covered swimming pool on Margaret Island.

Magda Posner, cabaret singer, will open a dressmaking establishment.

American picture producers say they won't give up Budapest branches.

Faint hopes of better times for theatres when international industrial fair starts.

Melchior Lengyel, after 34 plays, published his first novel, "The Happy City," an utopia.

Buddy DeSylva in town, in quest of screen stars and scenarios. Sam publicity for him in Berlin.

Baron Koranyi, former Minister of Finance, composed a string quartet which performed at his house.

All actors at Fovarosi Operette theatre renounced voluntarily 50% of their fees to keep theatre going.

Anna Fuzess and Attila Petheo married at 10 in morning. At 10:15 each rehearsing at a different theatre.

School vacations start 10 days earlier and end 10 days later than heretofore. Good for summer resorts.

Maria Lazar sprained her ankle in motor accident. Unable to take her part in "The Weaker Sex," prompter read it.

Rosie Barsony, musical comedy star, engaged to act in German in Vienna. Vehicle will be new play by Abraham, "Haway."

Budapest actors are taking up the restaurant business. Five propose opening summer eating places. Two who did it last year are broke.

Victor Eftimiu, Rumanian laureate, here for production of his play, "Prometheus." First time Rumanian play performed here since war.

Eugene Heltai and Zsolt Harsanyi, present and former president of Dramatic Authors' Society, to represent Hungary at London Congress in May.

Greatest difficulty in obtaining nine similar chairs of state for government council scene in "Apple Cart," Shaw play at Vigszinhaz. Finally a foreign legation lent them.

Reinhardt company expected here with stock productions. Lili Darvas, Reinhardt star, stays away because she won't act in German in her native city.

"Land of Smiles," Lehar opera, played here with double cast. At festive 50th performance leading ladies were so jealous of each other's success that management had to change casts after every act, so each could get its share of glory.

[illegible] film star survey was held by A. DeSylva, who was here in April, and said he was searching for faces, screen talent in Budapest, [illegible] of beauty and gifted [illegible]. The [illegible] took place at the [illegible] Results nil, but a good [illegible] went home to the [illegible] [illegible] disappointed for [illegible].

[illegible] months [illegible] [illegible] [illegible] schools for films by [illegible] [illegible] a few Budapest [illegible] [illegible] with cooling plants [illegible] [illegible] hardly be persuaded [illegible] during the [illegible] [illegible] excessive heat. All [illegible] [illegible] prices of seats during [illegible] [illegible] pictures played are [illegible] old, silent, or [illegible] [illegible].

"Country Lass in Town" [illegible] [illegible] is the title of [illegible] musical comedy by Budapest [illegible] highbrow, Alexander Hevesi, [illegible] manager of National theatre and greatest authority on plays and the stage in this country. In "Country Lass," presented with an excellent cast at the Kiraly theatre, Hevesi tried to show he could do this kind of thing as well as the rest, but he failed. What might have passed muster for an average operetta was severely criticised because it bore his signature and the papers unanimously call it a mistake. Box office is of the same opinion.

Montreal

L. C. Hinor selling cars.

J. Duffy asst. at Princess.

Harry Hertz hots up again.

Leo Cox got $25 for home.

Bill Dunton makes hole in one.

Banky and Lyrorque flop in legit here.

Ernie Savard pres. Royal baseball team.

Hy Edelstein dinnered by admirers.

One night grand opera sell-out at Loew's.

Helene Wehrle back with Chez Maurice.

Blair Fraser p. a.-ing local power company.

Peter [illegible]ylen not cattle-boating this summer.

Midsummer heat three days in week. Shows folded.

Tommy Conway back at Gayety, booking State shows.

Joe Lightstone and Paula MacLean open at Orpheum.

C. P. R. down to 27, dividend and salary cut. Gloom plenty.

Dominion and Belmont summer parks opened Saturday (9).

Kit-Kat anniversaried Saturday (9). Another flop evening.

Lorne Strader claims panhandling better biz than jazz-banding.

United Amusements-Confederated Theatre amalgamation all off.

Westmount, ritzy suburb, bans "American baseball" in parks.

J. R. Ballingeon asking cash for tourist ads. City won't spend.

Quebec roads reported in first-class shape. Only motorists missing.

Leo Dandurand puts his hockeyists in summer jobs as mutuel ticket sellers.

Chief of Police Dufresne still pinching gambling joints. No one playing.

English Morris dancing becoming craze. McGill profs hoot it on campus.

George Rotsky chewing over Montreal Theatre Managers' Association.

Gene Curtis ties up with C. P. Steamships on [illegible] to capitalize news film.

18,000 fans at baseball; 8,000 at wrestling; 6,000 at tennis in one day. Tough for theatres.

Department stores running three and four-page display ads, but cannot halt nose-dive. "Got the ads; got the goods; got the show, but we haven't got you," is their cry to fans.

Denver

Elitch stock company opens June 6.

L. L. Savage, asst. mgr. RKO Pathe, doing jury duty.

Dave Cradd, the Denver m[illegible], back after a vacation in Chicago.

Par-Sheffield and MGM-Fox baseball teams played tight game, 3-2.

A. J. Heller, New York, sec. Advertisers Motion Picture, here on biz.

Warren J. Terry, formerly with the America, made manager of the Isis.

Contract let to local construction company for new Orpheum. Expected to be completed in December; 2,700 seats.

Mrs. Jack Sobit is retiring as theatre cashier after 19 years, the last 13 with Publix at the Rialto and Denver. A blessed event. Jack is booker at Columbia exchange.

Winnipeg

Dominion Stock folds.

George Secord back in town.

Bob Randall auditing around.

[illegible] Miller out [illegible] [illegible]

Mike Goodman still selling [illegible] [illegible].

Jimmy English [illegible] [illegible] [illegible] is going to [illegible].

Gordon Mitchell's [illegible] with Dick Kowalski.

J. K. Morton [illegible] [illegible] [illegible] with Johnson.

Howard [illegible] Wasgo [illegible] [illegible] carefully at Capitol.

Dennis O'Brien [illegible] [illegible] [illegible] [illegible] in 15 [illegible].

[illegible] [illegible] [illegible] of Canadian Cinema [illegible].

[illegible] [illegible] [illegible] a [illegible] dance [illegible] in [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] Movie Society [illegible] [illegible] [illegible].

Charles [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] from U. S. [illegible] [illegible] [illegible] [illegible] company [illegible] [illegible] Canada [illegible] [illegible].

Hollywood

Warner Baxter is the new assistant fire chief at Malibu.

Cliff Edwards pedalling a bicycle for exercise. Others taking up the cycle thing.

Clive Brook and Richard Barthelmess planning a joint vacation on Vancouver Island.

A reversing chisel invented here leaves victim ready for another gouge after the first dig.

Embassy Club taking no chances. Notification that bills unpaid by May 15 will nullify tab-signing privilege at the class eatery.

Christina Montt, niece of a former Chilean president, here with hopes of getting in front of a camera.

Metro stars, including Greta Garbo, must carry identification cards because of the new pass system.

Al Boasberg, now on "Ground Hogs," Caddo's air comedy, says his definition of a California "native son" is the guy who started the original treatment of this long delayed story.

Vince Barnett, notorious and professional ribber, was ribbed himself at his wedding breakfast at the Roosevelt. He went 100% chump when the hotel demanded he pay the bill in advance or else no breakfast. Lou Worthsimer framed.

Ben Piazza, Cliff Work, Bern Bernard and George Brown framed Mort Singer on a Yosemite stopover enroute back from Frisco. Told Singer it was very cold in the Yosemite and the latter showed up on a hot day wearing red woolens.

Loop

Hazel Flynn back.

Mike Barnes in from Shreveport.

Willie Horowitz is actually serious.

Girls raving over Dorothy Hall's wardrobe.

Danny Graham hatless even in the toughest rainstorm.

John Gihon, WMAQ, has had himself fitted for a sloop.

Chicago theatre pit is happy again with Leo Spitalny back.

Bill Hollander back from his vacation, still talking stocks.

Bill Jacobs has gone to New York to see what may be doing.

Jack Lavin only music publisher who can order and eat an oyster omelet.

Ruth Betz, WBBM p.a., denies she's the outlet's "Masked Reporter."

C. P. Baker has replaced Sam Dubin in charge of sales here for Brunswick.

Acme of gallantry: Ashton Stevens kissing Amy Leslie's hand on opening nights.

Frank Dare on a quick trip to St. Louis to sign Municipal musical comedy company.

It's California for Ashton Stevens and Katherine Krug (Mrs. S.) and that sheep ranch for Lloyd Lewis.

Dorothy Gulman, of fan club rep, using Carl Borden's column in the Times tab to plug her personal friends.

Sam Roberts rips an apple apart every time he loses his temper. Sometimes five a day. Started the apple selling, really.

MCA stole a fast one when they grabbed off the band booking for the State street carnival. Barnes-Carruthers are supplying the free acts.

Eva Mandel, vaude single, now in the American hospital, Chicago, following an operation for a stomach ailment. Had just returned from a Fanchon & Marco route.

Apple vendors off the streets, the Mayor having decided that the bonuses should be taking care of the wounded by now. Makes it tough for the Morris office to have their three o'clock apples.

Loop beliefs: that Seymour Shapiro is in love again; that sartorial battle between Art Stiller and Chick Castle will never end; that Morris Silver is the best substitute electrician and carpenter in show business; that Tommy Sacco is just as happy producing soups as when he was directing symphony orchestras; that George Wood will have to be satisfied with the seventh floor of [illegible]; that Henry Herbert is the only regular tobacco chewer in the business; that Dave Lipton will eventually go goofy trying to keep track of all the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] o'clock [illegible].

Fort Wayne

City [illegible] TWA [illegible] now.

Palace closed for summer.

[illegible] being [illegible] [illegible] [illegible] May [illegible].

Harvey Cocks, Paramount, [illegible] back [illegible] [illegible].

[illegible] [illegible] [illegible] here.

[illegible] [illegible] [illegible] [illegible] [illegible].

Richard [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] RKO [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] May 15.

CHATTER

Pittsburgh

By Hal Cohen

Teddy Joyce back.

Madelyn Ward has new flame.

Stock burlesque at Academy has folded.

Dick Powell and the Mrs. with mid-summer Southern tan.

Fuzzy Pfarr, Sun-Tele columnist, on his annual fortnight vacation.

Ralph Gervers and his staff gave "Dirigible" a regular Hollywood opening.

Molly Picon and "The Love Thief" drew S.R.O. at Nixon for one-night.

Sammy Walsh has an imitation of Joe Lewis that has the professional mob talking.

Jerry Mayhall and Bernie Armstrong would rather take a good beating than get a half-cut.

Vince Barnett, the professional ribber and son of Luke Barnett, died in Hollywood last week.

Joe Hiller has dubbed Freddy Bernard "The Monosyllabic M. C." Freddy wants to know what it means.

Bert Faye joined the "On Your Toes" unit at the Penn, after laid low with pneumonia for over a month.

Ralph Harrison, band leader and contractor at the Stanley, is a nephew of Dave Broudy, symphony conductor.

Horace Sinclair, Sharp's monocled stock director, donned grease paint for the butler's role in "Play's the Thing."

Pat Haley forgot the lyrics of a song he's been singing for years in a broadcast the other afternoon. He substituted "Mother Machree."

Herman Middleman, who used to piano-thump at the Enright, Stanley and Davis, now doing a two-act in vaude with Violet Love.

Emroy Goodwin, tiny blond cutie with the Russell Markert girls in the Publix unit, "Westward Ho," insists that first tag's on the up and up.

Dime-a-Hole Foursome, Dave Broudy, Dick Leibert, George Curry and this paragrapher, has been digging up plenty of turf at Schenley lately.

Jack Pettis, Villa Royale band leader, looks like Bobby Jones, and Marguerite Howard, soprano at the same spot, could pass for Norma Shearer.

Peggy Bernier wouldn't leave her room at the William Penn Hotel until her husband, Milton Watson, had made his CBS debut in new Star Reveries series.

Lou Kaufman, who doubles in brass as a practicing attorney and announcer for KDKA. He was a cheer-leader at Penn State in his undergraduate days.

Johnny Harris took a bow the other night when a night club m.c. introduced Earl Roeser and Roeser did the bowing later for his boss when Harris was introduced.

Lucille Peterson came through in a Publix unit, looking for the local crick who panned her about a year ago. This time, however, he had some nice things to say about her and it was square.

Earl Gates, the ex-light comedian and dancer, died at his mother's home here last week of double pneumonia. He was 41 and caught the cold which led to his death while playing a benefit.

Everybody thought the big bruiser with the cracked lips in Thompson's the other evening was a pug until he spilled it with, "They're writing them damn trumpet parts higher and higher nowadays."

When Eugenie Leontovich was in town last fall in "Candlelight," she asked T. D. Bonneville, Alvin mgr., to touch the script of a new play she was reading, "just for luck." The play was "Grand Hotel."

Irene Kaufmann Settlement Players producing three one-act plays by Pittsburgh authors: "Angel of the Lord," by George Seibel, d. c. of Sun-Telegraph; "The Waiting Room, by George M. P. Baird, and "The Pleasure Hunt," by Bob Wood.

George S. Kaufman and Dr. Milton Jena used to be great pals here years ago. When the M. D. visited George in New York recently, the actor-playwright wanted Dr. Jena to play Lawrence Vail in "Once in Lifetime" for a night. Said he was just the type, but doc turned it down. Couldn't learn that long speech, he said.

Washington

By John Daly

New leading lady of the National Theatre Players is Nancy Sheridan.

Dunlap Hare, court reporter, has left the "Post" to join the "Herald."

Joseph P. Kelly, formerly at the Capitol, Trenton, N. J., now assistant manager at Keith's here.

Isaac Gans, one of the town's best known merchants, appointed official greeter, a position somewhat similar to that once occupied by Grover Whalen.

Mallni, magician, back from a South American tour, the first entertainer ever to give a one-man show in the National Press Club Auditorium.

Lieut. F. B. Butler, in charge of Ford's theatre building, where Lincoln was shot, has ordered a new coat of paint for the old structure. It's the first since the tragedy.

While warning one of the competing glee clubs in the Fox theatre to get out of range of the descending curtain, Leon Brusiloff, musical director, was struck on the head by the drop and knocked unconscious. Medicos took several stitches.

Minneapolis

By Les Rees

Yiddish company at Gayety, burlesque house, on Sundays. Not doing so hot.

Here on a visit, Claude Miller recruited by Bainbridge stock for role in "Dishonored Lady."

Jack Grabol, circus performer, in city jail awaiting new charges as a result of alleged six bigamous marriages.

L. A. Brower is temporary successor to F. W. Birnbach, who resigned as secretary of local musicians' union.

Handling of Paramount's advertising films taken away from salesmen and turned over to advertising sales department.

With the grand jury on a rampage and a hot mayoralty campaign in progress, local night clubs are on their good behavior.

A. W. Berg leaves Tiffany to join RKO as North Dakota sales representative, replacing Paul Perrizo, resigned on account of ill health.

Lynn Fontanne and Alfred Lunt, returning here last week with "Elizabeth the Queen," were back at scene of their honeymoon nine years ago.

Proposed night club denied food license by city council. Waiters' union objected to plan to pay waitresses nothing, but compel 'em to live on tips and have rooms above club.

Grace Menken preceded husband, Bert Lytell, into town by a week to appear alone with Bainbridge stock. Lytell in audience Monday night. Following this couple's appearance stock season closes.

Des Moines

By R. W. Moorhead

Geo. F. Clark recuperating.

Reba Newman from Dallas, sec. for Barry Burke.

Harry Weinburg back from honeymoon in Hawaii.

Hope Emerson on Paramount bill during vacation at home.

Harry Weinburg first golf victim of the season. Limping.

Local RKO and Publix officials mum on pooling project.

Frank McDonald from New York to direct local kid pageant.

Ray Blank booking short subjects for dual during summer vacation.

Donald West from Central States to southern Iowa territory for Warners.

Kid Sat. morning shows still going strong, tying up local projects and whatnot.

Pat O'Brien spieling how Menjou muffed lines and held up "Front Page" production.

Local scribes pulling that "I knew her when" on Susan Glaspell, once cub reporter here.

Bob Eaton, last in "Desire Under the Elms," now chain drug store operator here and writing plays for local production.

Isabel Carothers, who is "Lu" of "Em and Lu" to be married in June to Howard Berolzheimer, prof. of economics at Yale.

Canton

By Rex O'Connell

Pony golf courses open.

Eagles annual minstrel show $800 in red.

Sunday films now for all the nearby hick towns.

Douglas F. George new mgr. at Strand, Alliance, O.

Frank Nolan, Cleveland showman, to open stock burlesque at Grand in August.

Orpheum, oldest vaude house, being razed to make way for big department store.

R. L. Edwards shelves his carnie at Wooster, O., when he fails to get in many old spots.

Duke Denkenbrod, ex fab manager, deserts show biz for circus, Manager Hagenback-Wallace sideshow.

George Marlow, veteran contortionist, playing across the pond, postcards he's coming back next month.

Vaude goes in at Union, New Philadelphia, now open Sundays, with Manager Jim Bowers doing his own booking.

Bess Kinsey, old time rep leading woman, heads own company on tent tour opening this week. Troupe broke in at Grand opera house. Her daughter, Madge Kinsey, playing leads.

Lexington, Ky.

By C. G. Dickerson

Town passed up by circuses so far.

"Man o' War" Lexington's best ad. Horse draws scores of visitors every day.

Ada Meade, with live stage shows, getting big play from town's 4,000 college students.

New U. S. Veterans' hospital opened here, drawing several hundred former soldiers to town.

No signs of depression when runners were here. Bettors shot $120,000 through the mutuels almost daily.

Transylvania College players gave three performances of "Gulliver's Travels" at tryout. Business only fair.

Guignol, little theatre, with University and townspeople in cast, gave "Holiday" for week's run to good business.

Kentucky in for racing which will last well into November. Time divided between Louisville, Lexington, Latonia, Dade Park (Henderson) and Raceland, near Ashland, Ky.

Two big horse sales in Bluegrass this week will draw elite of the turf world. Senator J. N. Camden and Phil Chinn selling entire horse holdings, including some of the most famous sires in U. S.

Portland, Me.

By HAL CRAM

No great activity on the minnie golf courses.

Warm weather cutting into theatre attendance.

Motor camps and wayside resorts all making enlargements.

Four theatres now dark. Jefferson and Empire latest to close.

Town has a place for a municipal golf links but no money.

Mel Hebert and Entertainers playing at Jack-O-Lantern over on Cape Shore.

Harlan Tucker, with "Five Star Final," will be a member of Lakewood Players.

Old Riverton Park, once the gay spot of Portland, now looks like the ruins of Rome.

Ethel Mallett, formerly Miss Maine, to play lead in Hartford, Conn., musical comedy.

With Empire theatre dark, Harley Boucher, manager, getting practically first vacation in 15 years.

They wonder here how Billy Reeves is getting along with his little theatre in the wilds of New Hampshire.

Baltimore

By S. B. TALL

Byrd's Antartic windjammer moored here for exhibition.

Edmund Duffy, cartoonist on Baltimore "Sun," receiving congrats for copping Pulitzer prize for '30.

Big top will be spread on a new lot here, 20th and 21st, Belvedere avenue, opposite the Pimlico track.

Intake for recent Metropolitan opera season at the Lyric the biggest in history of grand op in Baltimore.

Mrs. William J. Quinn, wife of local hotel manager, and former professional (Evelyn Vardon), starring in Vagabonders' little theatre production.

Stockholders at Bowie fired the Farrell freres (Joseph and John) as track managers last week. Joseph B. Boyle and Thomas Lynch, both of Baltimore, successors.

Rajah Rabold's "Mysteries of 1931," plus La Folette, billed as "Man of Many Faces," mopping up at the Maryland theatre. Holding over indefinitely. About ten grand on the opener.

Toledo

By Dick McGeorge

Naborhood biz better than downtown.

Russell Bremer added to "Blade" staff.

City saw its first autogyro last week.

Hinda Wassau back again this week.

Jimmy Ward singing at the Evergreen.

RKO Palace closing May 15. No plans.

La Tabernilla, road house, was opened.

Silver Slipper endangered by another fire.

Dave Kozman has returned from the Coast.

Add Thacher will probably run for mayor.

Princess (Publix) not advertising in local sheets. Neither is it getting reviews.

Ken Benson appointed manager of Allied Theatres' naborhoods, Ivanhoe, Ohio, and Avalon.

Al Amato, Verne Kalt and their band booked for Greyhound, pleasure boat, this summer. Five in a row.

Police giving Benny Aranoff and his Buckeye cigar store, self-confessed gambling joint, a real run. Raiding twice a day. Pinches but no convictions.

Birmingham

By Bob Brown

D. S. Campbell is a married man.

East Lake Park is drawing them on free acts, twice daily.

Leneta Lane w. k. here in legit to Hollywood for film work.

Books on how to write for the talkers flooding newsstands and bookstores.

George Steele and Oscar Watson will probably be out of jobs May 30. Trianon closing for summer.

Southern Conference track meet here. May bring customers into town but not likely to hurt grosses.

Ritz put up them cool as the ocean breeze the other day. The next day the weather turned cold and steered customers away.

Just what'll happen next nobody knows. By the time this reaches print Birmingham may be sewed up by Publix and with a big needle.

Nobody appears sure of his or her job. Vernon Reaver used to say: "never take off your hat till you read your mail." Everybody's doing it.

Pete Marzoni jumped up out of bed the morning of the earthquake, ran into an adjoining room to see if the kids were all right. Then he went back to sleep. Typical newspaperman.

Baseball isn't drawing the crowds it did last year. Birmingham is leading the league but it looks like unemployment and that guy Depression is keeping them away from Rickwood. Opening day attendance half of expected.

Birmingham—worst showtown in U. S. Thusly reads a story on page 1 of "Variety." Population, 325,000. A few of them see a show every now and then. House managers give out passes just to have somebody in the seats; cashiers sit in box offices and play ping pong. Or think about their boy friends.

Reno

Reno now boasts 24 roulette wheels.

Two new gambling houses opened this week.

Mayor E. E. Roberts has started third term.

Population cut 200 by exodus of decree winners.

Returning rubber checks keep bank clerks busy.

Draught beer replaces Tom & Jerry for the summer.

Six hundred new stalls for horses being built at race track.

Two hundred phony half dollars found in one slot machine.

Gov. Balzar goes fishing with Dempsey in Jim McKay's car.

Jack Dempsey spends $50 a day phoning to New York for fighters.

One speakeasy cut corn whiskey to two-bits a drink and was raided.

One Chinese woman joined the divorce rush—cried a little and got a decree.

Al G. Barnes circus due May 15. Indians from all Western Nevada here to see it.

Paulino, the Spanish wood chopper, due next week to sign for a 20-round fight July 4.

Sale Lake City

Miniature golf courses opening. Weather good. Business rotten.

Cactus Club, night club, after losing money all winter, closed doors.

Newly opened Blue Moon, roadhouse, doing okay. Hayden Simpson's orchestra is attraction.

No organized pro-baseball again this summer. Semi-pro and bush leagues will carry on. Should help theatres.

Kid maestros wielding batons at majority of private dances. Union wage scales too high. All high school and college dances using non-union orchestras.

Granada ballroom closing in two weeks. Ed Stoker, orchestra director and manager, again goes to West Yellowstone. He will run dance hall there for summer.

Keith Holbrook's orchestra at Odeon dance hall on local and national Federation of Music unfair list. Management notified no more union bands permitted unless present band is ousted.

Green Dragon night club, long established rendezvous, closing for summer. Good business throughout year. Wally Stewart, manager, plans on resting instead of going into roadhouse as in previous years.

Newark

By C. R. Austin

Time for another raid on the song sheets.

Hard luck at Proctor's last week forced Louise Brown out thru a foot injury.

Larry Schaed, mgr. of Proctor's doing his own drawing of ads—and not bad.

Orpheum closed for the first time since it opened as a colored house several years ago.

Carlton closed after running German pictures for 10 days. Reopens this week with American films, as in the Mindlin days.

When the Bobby Jones shorts are finished Harry Kalmine will run all of them at a midnight show at the Branford, having a golf pro talk on them.

Adams will close the Newark June 5 or 12 for remodeling. When house reopens in August it will use the Paramount name. Par owns 50% of it.

After closing up both houses for good, Schlesinger has reopened the Broad this week for "Art and Mrs. Bottle" and the Shubert June 1 for "Elizabeth the Queen." Both at $2 top.

Peace has its blessings. With Par and WB speaking again Publix units come out of the Branford May 21 although the contracts runs until fall. Branford will run its own stage shows.

Carl Heller, operator at the American, a nabe, extinguished a blaze in the booth the other night without the audience knowing it. Fire destroyed 2,000 feet of film and burnt Heller's face and hands.

Kansas City

By Will Hughes

Winnwood Beach first park open.

Sophie Kahn is at the Muehlebach grill.

Bob Hicks has had tonsilitis for the past week.

Sam Benjamin will handle Wildwood Park, new suburban.

Cocoanut Grove, new downtown dance place, with 1c a dance.

Martin Anderson, assistant mgr. of the Newman, horseshacking.

Jane Cowl disappointed the members of the Co-Op club. Reported indisposed.

Kansas City Star is delivering its evening edition to its New York subscribers by airplane.

Riverside Jockey Club, across the river, opened May 9 for a 25-day season. Bill Kyne new boss, Sailor Tom Sharkey helping.

Officials at Riverside this spring: James F. Gallagher, presiding steward; Peter Clark, associate; M. H. Morrison, associate and racing secretary.

Hughy Henry, local sports announcer, has been invited to officiate at Young Stribling's training camp before the Schmeling meet at Cleveland.

Duke Ellington's band, at the Newman, caused the addition of three stage hands and a 10-piece local orchestra. Members of the orchestras did nothing but draw their salary. Unions did it.

Bronx, N. Y. C.

Can Bert Korbel sell you anything?

Jack Spencer handling most of the outdoor swimming pools again.

Bill Shanahan's picture in the papers, even though it's an old one.

Lillian Flannery attends films when not selling tickets for the films.

"Cap" Whitwell sick, well again. Sick, well again. Sick, well again. Sick, not so well again.

Sol Dashkin handling foreign-language films, though he doesn't know a word of the languages.

Eddie Felan has doffed the camelback coat with regrets. Only thing that identified him as a press agent.

Joe Klieger made a speech before a merchant's association, claiming the theatrical biz was merchandising—of a sort.

Harry Felderman offers his sound equipment to the New York Coliseum. Suggests its wrestling matches be wired for sound.

New Haven

By H. M. Bone

Steve Perutz has discarded his spats.

Little Theatre Guild folded for season.

Guy Lombardo barnstorming at Bridgeport Ritz ballroom.

Town filling up with beaux for Yale derby day festivities.

There's an amateur actress here by the name of Lena Hate.

E. D. Eldridge, Shubert mgr., recovering from recent heart attack. Sam Hogwarth temp. in charge.

Billy Phelps has turned press agent. Wrote editorial page letter urging attendance at "Admirable Crichton."

Some town this — they had to build a picket fence on the wall to keep a bunch of poker players from playing in a local cemetery.

Going Places

By Cecelia Ager

The Enchanting Miss Hoctor

Harriet Hoctor is endowed with youth, grace, delicacy of curves, all in a body that sings softly but insistently sex appeal. Miss Hoctor has her own fragility, an exquisite daintiness to make her doubly enchanting. Not only is she beautiful but she knows how to dramatize her beauty. Her act at the Palace is lighted, staged, and costumed with chic and simplicity equal to that found in the most successful sophisticated revues. By the elimination of extraneous detail in her backgrounds, she makes every number exciting. She believes in the importance of line on the stage, for her work has a silhouette quality heightened by soft lighting.

Working with a gusto that breaks out in a bunch of wriggles, skirt flickings and happy, happy smiles, Louise Groody looks fetching. First she sings a song about the inanities of the musical comedy plots a cruel fate has compelled her to enter into, next she fancies herself conjuring up the image of Greta Garbo by the placing of her hands on her hips, but when she settles down to the antics of a high yaller she's right at home. Taffeta sunflowers in orange and yellow hung from varying length green taffeta stems at the top of her tiny trunks and two more on her bandeau make an interesting costume and permit a full quota of slithering this way and that.

The Liazeed Demnati Troupe, Arabian pyramiding whirlwinds, offer two women dressed in harem outfits, their sequin boleros, satin trousers and several of their teeth all in the same shade of dazzling gold.

Roxy Ballet On Compass Tour

The Roxy stage show scatters itself to the four winds this week trying to get "Around the Compass." North means Blomberg's Alaskan Huskies and the Roxyettes as reindeer, in flecked leotards and tight-fitting helmets with rhinestone antlers. East is China, Chinese magicians and the Roxy ballet corps dressed in red kimono jackets, gold embroidered aprons, with two flags apiece for pretty wavings. Go south with the Roxy and see an old Southern manse sprinkled with the Roxy Ballet corps as gentle Southern belles of a bygone day, yellow and orange hoop skirts. Watch them dance to old southern tunes born on Tin Pin Alley. Then, "Out Where the West Begins," get set for a rousing forest fire, flaming trees crashing as cannons, for some reason, flash and roar. The Roxyettes are cowboys here, wearing blue and tan chaps, patent leather running down the sides dotted with white cockades.

Swanson Girlishly Cute

"Indiscreet," at the Rialto, provides Gloria Swanson with a first rate skeleton for her swank closet, a menace that rattles right through the film and only crumbles to dust in the very last shot. Meanwhile there are such delightful goings on, such delvings into musical comedy and vaudeville gags, such a swell picturization of the modern way of man with maid, such hoity toity details of the life luxurious, that the cus-

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High Explosive Gang Stuff Doesn't Excite Old Lady Film Fans

The feature is "Hell Bound;" the scene is the mezzanine of the Paramount theatre.

Enter, two sweet old ladies. They tip-toe to seats, apologizing for creating no disturbance whatever. They adjust their bonnets; remove their gloves; smooth out the wrinkles of black silk dresses, fold their hands and settle back to enjoy the film.

The surprise of finding two gentle souls attracted by entertainment grewsomely titled is nothing to the shock of overhearing their comments upon a film that wanders along the shadowy byways of gangland.

"Look," says one, "they're going to bump him off."

"Why?" asks the other, not as familiar with the gang formula.

"Well, you see, he's been muscling into their territory and they're going to put him on the spot."

"I think she'll be his sweetie, don't you?" comes after a brief silence.

"No, she's in love with the doctor. But I think the other girl's a gun moll."

"Do you think they'll shoot him now?"

"No, they'll wait till he reaches the street so they can use those machine guns."

"Isn't it a shame. Such a cute little man, and they're going to take him for a ride."

MARRIAGES

Honey Morenberg (non-pro) to Dave Kent, June 5, in New York. Groom in Witmark's professional department.

Mary McCormic (opera singer) to Prince Serge Mdivani, ex-husband of Pola Negri, April 17, in Phoenix, Arizona. Marriage kept secret until recently.

Mary Kissel, former model, remarried to Eugene Walter, playwright, in San Diego, May 5. Previous marriage in Mexico last year took place before Walter's divorce from Charlotte Walker, actress.

Margaret Buck announced to wed Don Gledhill, at Yakima, Wash., June 6. Former is daughter of a Seattle "Times" editorial writer. Latter is with the Motion Picture Academy Technical Bureau in Hollywood.

William Chartoff, musician, and Bess Rappaport, both of New York, have filed marriage intentions at Greenwich, Conn.

Joseph [illegible] and Ruby [illegible] Justy have filed application at Greenwich, Conn., for a marriage license. Both are [illegible] players.

Blythe [illegible] to Lewis P. Sherr in New York May [illegible]. Groom is of Sherr Bros. (vaude).

Genevieve Meier (non-pro) to Vincent Barnett, in Blessed Sacrament church in Hollywood May [illegible]. Groom is an actor.

NUTTY WOMEN

Go Crazy Over Musicians and Follow 'Em Around

Stage door johnnies and all former types of male Beau Brummels seem to have been supplanted at least in New York by women, young and old who admire orchestra leaders. These women manage to scrape an acquaintance with their idols and make determined efforts to get upon a friendly footing.

Many go to grill rooms and hang about, even in the daytime when rehearsals are going on if they have managed to get in somehow.

Even in the broadcasting studios this is noticed. Whenever a well known orchestra leader is there a number of women will be found hanging around. They usually come up on a pass for one program. They like the social atmosphere of a radio studio.

Women's Club Racket To Promote Luncheons

New York's theatre belt is suffering from an infection of women's clubs again. Several other kinds of clubs are trouble-makers but the women's clubs are the most aggravating.

At least half a dozen such clubs are now operative with a more or less authentic list of members. Angle is to invite prominent players, stars preferred, to appear at special luncheons for speeches. The racket enables the clubs to sell tickets at so much per.

Practically impossible to turn some of these clubs down because of the fear of hurting several hundred potential ticket buyers. Also most of the club leaders or secretaries are now wise to the value of theatrical p. a.'s and generally put the pressure on them.

A turndown is dangerous, although the p. a. knows that generally it's just a racket to promote the lunch. Besides it is a possible publicity stunt. He promises and is going to work on the [illegible] player [illegible] to [illegible].

Did You Know That—

Ellen Dalossey, of the Metropolitan Opera, sailed for Europe last week...the 32 Roxyettes were noticeably sloppy in their "reindeer" drill the other night...Hardie Albright, recruited from a Broadway play this season, gives a good account of himself in his first picture "Young Sinners"...Edith Barrett, of "Mrs. Moonlight," and Carol Dempster look enough alike to be twins...Ruby Jolson is going to Canada on a visit... ...Al Bloom's apartment was robbed last week...they say that Gertrude MacDonald and Carl Randall are swell in the New "Little Show"...the tennis matches were very dressy Saturday night at Madison Square Garden...Tilden, who still plays pretty good tennis, thank you, stopped twice to speak to Tallulah Bankhead, who looked very smart in a little round white halo hat... ...Vivienne Segal was sweet, too, in a white evening gown, and Bobbie Perkins chic in a black coat trimmed in blue fox...Alice Wood was there too, with attractive new red hair, also Johnny Hundley, Dick Busvino and Gladys Baxter who wore a stunning ermine wrap...no less exciting, however, were the wrestling matches Monday night, which seem to be drawing a great crowd of feminine enthusiasts...Hope Hampton was very much in evidence in a pure white caracul coat worn with a turquoise beret and accessories of the same color... ...Gladys Glad looked lovely in black and white...Bob Benchley, recently back from California, seemed to be enjoying it and also Betty Starbuck, Floyd Gibbons, Nils T. Grantlund and Joe Shea...the Mayfair Club closed its doors for the summer Saturday night....

Groceries Via Frock Coats and Broad A's, British Idea in N. Y.

You must dash over to Madison avenue and obtain, as you quaint Americans would say, a load of the glamorous groceries Fortnam & Mason, swank British victualers, have brought to your country.

In their quiet British way, the Messrs. F. & M. (not Fanchon and Marco) are showing America how to dispense condiments with culture. Britishers may not achieve the world's greatest talking pictures but they certainly know their victuals. How else would they think of displaying a dill pickle in the glamorous setting of a Tecla pearl? Only a nation alive to culinary charms would offer savory game pies, baked just the way the dear old mater used to bake them.

What class! What price groceries!

Splendor

A visit to the Madison avenue shop is well worth the price of admission, a perfunctory nod to the immaculate attendant who holds back the door that opens upon all the splendor of the Seven Seas—plus a dash of mannered Mayfair.

No salesman desecrates the drawing-room atmosphere. You note, instead, the sartorial perfection of frock-coated hosts who linger politely in the background, pencils gracefully poised over neat order pads; you gaze upon the silvery sheen of an onion as upon the rare delicacies that line black marble walls; you gasp at precious Chinese tea that retails at $8.50 a pound, at Chinese Bird Nest, at East Indian Terrapins, at Turtle meat, New Zealand White-bait and [illegible] from Portugal and Spain.

Your feet sink into the depths of rich [illegible] carpets as you, [illegible], walk quietly up to the black marble counter and order 10 cents worth of bologny.

BIRTHS

Mr. and Mrs. Neil Jacobs, Hollywood, May 6, daughter. Father is manager of the Los Angeles RKO Exchange.

Uncommon Chatter

By Ruth Morris

South Sea Plumage

This week's Paramount unit sails gaily to the South Seas, the Paradise of picture house producers. It's such a simple matter to spot entertainment against a tropical background brilliantly colored and overrunning with dancing maidens. Designers may go mad with feathered costumes and silver fringed skirts and be quite in keeping with the spirit of the South Seas.

Brilliant plumage clothes the Evans-Bines girls for two routines, the last a ceremonial whirl of pale green feathers and beautiful silver fringe. The Haines Twins import Broadway voices and manners for solos to their own guitar accompaniments and dance prettily in blue and green ostrich feathers.

Putting War on Comedy Basis

"A Soldier's Plaything" asks audiences to accept the Great War as the same source of prankish comedy it was just before and after the Armistice. When every man in uniform was considered a hero instead of a deluded idealist, feminine fans liked to be shown how the the doughboys frolicked behind the lines in France. Since then hearts have been torn by the screen's chaotic descriptions of trench warfare. Only an optimistic producer could hope that the women would forget intervening impressions and return, as the result of any but a super-super comedy, to the audience viewpoint of 1918.

The futile film believes the melody of "Just a Gigolo" was rendered at estaminet gatherings and that German peasant girls relied on musical comedy wardrobes. Lotti Loder tries to give sincerity to vague love interest but she can't have expected the audience to believe in the flowered taffetas, trimmed with ribbons and scalloped with tulle, which she wears when serving drinks in her father's cafe.

Ada Brown Wakes 'Em Up

Hippodrome patrons who respond only to low comics and dance flashes were roused from their torpor Monday afternoon by Ada Brown's volu-

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The Parisian Front

By Christine

Paris, May 1.

Paris now has Dixie Dugan on the Boulevards under the title of "Hollywood's Mask" (Masque d' Hollywood). What a false face it is. No Frenchman is going to be taken in by it. It's got to be a knock out picture that will draw anything but a weary smirk from a Frenchman with Hollywood in the title. They are sick and tired of gin, dollars and speed not to say legs, which represent to them that wild west called Hollywood.

Maybe the director who made "Hollywood's Mask" knew this because he left out speed and there aren't many legs, and as for hard-boiled Broadway youth transferring itself to Hollywood there isn't any of that either. Suzy Vernon is as much like Dixie Dugan—McEvoy's [illegible] friend—as she is like Sarah Bernhardt. It isn't her fault—she's not from Broadway—and her idea of a wise but to go-get-'em ingenue, innocent at heart, only gives the impression of a nasty little smarty whose apparent success took at most two seconds to get to her silly head.

Her clothes to a discriminating femine eye are inexplicable. Hats that make her look hard and unsympathetic and dresses that utilize half a yard around of material where three-quarters would have been tastier. Vital as Jimmy Doyle has one's sympathy simply because he's Vital and not Jimmy Doyle. Helene Darly seemed to have been the most malleable of the three, as Donnie Harris, but after all she has to cry a little bit in almost every scene.

Otherwise the picture just throws at you gobs of the crazy old Hollywood drunkenness and dollars, but the funny part is that you come out into the sunshine not even stirred by these so-called Hollywood profoundities. Even if this is an American resume of the film, the enthusiasm or lack of it on French faces at the close of it said the same thing without words.

The Beauty Racket

The beauty racket in Paris is getting to be a deep, mysterious affair. It is no longer the thing to get yourself renovated at widely advertised houses. The most fun some place that is [illegible] French [illegible] for [illegible] American [illegible] Mme. [illegible] There [illegible] where the manager gives you the [illegible] and [illegible] brow what's wrong with the way you're developing your particular temperament. There's such a place now in Paris [illegible] playing the [illegible] in a big way. To go there [illegible] a secret [illegible] likely to [illegible] through the [illegible] as a great favor who gave her the coiffure she's wearing.

Hot Spots

Another racket slightly removed from this that seems to be developing in Paris now that Spring is here and the tourists are coming, is the one of opening up your own nightclub. To begin way down at the bottom you must get yourself a job to sing some place. Doesn't matter what you sing or where—if the song is hot enough, the place small enough and you eventually get to remember the guest's names. This last is much more important than your voice—that, and a hearty handshake with every one before singing or after. That's all you have to do, the rest of your progress toward having your own bar someday lies purely with luck as to who will come in.

Paris is so full of titles you're bound to come across a marquise or even a princess during the night's work. A real one on the French side is much less important than one by marriage, because these last are usually half American and therefore willing to spend someday. Besides they love to be familiar with as well as amused by the artist. They'll come back and when they have returned often enough you can broach the subject of your own place. Tell them they are really being gypped in this place, you know the liquor is bad and expensive and besides the clientele is getting shabby. Too many people every night there throw in a very delicate line about how everyone knows you and you've really made the place what it is today.

If you think things are far enough advanced you can even hint sadly about how you hate to sing in a place where the proprietor takes more and more dope every day, and you're just scared to death of a raid.

This is the moment for pure confidence—tell them you've saved up enough now to open your own place—the salary you've been getting has been more than ample and all you need now is some big influential person to fix up the red tape for you with the French and guarantee to be your steady customer.

What you're working up to is the opening night, which should be swanker than the Blue Bird—also someone's going to realize what a good name you'd have on you as hostess in a new joint and [illegible] come across with a bit of dough to [illegible] your services.

Be sure to spiel the routine to as many important people as possible in the strictest confidence. It'll get around [illegible] have a marvelous [illegible] you at the club.

The only thing that doesn't take time in this highest club business is the [illegible]. That can be speedily got through with in as short a time as one week, since [illegible] it.

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15 YEARS AGO

(From Variety and Clipper)

Lewis J. Selznick Enterprise, Co., pictures, incorporated at Albany, N. Y., for $500,000. Incorporators, T. A. Driscoll, F. Goodhue and L. J. Selznick.

B. F. Keith's Prospect theatre, Brooklyn, discontinued two-a-day vaudeville. Started a split-week policy, adding moving pictures to the program.

Chicago vaudeville agents declared there never was a time when good vaudeville acts were as scarce. East used them up too fast, they claimed.

Circus short of hands forced to cancel dates. Hagenbeck-Wallace show couldn't leave Youngstown. Forty "razorbacks" left show at Newcastle to work in munitions plants.

Eva Tanguay wanted $1,560,000 to appear in pictures. Cyclonic singing comedienne insisted on $10,000 weekly with a guarantee of three years.

Vitagraph Co. of America to be reorganized with a capital stock of $25,000,000. New plans call for distributing as well as manufacturing.

Actors were summoned by police for loitering along Broadway. They were fined $2 or $3 each in court.

Raymond Hitchcock becoming big favorite in London in his show, "Mr. Manhattan."

There are so many people looking for jobs as extras around the local picture studios the price dropped for their services to $1.50 per day. Hundreds turned away daily.

50 YEARS AGO

(From Clipper)

A traveling company playing "Olivette" in Cleveland played the first act so badly the audience howled. During the intermission the actors decided to play last two acts of "Billie Taylor," which was okay.

Thirsty people in Massachusetts could no longer hide themselves behind blinds and screens in bar rooms. State legislature passed a law against all such obstructions cutting off the view through the windows.

Sarah Bernhardt stepped ashore at Havre, France, to a royal welcome from 50,000 people. Comment said it was because the divine one had told the world she made plenty of money on her American tour.

Fay Templeton and her big company were about to start a long summer road tour through the west against all advices from New York managers.

Theatrical ads inquiring for lady artists carried the line, "No masher or wine-room lady wanted." Salaries were advised to be lowest and all replies to ads on postcards.

Chicago was trying to get rid of "mashers," a male specimen who hung around theatres trying to date up the girls as they left after the performance.

P. T. Barnum had imported another freak for his circus. It was a Chinese dwarf said to be 40 years old, 24 inches tall and with legs 11 inches long. He weighed 52 pounds.

League baseball was on between eastern teams. Terms applied to the games by sports writers at the time are just about the same as used today.

A walking match held in Chicago for a side bet, and which continued over a week, killed all other amusements, with the theatre hardest hit.

Inside Stuff—Pictures

(Continued from page 13)

called forth an organization chart to give a graphic guide to the relations of executives and committees as the Academy starts its fifth year. Academy's policy is determined by the board of directors to which 17 committees report.

William C. DeMille, as president, heads executive functions with elected officers and staff executives in cooperation under him. Three executive teams are M. C. Levee, as treasurer, and Clinton Wunder, as executive manager; Fred Niblo, secretary, and Lester Cowan, executive secretary; Conrad Nagel, as vice-president, and William Conklin, as actor-producer contact.

All committees on policies and projects concerning studios and picture production are centrally represented by Cowan, newly appointed executive secretary after managing the Academy's technical bureau for two years. He also is aide to Niblo in the constitutional duties of the secretary. Activities in the writers, producers and technicians branches are his special responsibilities.

General business conduct of the Academy, and the activities of the actors and the producers branches, fall to Wunder's care as executive manager. Wunder and Cowan are occupied jointly with the art and technique programs committee.

Three committees on actors contracts, conciliation, and producer relation are handled by Conklin. The sub-committees under the 17 principal groups indicated are legion.

A small town circuit owner lost $20,000 through trying to be oversmart with an indie exhib operating a town's only two picture houses. It happened recently in the east. The circuit owner tried to get the two houses on his own terms. Indie knew too much for him, even when the circuit man threatened to build and put the indie out of business. That "out of business" remark by the circuit owner burned the indie.

Knowing the only site in town a new house could go on and believing the circuit owner would go far enough to make the bluff, the indie through a dummy bought the site. When the circuit owner appeared to make the purchase, he paid $20,000 more than the property was worth, the $20,000 becoming the profit to the indie.

In the customary way a big sign was placed on the site to watch out for the new theatre, etc., but the indie wouldn't scare. Finally the circuit owner again approached the indie, this time to buy the site as he said he had abandoned the idea of building. But the indie replied, he couldn't buy as then he would let go his profit of $20,000 and that he had spent the circuit man's money to improve one of his two theatres, to re-seat, decorate and so on, so that if the circuit man had built a new house, the indie's remodeled theatre would be in a position to compete with it. And further, added the indie, it was all a gag anyway as he and the circuit owner knew that the town couldn't stand a third house.

Now the show people aware of the facts are wondering why the circuit owner ever thought in the first place to outwit an indie in his home town in this old fashioned and shallow manner?

Careful differentiation of writers' screen credits is now the practice among the Hollywood studios for reasons that a certain name writer had been rotating from studio to studio, his name appearing in connection with his picture, until discovered that always some other collaborator had to be called in to fix things up. Being a name the writer's contract specifically provided that his by-line appear first on the titles regardless of how many collabs.

As each studio got wise he was let go, but the credit gave him first billing of joint collaboration with somebody who had done the actual work. The next studio engaging him had in mind the record of past achievements, all the actual travail of lesser paid but more workmanly screen writers.

This has now given way to a practice of differentiated credits with story, adaptation, continuity, dialog, treatment and even "additional dialog" credited individually. It's an intra-studio protective measure.

It was from this that the studio hacks got their ideas about squawking against the literati imports when actually they did the work and got only 50% screen credit with most of the cash and glory going to the imports.

Having completed a couple of special tests in the east for a gang picture to be made on the Coast, a prominent legit actor received a request wire from Hollywood to come out there for further tests. Idea was okay with the actor if the studio would pay his transportation and $3,000 for the time. An answering dispatch from the production source opined that the terms were satisfactory and for the player to hurry up and push off.

So the actor had his car crated, arranged to sublet his New York apartment and called a family gathering for fond farewells. Just before the relatives thronged in for the au revoir, another Coast wire arrived commanding the actor to stay put as the director of the picture was coming east and would make the additional tests in New York.

Besides making a chump out of his party, the performer now has no home or car, but he'll collect that three grand, as agreed upon, for the extra trial footage. All this despite that the studio had declared this actor's first test by far the best it had ever received from the east.

According to a Paris despatch in last week's Variety, Paris is building its first newsreel theatre. What is meant is that Paris is building its first sound newsreel theatre. Paris has had for many years a newsreel theatre showing the silent reels and was the first city to realize the value of the reels as an attraction by themselves.

Another stunt figured out by Frenchmen for collecting extra coins from unsuspected fields is a phonograph theatre. Two are functioning on the Boulevard de la Madeline, main street, and doing well. In these any discs wanted are played for customers through earphones at so much per. Paris has a theatre, charging regular admission, at which a phonograph concert is given, consisting of a series of records on regular grind program at two francs (8c).

Filmdom's first actual jolt on the proximity of television, coming with the proclamation of one of its own leaders and Hays directors, David Sarnoff, has other Hays' members without an electric look-in making plans.

The most sweeping change television will bring in picture business, solons now fear, will be the obliteration of runs or grades of projection. How to protect their own product for the theatres of the country is of concern to film men who appreciate the full significance of Sarnoff's announcement that television may be in before the year is out.

Producers, it is conceded for the first time, are prepared to sell their pictures to television broadcasting interests.

Some opinion among amusement advertisers that r. o. p. (run of the paper) is to be encouraged to attract a new clientele which may never turn to the amusement pages. Drama sections are blind to some just like the sports pages or financial section or the woman's page to others.

Those favoring the amusement section, regardless of its higher rate, argue that this is what makes for the color of the theatre; this segregation of a page or two pages to amusements.

Metro has been experimenting with dubbing limited dialog sequences of favorite stars abroad like Garbo, Gilbert, Crawford, etc., with an express eye to the foreign market.

Method M-G-M favors is giving Garbo, for example, a script and shooting her silently mouthing the foreign language, be it French, Italian, Spanish or German. Another voice actually does the recording.

Inside Stuff—Vaudeville

Chiseling independent vaudeville managers go broke; chiseling independent vaudeville agents are starving. What is there in chiseling?

The most brazen, defiant and indifferent independent vaudeville owner and manager, who would rather cheat an act out of $25 than make a profit on the gross, is a bankrupt. He's lucky to be out of jail. Chiseled for years, stood in with rotten agents, had a name a horsethief would have been ashamed of, yet that damfool up-state manager kept it up.

Perhaps his indie agent told him it was all right. Maybe the indie agent was chiseling two ways, the managers and the actors. The agency today can barely pay its rent, but they go along in their chiseling way and in due time may break another manager or two.

These petty larceners might be able to make a better living as street cleaners. They certainly would have a better rep at that.

If the chiselers would look up the record of show business or even of vaudeville, they would find that the time is yet to come when a cheater wins.

Monk Watson's claim for workmen's compensation insurance comes up in June before the Michigan Supreme Court. It now amounts to around $900 at the rate of $18 weekly, but with the insurance company arguing that when the m.c. was injured doing a trampoline turn at the Grand-Riviera, Detroit, last April, it was not properly an "accident." Watson's defense is that it was part of his job and performed under orders from the house manager. An important precedent, as affecting actors is involved.

Six months in the hospital, a life long impairment of the flexibility of one knee, and around $30,000 in salary that otherwise would have come to him was the cost of the accident, according to Watson's claim for clowning in the Bush Brothers' turn. He had, however, worked on a trampoline before.

On top of this precedent of what can and did happen to an m.c. doing acrobatics, Al Kvale, Chicago m.c., is now doing a trampoline stunt for a Balaban and Katz unit making the Chicago swing-around.

Lou Clayton protested against the RKO publicity of the current Palace, New York, week being the final engagement of Clayton, Jackson and Durante. He demanded a retraction under pain of the act not opening Saturday (9). It opened and the retraction may follow.

Idea appears to be that the trio won't split unless Durante remains permanently in pictures. His film start will be made in July.

A theatre exec has bought the patent rights of a new ice cream confection to sell for five cents. The showman found a poor inventor with the idea, which consists of ice cream as a center to a jelly roll.

A plant is being constructed on Long Island and the product will make its local appearance within three weeks. The new morsel is called "Alaska Slice."

Ultra-efficient disbursement of the RKO funds has the Coast personnel plenty peeved. A new p. a. put on at $60 a week, in an assistant's berth, has to wait a month until he receives his monthly check.

Division managers are powerless to assist with funds owing to everything on the strict monthly payment basis.

When the four sports writers, Damon Runyon, Dan Parker, Bill Corum and Ned Brown, open for RKO in New York May 23, with the Palace following, there will be a campaign build-up for them.

At the Coliseum the Giants will attend in a body, while the Palace week will have a different athletic star for each performance, if possible.

Inside Stuff—Legit

Feeling persists in legit circles that Universal the film company may never get to the production stage of its announced legit program. Angle is supposed to be that U hopes to lay its hands on a number of play scripts before they reach the stage. It's cheaper from U's standpoint to bid for a play before it produced and turn it directly into a film. It was in this way that U is said to have got the script for "Frankstein," which it bought from John Balderston, author. Script was submitted as a play with U making the picture offer when it decided it was film material after disregarding the stage angle entirely.

Another attempt to sell a legit show after the film of the same story has been released will be made next fall by Jed Harris, with "The Maltese Falcon." His stage adaptation is by Laurence Stallings.

"Falcon," as a talker, has been made by Warners. It means the film will be ahead of the stage production by several months. A number of times this season the follow up idea on a film has failed to materialize. Harris is said to have hoped to do the same thing with "Doorway to Hell," also Warner produced.

Milton Aborn has been staging operetta revivals for the past several seasons in association with the Shuberts. An indicated split occurred last week when Aborn switched his company from the Shubert, Newark, to Erlanger's, New York.

It has been reported for some time that Aborn and the Shuberts were at loggerheads. The revivals at the Jolson last season grossed as high as $29,000 a week.

David Belasco attended the fights last week in Madison Square Garden for the first time since October, illness having kept him in bed until recently.

Having arranged a party to accompany him, Belasco sought to purchase the usual bunch of tickets. William F. Carey sent the tickets without charge, with a gracious message inviting the showman to bring his party as guests of the Garden.

Heretofore unknown, Betty Kashman is being widely billed as a new Broadway star in "The Honor Code," which opens at the Vanderbilt next week. Miss Kashman's father is reputed to be well to do and is credited with backing the show.

"Honor Code" has three Linders concerned. Jack and Charles present it and Mark is the author.

Settings for "Perfectly Scandalous" due at the Hudson, are by Mrs. Brock Pemberton, wife of the legit producer.

Another Pemberton, but no relative, is Henry, in the "Scandalous" cast.

Raymond Guion, legit player, gets $750 of the $1,000 Paramount is paying for him. Shuberts collect the difference, which is what that firm has under contract for legit.

M-G-M offered $800 for Guion, but Par topped it.

Bide Dudley is adapting Rudolph Lothar's "Ich Lieber Dich." It has no producer as yet.

Dudley's arrangement with the author calls for 50% of the royalties in all English.

"Devil in the Mind" stopped and left the Fulton dark last week. Asked what show the house would get, Bill Muenster, manager, replied: "A bunch of keys—and not Hoyt's, either."

DIRT SHOWS' NEW WAY

"The Shuberts Lousy?" Declared by Supreme Court as Not Libelous

Evidently because it was printed interrogatingly and qualified by a statement following the quotations, "The Shuberts Lousy?" was held not libelous per se by the New York Supreme Court, which dismissed a libel complaint filed in behalf of the Shuberts against Life, weekly comic mag. The Shuberts were given leave to amend their complaint within 30 days after service of copy thereof.

The particular question was ascribed to Walter Winchell. After asking the particular question Winchell is quoted as having gone on to say in Life, "I think they're the best producers in the show business."

The court held that the innuendo as pleaded in the Shuberts complaint could not aid the plaintiff's claim that the statement is libelous.

"If the plaintiff intends to ascribe an interpretation to the words employed, such interpretation or the basis for it is lacking in the present complaint," held the court.

The Shuberts sought to recover damages claimed to have been sustained as a result of the publication of the statement, but the court held that the article claimed libelous was clearly not a statement, but an interrogatory sentence.

The complaint alleged no special damage.

MOSS WANTS JESSEL TO PRODUCE MUSICAL

B. S. Moss is dickering with George Jessel to produce a novelty musical at Moss Broadway late in the summer.

Jessel is considering. If agreeing, he will have full charge, from material getting to talent and staging; besides being one of the show's stars.

A $2.50 top is proposed.

Shuberts Follow Films; After German Trade

Figuring that success of German talkers in New York is a sign towards welcoming of German theatre, the Shuberts may import a rep musical company.

Irene Eisinger, starring in "Two-Hearts" at the Europa and "Forsterchristl" at the Belmont, will head the company, which is due in New York in October.

Shuberts last season brought over a French repertory company. It flopped at the Jolson in the original "Topaze."

Tentless East

No tent shows are currently playing in the east, particularly the New York and New England sections.

The last attempt under canvas proved futile when the Staten Island venture of J. Fred Houtain closed with salaries in arrears.

No "First Night"

Henry Forbes will have no first night with "First Night." Play, by Manheimer and Paul, deals with a producer's first premiere.

Forbes planned to do the show pending satisfactory rewriting, which didn't occur.

Mrs. Fiske's Coast Show

Los Angeles, May 12.

Mrs. Fiske arrived here Monday (11) for rehearsals of a coast production of "Mrs. Bumpstead-Leigh," Sid Grauman producing. Piece tries out May 21 in Santa Barbara, and is due at the Mayan May 25.

John Davidson replaced Noel Madison, who handed in his part, which he termed too small.

12,000 Dodgers

When "Old Man Murphy" played Boston something new in exploitation stunts was tried but flopped. To persons of Celtic names 12,000 telegrams were dispatched, stating that by presenting the message at the box office two tickets for the price of one could be secured.

Not a single response.

Wife Muffs Trip As Undie Merchant Goes for Legit Big

Another legit backer has started going into producing in a big way. Harry Moses, wealthy underwear merchant, co-producer of "Grand Hotel" and previously associated with Leo Bulgakov in presenting legits, has acquired "Sturm Im Wasserglas" ("Storm in a Water Glass"), Bruno Frank's foreign piece, as his second show. He owned "Potter's Field."

Moses, who in addition to his ladies wear business, is interested in a correspondence school for the blind in Chicago and a suburban building enterprise, figured to do "Storm," now in Milan, Berlin and Vienna, over here this fall. He plans three shows next season.

Moses, who says he doesn't like being called an angel, has ideas that will probably strike the average legit producer as peculiar. Mainly, those ideas embody the use in legit of "honest business methods and ethics" as applied successfully to any other business. He feels that in so doing, part of the racket stages he considers exist in legit may be removed.

Moses' reason for not liking the angel appellation is simply that he never was one, and that in turning to producing wholeheartedly he is simply making a "vocation out of what had been an avocation." He didn't angel Bulgakov's shows, he says, because he handled the business end of the productions to take him out of the backer class.

Until "Hotel" came along, Moses was to retire this August to travel with Mrs. Moses. He didn't want to buy the Vicki Baum play, but did so as a favor to his wife. He lost about $10,000 with Bulgakov, he figures, but his hit has made up plenty.

Jolson 'Wk.-to-Wk.' Notice

Monday at the Bayes theatre a week to week notice was posted for the Al Jolson show, "Wonder Bar."

None of the company had any idea when it may close, the notice being for protection.

Jolson's voice is pretty bad at present. Monday night he had to quit in the middle of the performance. Matinees have been badly off for the show, the night trade holding biz up.

Higgins in Musical

Peter Higgins goes with the Schwab & Mandel musical for Jack Haley. It's due to open next August.

Vera Marsh will be the ingenue opposite Haley.

2 BROTHERS, 1 JOB

Harold and Herbert Standing will play the same part in "The Silent Witness," one in New York and the other on the road.

Herbert is in the New York production with his brother rehearsing for the number two company.

They are brothers of Sir Guy Standing, also an actor.

IN THE SUBURBS WITH N. Y. DRAW

Plays Banned by Cities Available in More Liberal Outlying Communities—First in Union City, N. J.—Bus Ride from Times Square and Return with Each Ticket—Quincy, Mass., Next Stop—And Boston Can't Squawk

"CAPTIVE" STARTER

Legit plays which are on the moral danger line may see the light of day in a producing stunt involving transporting customers to and from outlying theatres. First of the plays will probably be "The Captive" and will be put on in Union City, N. J. Buses will take ticket purchasers across the river and back to Times Square, the ride being included in the price of the ticket.

First production is practically set with Marcia Byron playing the lead and Agnes Ayres, former picture player, in another top role. Louis Cline will stage and production will be put on by Jules Leventhal, stock producer at the Waldorf, New York.

"Captive" Drew Cops

"The Captive" was withdrawn in New York several years ago after the police began an investigation. Helen Menken starred in the original, with Gilbert Miller selling the rights to Horace Liveright, after production, and withdrawing.

If the stunt works in Union City, the play will be moved after that to Quincy, Mass., with the same bus idea for Boston.

Producers feel there is likely to be little trouble from the summer crowd on the play if produced directly on Broadway at this time, but the Adams law makes such a move improbable.

ANOTHER LEGIT ON PARK AVE. MONEY

Park avenue is reported as due shortly to make another contribution to legit. Account is this entry will be a combined backing and acting venture with Margaret Stroebel in a show called "The Widow Is a Virgin," by Henry Rosendale and optioned by Joseph Ornato, new indie producer.

Miss Stroebel is reported a backer of the show, in which she will also have a role.

TOLEDO'S FIRST LEGIT

2 Years Since Town Had a Drama Now Sort of Testing

Toledo, May 12.

Toledo will see its first legit in two years May 20, when Ethel Barrymore, at the Cameo, plays "The Love Duel."

This town is legit-starved. Three years ago the Wright drama stock attempted to get a crowd but it wouldn't come.

Cameo management says if the coming play proves okay it will play good road shows next winter.

Status of RKO Palace unknown. House is closing May 15. Formerly was used as the playhouse here but it is not known whether it will be converted into the same thing again.

Producer Wanted

A letter [illegible] Chamber of Commerce [illegible] a New York producer for a show it was sponsoring at home is [illegible] a letter to the majority of New York producers. Chamber is in Des Moines. Show is "The Yes Man."

Letter states the comedy is in one set and has a short cast as a possible New York incentive.

Face Cream Wants NBC Name for Use in Producing Legit Play

EQUITY IN DARK

Not Informed About Shubert Cast's Co-Op Flop

The final week of "Peter Ibbetson," presented by the Shuberts at the Shubert, New York, was co-operative. Show closed Saturday (9). It had been slated to stop the previous week after Denis King left the cast and Glenn Hunter went in.

According to reports, a Shubert representative went back stage and told the players that while the closing was official, if they cared to continue the company would share pro-rata on all takings over $4,500, which was first money to the house. It was reported the gross did not reach that mark.

The players did not report the co-op arrangement to Equity.

PULITZER PLAY PRIZE SURPRISES REVIEWERS

Selection of "Alison's House" for the Pulitzer prize came in for sharp criticism by New York drama reviewers. The Susan Glaspell play was rated all right from a literary viewpoint, but was generally regarded as a disappointing, ordinary play. One of the commentators stated; "Every few years the committee insists on publishing its own ignorance." Committee this season was Clayton Hamilton, Walter Prichard Eaton and Austin Strong.

In going over the possibilities for the prize award, several critics tersely pointed out that the keen satire of "Once in a Lifetime" made it eminently eligible. The inference was that the Pulitzer committee takes its drama too seriously. "Five Star Final" and "Tomorrow and Tomorrow" were supposed to be well up in the running. Biggest dramatic hit of the season, "Grand Hotel," was not eligible because of foreign writings. Same applies to "The Barretts of Wimpole Street."

"Alison's House" was on Le Gallienne's Civic Repertory program on 14th street, generally going on once or twice weekly after the first weeks. It was brought uptown to the Ritz Monday by the Shuberts.

Prop Gun Kills Girl at Church Play Rehearsal

Quincy, Ill., May 12.

At a rehearsal of a mystery play in the parlors of the Methodist Church, one of the boys playing with a prop pistol shot at Mildred Hughes killing her instantly.

Owner of the gun recalled that he had loaded it with ball cartridge as prowlers had been seen about his home, but had forgotten to remove the bullets before turning the gun over to the theatrical group. Coroner's jury returned a verdict of accidental death.

Church has called off all theatrical productions.

Williams Out?

Report that John D. Williams was out of the [illegible], was denied although he [illegible] not been seen at the office for a month.

Williams went in on the proposed March Adam show now off. When that fell through he was to do "[illegible]" [illegible] independently.

Marshall's English Film

[illegible] Marshall will leave for England [illegible] a picture [illegible] the cast of "Tomorrow and Tomorrow" at that time.

Marshall [illegible] to return in the fall to [illegible] Philip Barry [illegible].

Chicago, May 12.

National Broadcasting is being propositioned by one of its clients for the use of the chain's name as co-producer of a legit show. Approach was made by the backers of "The First Nighters" program, dramatic skit plug for Campana, a skin balm.

Ready to bankroll the production in its entirety is E. M. Oswald, downstate capitalist, manufacture of the ointment being one of his side interests. All he asks is the prestige of the NBC moniker and aid on the exploitation end by the network's publicity department.

Air commercial's script for the legit adventure is a gangster play called "Prince Charlie," with Broadway selected for the initial showing. Later play would be taken on tour for from week to one night stands in spots where "The First Nighters" has a hookup outlet.

Show's billing, if the network comes through with an okay, will read "The National Broadcasting Company in association with 'The First Nighters' presents, etc."

"BETTY" BOND HELD UP ON AUTHORSHIP QUERY

"Betty Be Careful," which closed Saturday (9) at the Liberty, New York, after playing one week, did not pay salaries. A bond issued by the Aetna Company is supposed to guarantee the players, but the surety firm may hold up the payment on most unusual lines. Early this week it indicated it would withhold payment until determining if "Betty" was the play the bond was supposed to apply to.

The situation was precipitated by a protest sent the dailies by the author, Willis J. Goodhue. Latter stated his play had been mutilated and changed so that he did not recognize it and he therefore asked the critics not to credit him with the writing.

Gerald Bacon, who produced "Betty," replied there was no more than the usual script changes during rehearsals. Until the bonding people make up their mind, the actors will have to wait. The bond of $1,500 covered two weeks' salaries.

Action to set aside a bill of sale deeding all his rights in "Betty Be Careful," to Gerald Bacon, who produced the show, has been started by Willis M. Goodhue, author of the piece.

Brother Sues Brother Over Syracuse Property

Syracuse, N. Y., May 12.

Action to compel Julian S. Brown, millionaire lessee of the Dewitt theatre, to execute deeds to property in Shackelton's Point and this city has been started by his brother, Charles S. Brown, joint heir to the $7,000,000 estate left by their father, Alexander T. Brown.

Mrs. Margaret Thoma Brown, wife of Julian S. Brown, who has a divorce action pending, also is named as defendant in the brother's suit.

Fields' Musical

Lew Fields is preparing a summer musical.

He expects to bring it in during August.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

16-Wk. No-Return Buys Ruinous; Short Buys Only or Bust, Ticket Brokers' Realization

Broadway's theatre ticket brokers have come to the realization that they must curtail ticket buys or go out of business.

No more 16-week buys without privilege of return will be entered into. None of the impending summer musicals will be handled on that basis. The leading agencies have been in conference for several weeks and while the brokers may defer to managerial wishes, ticket deals must be tempered with reason.

Having been nicked by two long buys recently, the brokers do not intend going broke accepting arbitrary ticket allotments.

Although Ziegfeld's "Follies" has just started rehearsing, that manager has started angling for an extended buy. The brokers' answer is that they will make a "Follies" buy for eight weeks, with the right to make a return of 25% of their allotments. That is about the terms the agencies will listen to for any of the summer musicals.

4 Agency Musical

Agency situation came to a head over the deal for "The Band Wagon." Only four agencies will participate in the buy, leaving out several leading brokers. The reason is that the show management borrowed money from the four and in return guaranteed choice ticket locations for the run of the show.

It has been expected that eight agencies would participate in the "Band Wagon" deal. Several refused, not caring to tie up money in March on a show that was not due until June. When the show opens at the New Amsterdam in two weeks, 300 tickets comprising the first 10 rows will be in the hands of the Postal-Leblang, Kay-Sullivan, Library, and Arrow agencies. If the show clicks, the other agencies will probably buy indirectly to accommodate demands, but they are not satisfied with the arrangement.

"Sweetheart" Bloomer

Accepting favorable reports on "America's Sweetheart," the brokers made a 16-week no return buy. As the show did not click as expected, they were forced to dump into cut rates when possible, sell under the box-office prices in the agencies to smaller brokers, or peddle tickets on the sidewalk outside the theatre. The show management in this case had twice reduced the buy, which solved a problem for the ticket men. They also over-bought on "The Wonder Bar," some brokers taking it on the chin and others trying to reduce losses by street selling.

The brokers are taking no further chances. They are going out of town to look over the new shows they are expected to make buys for, and that goes for the "Third Little Show," well regarded.

Having a contact with managers because they are paying off the notes at the Theatre League, the brokers have talked things over with the showmen. Latter advised the agencies to duck the long buys, but to limit deals to eight weeks, and if that was too long make the buys for four weeks.

Nine Buys Now

At present they are nine buys, with several ending within two weeks. The buys: "Grand Hotel," "Melo," "America's Sweetheart," "The Wonder Bar," "Tonight or Never," "As Husbands Go," "Crazy Quilt," "The Silent Witness," "Rhapsody in Black."

"The Barretts of Wimpole Street," strongest in demand, was never an agency buy.

Maine Stocks

Skowhegan, Maine, May 12.

Melville Burke, from Denver, will present stock here this summer. Rep will include "Strange Interlude."

Among the players announced are Sylvia Field, Thurston Hall, Suzanne Willa and John Daly Murphy.

Surry, Me., May 12.

Surry Playhouse will open its third summer stock season July 7 with Leighton Rollins as manager.

Leo Bulgakov is returning as production director.

Shows in Rehearsal

"Gasoline Gypsies" (Mary Forrest), Lyric.
"Ebb Tide" (Sam Martell), Geneva.
"Wooden Soldier" (Alex Carr), Longacre.
"Rale McCoy" (Sam Lowett), Avon.
"Honor Code" (Jack Linder), Vanderbilt.

Lakewood Group Into Summer Action June 8

Bangor, Me., May 12.

Lakewood summer actor colony at Skowhegan, Me., will open its season June 8. Following list of players have been engaged for the summer:

Melville Burke, director; Sylvia Fields, Arthur Byron, Gladys Hurlburt, Wallis Clark, Peg Entwistle, Houston Richards, Jessamine Newcombe, Harland Tucker, Harold Muffet, Frances Goodrich, Albert Hackett, Thurston Hall and Harry Ellerbe.

Mr. and Mrs. Charles Coburn, Edith Barrett, Donald Meek and Hugh O'Connell will play special engagements while at the colony.

Influx of the mazda tanned in search of sun tans is expected to begin around June 1, but tourist trade at Lakewood never starts before July. During first few weeks of season b. o. biz is purely local. Natives go for Lakewood in a big way, however, and first night of season is a social event. Lakewood Country Club has Lou Lissack's orchestra (8) for entire season.

No Promises for Hopkins' Subscribers

As a new idea in subscription producing, Charles Hopkins next season will promise no definite number of shows to his subscribers. Instead he'll advise them shortly in advance of a production and its opening for them to take it or leave it.

Hopkins says the past season, when he gave only two of four shows promised, got him the new theory. With subscription producers naming a specific number of shows script difficulties sometimes prevented fulfillment.

Hopkins now has "Roof," by Galsworthy, for next season.

Screen Test Is Peggy Wood's Reject Reason

Hollywood, May 12.

Peggy Wood, offered the lead in coast production of "Tonight or Never" by Belasco & Curran, turned it down to await the result of film tests now being made of her in the east.

Local producers planned production late in June, but Miss Wood is not willing to tie herself up, considering her screen tests.

Shuberts' Poster Cut

Shuberts have suspended their billposting department as the latest economy move. The posting plant was in a warehouse on West 39th street, two men and a foreman being regularly employed.

Somebody in the main office had an idea to retain one biller, but that was declared impractical. Posters will be engaged by the day as required.

Bordoni Show Changes

After two weeks in Philadelphia, three people were changed in Irene Bordoni's play, "One More Night." New people are Frank Wilcox, Jessamine Newcombe and Fred Graham. They replace Fiske O'Hara, Lenore Chippendale and Horace Pollock.

Changes go into effect Monday (18) with the show moving into Atlantic City for a week.

LOUISE GROODY

Late star of "No, No, Nanette" and "Hit the Deck," is again revealing her versatility and charm in a successful return engagement at RKO Palace, New York, this week (May 9).

Cream of Wheat Man Drops Heavy Dough Over Mpls. Theatre

Minneapolis, May 12.

In an attempt to promote legit shows at the Lyceum here, F. W. Clifford, who made millions in Cream of Wheat, dropped plenty of coin. Clifford took the Lyceum, seating 2,200, former concert hall, and transformed it into a legit house as opposition to the Met with the Shubert-Erlanger franchise here.

Clifford, in quest of attractions, bought shows outright on extravagant terms and succeeded in diverting five New York Theatre Guild plays to his house. He also brought Mrs. Fiske here for a week. Otherwise he couldn't get shows and sandwiched in some films, including "The Birth of a Nation."

Outside of "Elizabeth the Queen," none of the Guild troupes did any biz to speak of, but Clifford was socked high and heavy on guarantees for each of his attractions.

What also militated against shows at the Lyceum were its terrible acoustics, which condition was noised about after the first show and which hurt returns on subsequent dates.

Clifford's losses run well into five figures, but he is rich and can stand the nick.

Because of scarcity of attractions and some losses on guaranteed shows the Met is also behind on the season.

It's the belief here that this season has been the worst in local history.

No London for Goetz Show; Hope Williams' Contract

"The New Yorkers" was all set to sail for London, but the deal fell flat through withdrawal of Hope Williams.

Miss Williams was agreeable but the hitch came through objection by Arthur Hopkins, to whom she is under contract. Hopkins explained he planned to present her in London next season and an appearance with the revue might affect her starring a bit later.

Understood that E. Ray Goetz had arranged for transportation and other expenses.

3 Shows Out

Two suddenly withdrawn shows last Saturday on Broadway. Also a revival, "Peter Ibbetson," which stopped on the same date.

"Devil in the Mind," independently presented at the Fulton, was taken off. Played a week and two days, with reported nightly takings around $30.

"Betty, Be Careful," independently at the Liberty, stopped after one week.

FIXING "LITTLE SHOW"

Boston, May 12.

Two skits by Noel Coward will be inserted into the "Third Little Show" tonight. One or two song numbers also due in during the two-week date here. Show is booked for the Music Box, New York, May 25.

The European Runaround

By Frank Scully

Abroad, May 2.

Getting awful cute on the efficiency gag over here.

In recording "Sally of Our Alley," Gracie Fields' first talker, songs for platters and film were caught simultaneously.

This is some of that Basil Dean-Maurice Elvey-Frank Tilley sort of teamwork to cut the overhead and increase the publicity at the same stroke.

Crashers

Deadheads at British trade shows gyp the b.o. of $3,750,000 a year, the cuff accountants figure.

This is probably true, as these shows are held in all key cities and at least 2,500 peasants fall in without paying.

In the big towns they even cut off the distribber's swindle sheet.

Travel Tripe

Heavy barrage of hooey to hook the tourist chump now going on. Bargain gag being plugged to hook culture coot into hopping aboard the longest gang-plank in the world.

No discernible proof over here of any drop in prices, despite exported malarkey to that effect.

Three-way taxes are still operating in hotels. Casinos are still charging you to go in to lose your shirt and are even dropping the return fare list to bankrupts.

Restaurants are still overboard with surprises and a demitasse costs two bits at the class sidewalk cafes.

Law requires beaneries to hang out a lighted menu with prices marked, but another law makes 'em subject to a tax for displaying an illuminated sign. So many dodge both laws and sock the sucker.

In short, come over well-heeled, and for the femmes bring plenty of stockings, for any sexy silks over here at three times New York prices are tres lousy.

Sideshows

Dorothy Granville and Ruth Collins Allen are here laying out a drama, music and art tour of Europe. Promising peeks for American peasants at Sir Harry Jackson, Herr Prof. Max Reinhardt and Gordon Craig at no extra tilt.

Burns Mantle pulled a similar trek last summer but this one is upper case all the way.

Citizenship

The Chauncey Olcotts expect to trot out their child wonder next fall as the queen of key-pounders.

Two years ago as Janet Clerico, daughter of a Monegasque peasant, she set Paderewski's hair on fire and even pleased Godowsky by her playing. She was 14 then.

Now, a young lady and a looker, she plays surrounded by 50-piece philharmonic orchestras led by Opera Comique directors.

Funny twist follows her adoption by Olcotts. Citizenship in Monte Carlo, because of the no-tax angle, is the hardest thing in the world to land. Takes two generations of living there to rate the billing. If she refuses to give it up, however, she becomes ineligible for the Prix de Rome, $7,500 prize open only to American piano players.

This loss can't mean much to her though, as the Olcotts are well-heeled and have no children of their own.

Roundabout Revenge

Mme. Huguette Ex-Duflos, former Comedie Francaise vedette, back from dodging the knife-throwers of Hollywood, got one in her hand in Paris.

Starring in a piece at Theatre St. George, she was walking into the house when a dame slashed at her. In the battle she had some tendons severed.

Dame's explanation for knifing was simple. Mme. Ex-Duflos is a friend of Pierre Benoit. Benoit writes novels in which the dame thinks she is his ridiculed heroine. So she dirked Ex-Duflos.

Sounds nuts and cops decided that's what she was.

Evelyn's Nifty

Feeling lonesome in all this Tyrolling around London, Charlie Cochran put two new acts from his hippodrome revue into his everlasting "Ever Green" and called the critics in for another peek.

Now he's putting Evelyn Laye into a talker version of Coward's "Bitter Sweet," thereby setting all rumors about her future at rest, except when is she going to marry Frank Lawton?

The lovely Laye gave a sweet tribute to Hollywood, squaring a silly crack she made some time ago:

"They know how to throw money into the air so it will fall in their pockets," is her latest opinion.

Bronx Cocktails

Things are looking up in London, even so. Hooliganism, for instance. Gallery awfuls sloughed "Autumn Crocus" because of whispering stars and straggling swells who have a habit of waiting till an act starts before falling over your feet in the dark looking for their places.

Between the two, the stair-climbers could hear nothing and began razzing the piece.

"Crocus" is another one of those Tyrolean apfelstrudels. This one, however, was made in London; in a furniture shop in fact.

Squared

Charles Laughton, England's only hard-boiled yegg, has a new piece that has a dark finish for people who like to season their angers with vinegar.

Piece called "Payment Deferred" deals with a bank clerk who bumps off a sap from the Colonies, takes it on the lam and makes a clean getaway, only to be hung later for a crime he didn't commit.

The Cosmopolites

Rene Clair's the new rave now.

His "Sous Les Toits de Paris" is still hanging about London's West End and Jimmy Bryson has brought in Clair's new one called "Le Million." It's at the new Phoenix.

This "Le Million" and George Arliss's "The Millionaire" make the town rather soggy on opulent titles.

Clair, a sort of human Mickey the Mouse, is laughing off all [illegible] bids. Says they're great producers out there but their methods are not down his alley.

He has the beginning and end of his next talker, but hasn't found the middle yet. This wouldn't go down with L. A. supervisors, he fears.

"Le Million" is in French but everybody claims to understand it perfectly.

They're helped by a pair of English onlookers who tell each other what it's all about—new gag in foreign versions.

Wisecracker

On Shakespeare's tomb at Stratford some unknown wag brought, for the birthday festival, a placard announcing: "Here lies [illegible] of Francis Bacon."

'Lean Harvest' Only Likely Show Of Three New Plays in London

London, May 12.

Three new plays are all lightweights and unpromising.

"The Emerald Buddah" at the Brixton is an unexciting story of the Far East. It's a little too far west in London to prove appealing.

"Make Up Your Mind" at the Arts theatre is an adaptation from the French of Baltazar. Genuinely amusing but slight in texture.

Most likely of the candidates is "Lean Harvest" at Saint Martin's. It's a first play by Ronald Jeans, who has written a number of successful revues. It has witty dialog, splendid acting and staging but a conventional plot. Motivation is too intricate for assimilation by the proletariat and it is unlikely to go over.

Laurence Irving designed the acts. Cast of 25 includes Diana Wynyard, Isabel Wilford, Margot Sieveking, Evelyn Moore, Josephine Huntley Wright, Joan Swinstead, J. H. Roberts, Nigel Bruce and Leslie Banks. Action covers a period of 12 years.

Heavy Musical Duets Between Tauber and Girl from Milwaukee

London, May 12.

"Land of Smiles," at the Drury Lane is a ponderous musical, with generally unattractive Lehar music, no comedy and no chorus. Resolves itself into practically a series of duets between Richard Tauber, Germany's most popular tenor, and Renee Bullard, Milwaukee girl, who is pretty, has a good voice but is awkward and sings off-key most of the time.

Barring a few words in English and the repetition of one chorus Tauber, brought here as a special for the musical, at $4,000 a week, sings in German. He has a remarkable voice and one wouldn't mind the foreign language if it weren't inflicted for three solid hours as in the current show.

Considerable first-night enthusiasm at the opening, despite which the show is tiresome and the ticket specs are uninterested. Show will manage to run for a few months, probably, until Cochran gets a new show ready in the fall.

Australian Biz Off

Sydney, May 2.

After a record-breaking Lenten period most show business is below zero.

For the first time in many months every theatre in Sydney and Melbourne opened. With the natives bargain-shopping their entertainment, b.o. cashiers have little to do.

Eugene Ysaye Dies

Paris, May 12.

Eugene Ysaye, celebrated violinist, died yesterday (11) in Brussels.

Ysaye had been ill a short time.

Trying 2 Versions of "Fra" is London

London, May 1.

Universal, lately plugging Continental talkers and turning over money with them, are putting "Fra Diavolo," German multi-lingual, into the Palace May 3.

Picture was produced in several versions. U will play the French throughout the run except on Tuesdays and Fridays when the German will be unspooled.

This is the first time experiment of alternating between language versions has been tried here, except for an occasional showing British International gave to the German version of "Atlantic."

Mild "Maritza"

Paris, May 12.

Ambassadeurs theatre opened with a French adaptation of "Countess Maritza," operetta, with Mary Lewis starred.

Nicely done, but [illegible].

Ambassadeurs Reopens

Paris, May 12.

Very bad restaurant service counteracted a very excellent floor show for the opening of the redecorated Ambassadeurs. Noble Sissle and band, Sidell Sisters, Muriel Abbott and eight girls, and the three Bredwins, are all excellent.

Opening was further spoiled by the very bad local tango band. Had to be a local congregation due to the anti-foreign employment regulations, but it doesn't help the management any.

FRENCH LEGITS CAN'T DUB FILMS

Paris, May 12.

Much hullabaloo currently on the dubbing situation, with the French considerably excited by it. Union des Artistes, equivalent to Equity in New York, is protesting against dubbing and is circularizing all the producers, including the Americans to that effect.

Organization also has forbidden its members to participate in any dubbing on threat of expulsion and alleges that dubbing is equivalent to artistic fraud, as well as being degrading to artists.

Conferences on the situation is slated to take place soon between the producers and the authors' societies.

Meantime a film shortage is being definitely felt on this side which justifies dubbing and which will probably tend to nullify the protests.

A German dubbing company named Ruthmograph is contemplating the establishment of a Paris plant in the near future.

Ethel Levey's Talker

London, May 12.

Ethel Levey has been engaged by RKO to make one film.

Picture will be a talker version of "High Stakes."

HULBERT-MURRAY PART

Coproducers for 10 Years in London —Finally Disagree

London, May 12.

After 10 years of partnership, Jack Hulbert and Paul Murray, producers, came to a parting. They couldn't agree on finance and policy.

Hulbert takes over the current and planned projects of the firm on his own.

Probability is Murray will join the managerial staff of the Piccadilly theatre on a temporary proposition. It will allow him time finding what he wants.

Yanks Score Best at Command Performance To Low Gross of $15,000

London, May 12.

Last night's annual command performance at the Palladium was voted below last year's standard with the biggest hits scored by Al Trahan, Rich Hayes, both Americans; a big dance flash staged by Francis Mangan, George Black and Alfred Rode, and the 18 Tziganes band.

Gracie Fields and Douglas Wakefield and company in a comedy sketch figured as a knockout turned below par. James Carew and Billy Bennett, established on the radio as Alexander and Mose, were a laughable act, but lacked a finish that meant anything.

Event grossed over $15,000, which includes $2,500 derived from a broadcast of the proceedings and $1,000 donated by Charles Chaplin. About $4,000 below last year's gross.

Affair is annual and for the benefit of the Variety Artists' Benevolent Fund.

TWICE-NIGHTLY VAUDE; MATINEES NOT SO GOOD

London, May 12.

Finding that daily matinees are a flop, after months of experimenting, Sir Oswald Stoll is reverting to a twice-nightly policy at the Alhambra (vaude) beginning May 18. Prices at the same time will be scaled down from $2 to $1.40 top.

Newcomers on the Alhambra bill this week are the Royal Carl Rosa Quartet in "Gems from Opera." Over nicely.

Other acts are hold-overs.

London Show World

London, May 3.

Parnell and Zeitlin are suing Robert Loraine, actor-manager, for alleged libel in a letter sent them asking for a week's salary of $625. Loraine toured in a play of theirs and was not paid for Good Friday, when there was no show. He called Nigel Playfair, Sir John Martin Harvey, and Gladys Cooper, as witnesses to the fact it was a recognized procedure in the theatrical profession to pay out on Fridays, which was the reason why he wrote for a cheque when it did not come along.

Looks rather a storm in a teacup, but it may serve to create a precedent to get troupers their money on Fridays.

Coward's Musical

Noel Coward's new musical, written in New York, is to be staged at Drury Lane by Charles B. Cochran in the fall. The piece will follow the forthcoming production of "The Land of Smiles," which is therefore apparently listed to be worth three months at most. Cochran is at present on holiday in Moscow, of all places.

English Grosses Abroad

Figures revealed in the film trade here show some amazingly low foreign grosses secured by British pictures. According to experts, you're lucky if you sell outright to India for $1,250, S. Africa for about $1,750, and if [illegible] gross is $2,500, the figure [illegible].

Total revenue British [illegible] can expect from the Dominions is around $5,600.

Stage Shows Help

West End film house managers have decided stage presentations although expensive, are bolstering the box office. Stage shows are regular program-units at the Plaza, Regal, and New Victoria, although other halls sometimes stage them.

Regal, off the West End map at the Marble Arch end of the Park, has been steadier on the grosses since the Douglas Murray stage regime started, while the Plaza admits much of its high regular patronage is due to the Mangan presentations.

Talker Shortage

Scare in the film trade here over the shortage of pictures, a subject which has given birth to stunt stories by leading film desk men lately.

"Variety" mentioned this months ago, and said the exhibs would be worried this summer. They are already. What few good talkers there are, are being kept back for winter release.

Miss Balfour's Comeback

Betty Balfour, who, taken over the last 10 years, is the biggest b.o. proposition England has produced in homemade pictures, contemplates a comeback with a talker on the "Squibs" Cockney lines which made her famous locally.

Wardour Street, [illegible] colored maps to prove its [illegible], says Cockney is a language not understood north of Birmingham, and any such talkers would be wasted material.

Yet the critics still complain England doesn't send [illegible] Americans, and prefer [illegible] know.

Business

Show business report [illegible]

With the exception of [illegible] there isn't [illegible]

Film theatres report:

With the exception of week-end and wet nights [illegible] to shout about.

'White Horse Inn' Reaching $40,000 Gross Wkly at Coliseum, London; Summer Biz Outlook Not Lively

London, May [illegible]

Managers of West End [illegible] [illegible] business [illegible] things are very bad [illegible] usual biz is good [illegible] of the year.

All agree that at present [illegible] means a drop [illegible]

Approximate Grosses Last Week

Adelphi—"Evergreen" [illegible] musical is still [illegible] about $23,000.

Aldwych—"Marry the [illegible]" About $7,000, even break. Show [illegible] May 16, replaced by "Turkey [illegible]" new farce.

Apollo—"The Venetian." Practically nothing coming in.

Cambridge—"[illegible]." Dived suddenly to $[illegible] which just about pays off. Bows out May 16.

Coliseum—"White Horse Inn." Still a smash but [illegible] beginning to drop. Grossing $[illegible] easily.

Comedy—"Naughty [illegible]." About $6,000 and [illegible].

Criterion—"After All." $7,000. [illegible]

Daly's—"Belle of New York" revival still doing splendidly. About $9,000 despite low scale.

Duchess—"Girl on the [illegible]." Formerly "New Gossoon" [illegible] not helping. [illegible]

Duke of York's—"Leave [illegible]." Just produced and [illegible] stick more than six weeks. [illegible] week, $1,000.

Garrick—"My Wife's Family." Bad opening. Seemed to [illegible] for quick fold, but extensive advertising bearing fruit. Around $5,000, good profit.

Fortune—"Bush Fire." About $2,500.

Globe—"Improper [illegible]." Smash and holding on to [illegible] $10,000 pace. Easy for several more months.

Haymarket—"Fire." Practically Flop, replaced next week by "Saint Joan" moving over from His Majesty's.

Hippodrome—"Stand Up and Sing." Dropped slightly but still getting $18,000.

Lyceum—"Bitter Sweet." This one could probably stay indefinitely, but will hit road soon to make room for Russian Opera, previously booked in. Easy $15,000.

Lyric—"Autumn Crocus." Getting $10,000, practically capacity. Bought for America by Gilbert Miller to be shown in New York next season in conjunction with Basil Dean. Will wait for Francis Lederer, playing in the current show.

New—"Tantivy Towers." About $9,000.

Piccadilly—"Folly to be Wise." $15,000, steady.

Playhouse—"[illegible]." Disappointing at $5,000. Looks like limited run despite moving to Apollo, May 18.

Queen's—"Barretts of Wimpole Street." Still smashing at $[illegible], steady profit.

Royalty—"World of Light." Insignificant affair, getting [illegible] none.

Saint James—"[illegible]." Got $9,000 in first week and looks like hit.

Savoy—"Wonder Bar." About $9,000, but may be [illegible] through summer on strength [illegible] the cast with exception of [illegible] [illegible] accepting [illegible]

Shaftesbury—"Mister [illegible]." Even break at $6,000.

Strand—"It's a Boy." [illegible] About $10,000, sudden 30% drop [illegible] profitable.

Vaudeville—"The Circle." [illegible] revival, getting about $[illegible]. Closes May 16. [illegible] due June 1 for a [illegible].

Victoria Palace—"[illegible]." Still around $5,500 [illegible].

Whitehall—"[illegible]." About $5,000, [illegible].

Wyndham's—"[illegible]." About $[illegible] [illegible]

Revues at Hague

The Hague, May 22.

Revues very popular in Holland just now. One at the Hague doing very good biz and another doing equally well in Rotterdam.

Bouwmeester at the Hague is housing "Champagne," a revue with Buzian, Dutch comic, starred. Arena, in Rotterdam, has a Brazilian troupe in "Kaleidoscope." Dorley Girls and Harvey Hester, negress, are at the latter and very much liked by the customers.

SHOWDOWN FOR ACTORS-MGRS. OVER SCREEN

Berlin, May 2.

It is reported that recently negotiations in certain circles were taken up which, if carried to a final decision, may result in a revolution among the actors. These are between the Association Berlin Theatre Managers and the Stage Equity. The object is to prohibit stage actors employed from appearing in talkers, or the stage management must give its consent.

For some time already the theatre managers have complained that the actors who during the day are occupied in picture studios, are tired for the theatre performance in the evening. Actors who work in studios during the day cannot go through their stage role properly that night, it is claimed. It has also happened that rehearsals had to be cancelled and even the performances set at a later date because the actors were not able to return from the studios to the theatre in time.

Business as Usual; Marriage Incidental

London, May 3.

Michael Hogan, known to thousands of radio fans as "Mr. Baggins," was married to Madge Saunders, April 24.

Miss Saunders, actress, was formerly Leslie Henson's wife.

Immediately after the wedding the husband took the air on the radio and the wife went on to her film work.

In Paris

Currently in Paris: Arturo Toscanini—wife and daughter; Montague Glass; Abraham Haitowitsch; Vladimir Horowitz; Bruno Korell; Leopold Stokowski; Mrs. Otto Kahn; Eva Gauthier; Stephen Rathburn; Bernard Laberge; Helen Monroe; Dorothy Littlefield; Miss Sjorff Goldner; Andre Luguet; Renee Chenet; Roland Hayes; Noble Sissle and orchestra; Billie and Flora Sidell; Billy Farrell and Frank Young; Rosita Moreno; Muriel Abbott and dancers; Grace Johnson; Marianne Degomitch; Rene Pollen; Charlie Wagner, and Harry La [illegible] mar.

[illegible] Ferguson, [illegible] Gladys Cooper, Art [illegible] Farrell, Courtney Savage, [illegible] Mrs. Arthur Freed, Aaron Copland, [illegible] [illegible] Irving [illegible] [illegible] Haines, [illegible] [illegible] [illegible]

German Legit Quits

[illegible]

Ollivier's 1st

[illegible]

WEATHER

G. & S. Revival at $2 Top Going Clean for $15,000—New Shows Weak

[illegible] stepped in on Broad- [illegible] appreciations re- [illegible] capacity gait from [illegible] Gilbert and Sulli- [illegible] at the Erlanger, [illegible] line never seemed

[illegible] of revivals meant [illegible] season, and "Mikado" [illegible] is based on [illegible] price of $2 top at night [illegible] names in the cast. [illegible] had been playing [illegible] engagement drawing New York while the present [illegible] is getting repeaters. Gross [illegible] $15,000, and the second and [illegible] week looks as good. Company [illegible] giving "Pinafore" next [illegible]

The other new shows proved a [illegible] lot, with "Black Rhapsody" a [illegible] exception. This musical drew a rather bad set of notices, but during the week the performance improved and the colored troupe at the Harris may make the grade. Around $10,000 at $3 top.

"Her Supporting Cast" was mildly received at the Biltmore and did no better $3,000. Stays for two for the trade. "Betty Be Careful" stopped at the Liberty in its first week and "Devil in the Mind" was yanked after a week and two days at the Fulton.

Prize Play Moves

Because of the Pulitzer award to "Alison's House" the Civic Repertory group was brought uptown Monday to the Ritz by the Shuberts. Chances of the prize play making much of a showing are doubtful because the choice was criticized in the press.

Business as a whole last week showed little change. Run attractions were inclined to shy off, but the general tone seemed better than anticipated for the season's final month.

Due next week: "Old Man Murphy," Royale (postponed from this week); "The Honor Code," Vanderbilt; "A Modern Virgin" (house to be chosen), and a repeat of "Death Takes a Holiday" at the Shubert, which was vacated last Saturday by the flop revival of "Peter Ibbetson."

Estimates for Last Week

(Symbols: R revue; M musical comedy; D drama; C comedy; F farce; O operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (14th week) (M-1,118-$5.50). Agency buy twice modified has two more weeks to go; cut rate deal also factor in pace of $19,000; profitable on present basis.

"As Husbands Go," Golden (11th week) (C-900-$3.85). Continues to play extra matinee and to approximate pace of $15,000; confident of summer stay.

"As You Desire Me," Maxine Elliott (16th week) (D-924-$3.85). Cut rates credited with keeping this one of late; claimed around $8,000.

"Barretts of Wimpole Street," Empire (14th week) (CD-1,099-$3.85). No falling off except in number of standee admissions; leading in agency demand; virtually $21,000.

"Betty Be Careful," Liberty. Withdrawn Saturday; played one week.

"Brass Ankle," Masque (4th week) (D-700-$3). Fairly good considering tragic theme; excellent presentation to about $8,000 last week.

"Crazy Quilt," Chanin's 46th St. (1st week) (R-1,413-$4.40). Presented by Billy Rose; revue headed by Fannie Brice, Phil Baker and Ted Healy; opens Thursday (14).

"Devil in the Mind," Fulton. Taken off Saturday; week and two days to very few people.

"Five Star Final," Cort (20th week) (CD-1,043-$3.85). Better last week and should extend into summer; approximated $10,000.

"Girl Crazy," Alvin (31st week) (M-1,387-$5.50). Doing some cut-rating with attendance appreciably increasing of late; claimed $25,000 and only topped by "Wonder Bar."

"Grand Hotel," National (28th week) (CD-1,164-$4.40). Holds to virtual capacity with only upper boxes not going clean; last week's $27,500 far in front of field.

"Green Pastures," Mansfield (64th week) (CD-1,050-$3.85). Run leader has been off but will probably outlast most newer shows; $13,000 again.

"Her Supporting Cast," Biltmore (2d week) (C-1,000-$3). In and out notices with business not over $3,000; hopes to stick for a time by cut rating.

"House Beautiful," Apollo (10th week) (D-1,168-$3). Figures to go along indefinitely drawing its own clientelle to box office; last week okay at about $10,500.

"In the Best of Families," Forrest (15th week) (C-1,015-$3). May go into summer; modest cost comedy getting by with two for ones; gross a bit under $6,000, but profitable; co-operative.

"Meet My Sister," Imperial (20th week) (M-1,446-$3). Non-chorus musical a cut-rater with enough to get it by; maybe $10,000.

"Melo," Barrymore (5th week) (D-1,090-$3). Not a smash, but getting important money; fourth week not far from $15,000.

"Old Man Murphy," Royale. Postponed until next week.

"Once in a Lifetime," Music Box (34th week) (F-1,015-$3). Slipped further last week when gross was around $10,000; due to move to Plymouth after another week.

"Perfectly Scandalous," Hudson (1st week) (C-1,094-$3). Presented independently (Raynor Productions); written by Loyd Hutcheson; opens tonight (13).

"Private Lives," Times Square (11th week) (C-1,057-$3). Drew capacity for 13 weeks; average grosses close to $25,000 weekly; Otto Kruger and Madge Kennedy replaced Noel Coward and Gertrude Lawrence, Monday.

"Rhapsody in Black," Harris (2nd week) (R-1,060-$3). Reviewers did not give this one a break, but show liked and may make grade; $10,000 first week.

"The Rap," Avon (6th week) (D-830-$3). Around $4,000 and hooked up to make a little profit at that pace.

"The Silent Witness," Morosco (8th week) (D-893-$3). May go along for another month or so but hardly through hot weather; estimated around $10,000.

"The Vinegar Tree," Playhouse (26th week) (C-969-$3.85). Laugh show has been off like others, but under pooling arrangement expected to extend well into summer; $10,000.

"The Wonder Bar," Bayes (9th week) (M-860-$6.60). The Jolson show tops the list with night trade holding up very well; about $28,000 indicated.

"Three's A Crowd," Selwyn (31st week) (R-1,067-$5.50). Another three weeks according to present plans; last week slightly better, with gross approximating $18,000.

"Tomorrow and Tomorrow," Miller's (18th week) (D-946-$3.85). Looks like another month; well out on front and still commands paying trade; $13,000 again.

"Tonight or Never," Belasco (26th week) (CD-1,000-$3.85). Figuring on playing into July; business still excellent for this stage of run; over $17,000.

"You Said It," Chanin's 46th St. (17th week) (M-1,413-$4.40). Doing very well and likely to extend well into the summer; quoted around $21,000 last week.

Other Attractions

"Alison's House," Ritz; on the strength of winning Pulitzer prize, brought up from 14th street (Civic Repertory) by Shuberts; date announced limited.

Little Theatre Tournament, Craig; full length plays nightly this week in order named: "Paradise," "The Mighty Nimrod," "If Booth Had Missed," "Technique," "Side Show"; the prize winner going on Saturday afternoon and night.

"Mikado," Erlanger's; revival hit capacity and better $15,000 at pop prices.

"Mrs. Moonlight," Little; still making a little profit.

"Peter Ibbetson," Shubert; revival stopped suddenly Saturday.

"Precedent," Provincetown; probably won't come to Broadway, but getting by in Village.

ELLIOTT PAYS OFF

"Strong Stuff" Producer Clears Debt Over Folded Piece

Clearance of cast salaries arising from closing of "Strong Stuff" by James Elliott, while the show was in rehearsal, has been made by the producer. He is now debtless at Equity.

"Stuff" folded after rehearsing several weeks. Reported that Mary Nolan will be in the show when produced next season.

"He" in Chi

Theatre Guild has booked "He," by Alfred Savoir, for Chicago after two weeks in Boston.

Original plan was to give the show only three weeks on a tryout, one in Philadelphia and two in Boston, where it opened Monday (11).

LEGIT HEALTHY JUST NOW IN L.A.

Los Angeles, May 12.

Another healthy legit week, although "Street Scene" missed with a slip to $10,800.

"Elizabeth the Queen," on its fifth and last week at the Belasco, built to $10,000. Average run at this house this year has been three weeks. Pauline Frederick jumped with the show to San Francisco Sunday, where advance for the first week at the Curran was over $7,500.

Mrs. Leslie Carter in "Shanghai Gesture," at the Music Box, had another near-capacity week at $9,000. Originally in for two weeks, the run was extended two weeks. Every legit producer in town passed this one up, so Dickson Morgan produced it on his own.

"Whispering Friends" folded to $5,300 at the El Capitan. At that figure there was a little profit, though nothing to rave about. Joe E. Brown returned to the house Sunday in "Elmer the Great," which played there previously for eight weeks.

William Thornton came into the Mason last Monday for one week of Shakespearean repertory. Business, mostly from the high schools and universities, was a little over $7,000, with "Hamlet" in modern dress the best draw. Second attraction the house has had this season.

Estimates for Last Week

"Whispering Friends," El Capitan (4th, final week) (C-1,571-$1.50). Blew to average $5,300. Joe E. Brown returned Sunday for two weeks in "Elmer the Great."

"Elizabeth the Queen," Belasco (5th, final week) (D-1,103-$2.50). Folded with $10,000 in the till, plenty above average. "Tomorrow and Tomorrow" opens May 17 instead of Monday (11) as announced.

"Street Scene," Mayan (5th week) (D-1,550-$2.25). Better than average at $10,800, but high nut takes the edge off it.

"Shanghai Gesture," Music Box (3d week) (D-905-$2). Slightly over $9,000, over half of which is profit.

William Thornton, Shakespearean Rep., Mason (1 week only) (D-1,600-$2). With a short nut and in on percentage, the $7,200 gross showed a little profit.

Quinn With Redpath

Philip Quinn is in as head of the N. Y. Redpath Lyceum office.

He will produce two plays.

MUSICAL COMEDY DRAMA PICTURES

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RADIO VAUDEVILLE CLUBS

"ON THE SPOT," AND "GREEKS" LOOP BUSTS

Chicago, May 12.

Stiff socking inflicted by dailies' reviewers upon two drama openings at Shubert houses brought coincident sad reactions at the box offices. Pair given the works were "On the Spot" and "The Greeks Had a Word for It."

Elsewhere loop business was spotty. No signs of immediate pining away for any of the four entraters. Quartet's standout, "Apron Strings," still approximating capacity. "Green Grow the Lilacs," Guild subscriptioner, is quoted at picking up a few grand on the preceding seven-day stanza.

Joe Cook's "Fine and Dandy" moved into the Erlanger Sunday night. Status of being only musical in town considered happy omen for this one. Other premiere was "Oh, Promise Me," locally angeled, at the Apollo.

Not a single thing booked for next week. "Blossom Time" was spotted for the Great Northern, dated May 10, but canceled altogether as result of fluke showing of "My Maryland" recently. Only Newcomer noted this month is "He," last of the Guilders for local display on season's list. Pencilled for May 25 at Illinois.

Estimates for Last Week

"Apron Strings," Playhouse (4th week) (CD-603; $3)—Everybody here still happy. Healthy intake of over $7,000 for the low money hookup, leaving neat little net profit.

"Fine and Dandy," Erlanger (opened Sunday night) (M-1,319; $3.85). Figured as likely to do well as solo musical. Cook name may help this time.

"Green Grow the Lilacs," Illinois (2d week) (D-1,365; $3). Weak start overcome. Strong intake on the week's last three days boosted this one to an estimated $17,500.

"Oh, Promise Me," Apollo (opened Sunday night) (C-1,443; $3). Ben Bernie and Gregory Ratoff bankrolling this one. Has been getting nightly ether plug by former for past two weeks.

"On the Spot," Grand (1st week) (D-1,365; $3). Came through with a scant $10,000 after a vigorous paddling from the press mob. Leaves next Saturday (16) after miserable two weeks.

"Stepping Sisters," Cort (7th week) (C-1,984; $3). Just about making the grade on the revised housing deal. Near $7,000.

"That's Gratitude," Blackstone (4th week) (CD-1,219; $3). Convention trade from surrounding hotels holding this one up around $9,500.

"The Greeks Had a Word for It," Harris (1st week) (C-1,984; $3). So did the critics, who unanimously smacked away at the smut angle. Box office refunds reported heavy as result. First four performances near washouts. Jumped into money last three days, around $8,000.

"The Ninth Guest," Adelphi (9th week) (D-1,100; $3). Dipped a half grand to around $9,000.

No-Cut "Book" Folds

Earl Carroll's "Sketch Book" closed in St. Louis May 9, with the company returning to New York. Tour was scheduled to take in the Coast.

Carroll closed the show when the cast refused to take a cut for the rest of the road.

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Service from Coast to Coast

$25,000 for Revival

Boston, May 12.

Legit shows, although few in number, are doing a flourishing biz here for the spring season.

Last week's surprise was a fine $25,000 by "The Admirable Crichton" that stayed only one week at the Colonial. "He" opened there last night with good prospects.

Wilbur was the only Shubert house open last week and got a good $11,000 with "The Truth Game" in second and last week. "Third Little Show" moved into the Wilbur last night (11) and is sold out for first four days.

Today George M. Cohan comes into the Tremont with "Friendship." The new Cohan play will surely draw, as the name always means business here.

Women's League Play's Guarantor

With support from the New York League of Business and Professional Women as an aid to backing and ticket sales, "Gasoline Gypsies," by Charles Stewart, has gone into rehearsal. Mary Forrest, for the Players Guild, Inc., is producing, with the show likely to relight the Lyric on 42nd street.

Players group previously operated in Greenwich Village. Present hookup between the women's association has the members of the latter, said to number around 300, each guaranteeing the sale of $10 worth of tickets. This total of $3,000 is, according to accounts to be used in the production.

In return, the League gets 50% of the net profits on the show's first four weeks in New York. These profits are to be used for the benefit of unemployed women.

"Gypsies" was given a tryout in Stamford, Conn. Opening date for New York tentatively is May 27.

E. E. Clive to Coast As First Erlanger Producer There

Erlanger's will officially put its Pacific Coast production plan in operation within the next month. The first producer signed for the venture is E. E. Clive of Boston. He left for Los Angeles Monday (11).

Clive's L. A. headquarters will be at Erlanger's Biltmore theatre. It's considered likely that if his productions work out satisfactorily the shows will be routed in Erlanger's Pacific slope houses.

Although stated the deal was not closed, a report has some of Clive's coast stagings as of Shubert shows produced in New York. Named tentatively are "Melo," "On the Spot" and "The Silent Witness."

Clive produced "The Bellamy Trial" in New York, which closed Wednesday (6) as a flop. Previously he operated at the Copley, Boston.

In addition to "Melo," "Witness" and "Spot," Clive is set on Coast productions of "As Husbands Go," by Rachel Crothers, and "Andrew Takes a Wife," by William Cutten. "Husbands" was produced in New York by John Golden. "Andrew" was shown in Boston when Clive produced there.

College Gal's Play

Stanley Sharpe has acquired "Outcry," a first play by Doris Frankel for fall production.

Miss Frankel is 21 and a recent graduate of Radcliffe College, where she studied journalism.

BACK FOR MORE

Horace Liveright returns to active legit production in August with a new play by Edwin Justus Mayer, untitled.

Mayer wrote "The Firebrand," Liveright's first legit venture a number of years ago.

"PANIC'S" 2 FISHERS

Two different Fred Fishers will be mixed up in "The Panic Is On," new revue. One is producer and the other will write the book and lyrics.

Stella Unger will help the second Fred Fisher on the writing.

'QUEEN'S' $20,000 HIGH; 'PEG'S' $3,000 LOW

Minneapolis, May 12.

"Elizabeth the Queen," the first New York Theatre Guild show of season at the Lyceum, with Lynn Fontanne and Alfred Lunt as stars, grossed more than $20,000. This return is really remarkably considering the theatre's very poor acoustics and unsuitability for spoken drama.

A revival of "Peg o' My Heart" by the Bainbridge stock with Edith Taliaferro as guest star, flopped with around $3,000 gross at $1.25 top at the Shubert. It was Miss Taliaferro's second and last week. Helen Menken is the current card with "Petticoat Influence."

"Three Little Girls" opened nicely at the Met Sunday night after a big advance exploitation campaign.

10-Year-Old Claim

Will Morrissey's defaulted cast salary payments on "Dawn of Ireland," produced 10 years ago, were discussed last week at Equity.

Morrissey is talking of producing a new musical, "The Crooner."

Additional strengthening of Weber's backing got around when Morrissey visited the former's offices. Morrissey has been in bad at Equity since 1920, when "Dawn of Ireland," the show concerned, was produced.

THATCHER'S 8 WEEKS

Springfield, Mass., May 12.

James Thatcher Players closed Saturday (9) at the Court Square after eight weeks. The company opened March 9.

Thatcher still has a company at the Fox-Poli Palace, Hartford.

NOT MUCH OF LEGIT SEASON LEFT IN PHILLY

Philadelphia, May 12.

Business in the few legit houses still open here remained well above the late winter and early spring average.

Theatre Guild's "He" instead of being hurt by its moving from the Garrick to the Broad Thursday (7) so that "Band Wagon" could have the former house for three extra days in which to set the show, got $17,000.

"One More Night," New Irene Bordoni show, although panned by all the critics, hit around $12,000 in first week at the Forrest.

"Band Wagon," opening tonight, is the only sign of life, although "On the Spot" still reported coming in. Broad is apparently dark for the season.

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Plays on Broadway

RHAPSODY IN BLACK

Revue with colored cast, presented in two parts at the Sam H. Harris theatre, April 4, by Lew Leslie. Ethel Waters starred; Valaida, Berry brothers, Cecil Mack's Choir, Eddie Rector, Blue McAllister and Al Moore, featured; score and lyrics credited to George Gershwin, Dorothy Fields, Jimmy McHugh, Mann Holiner, Alberta Nichols, Ken McComber, Rosamond Johnson, Cecil Mack and W. C. Handy.

A colored entertainment that did not get a break from the reviewers. Perhaps the premiere was prolonged, for on viewing the show on its third night, it impressed as well worth an evening in the theatre. Should make the grade moderately at least.

Not all of "Rhapsody in Black" is new, but it is a revue type of show arranged with novelty by Lew Leslie. His first "Blackbirds" established him in the field of colored entertainment. That show was of numbers and people rather than production. Same may be said to apply to "Rhapsody," which inclines to the form of recital, with specialties and native humor saving it from monotony.

Not a spoken line, skit or monolog. Performance is made up of song, music and dancing. Two feminine artists stand out—Ethel Waters and Valaida. Latter was Valaida Snow until she went abroad and scored.

Miss Waters is well enough known here, an elongated warbler of humorous ditties, which brings her to stardom in this line-up. Valaida's performance is more varied. She is lively, attractive, an orchestra leader, handles song numbers well, dances, dresses effectively—a blue-eyed, classy, high brown who looked a bit overweight in one of two of her costumes.

Miss Waters' first comic contribution had her at a wash-tub, doing "Wash Tub Rub-sigy," quite amusing. "Dance Hall Hostess," also good and that goes for "Where's My Prince Charming," Blue McAllister assisting. "I'm Feeling Blue," a Dorothy Fields and Jimmy McHugh number, fitted, but "Can't Stop Me From Loving You," comedy lyric, was built to somewhat theme proportions late in the show and provided the finale. Miss Waters, too, sang "Am I Blue" from the musical talker, "On With the Show." It was encored here.

At times Cecil Mack's ensemble songsters looked funny in choir robes, but their vocalizing was always high class. It may seem strange for the colored bunch to do the Jewish chant, "Eli Eli," but it is a splendid interlude. The rendition was led by Avis Andrews and Eloise Uggams, sweetly harmonized and worthy of all ears. What was programed for the finale but switched to opening the second part, was a spiritual on the "St. Louis Blues," in the manner of the "Porgy" ensembles, with that show credited. Looked and sounded very well.

First act finale was "Rhapsody in Blue." The Gershwin classic was given splendid playing by Pike Davis' orchestra, Valaida leading. Choir was on for the latter portion, doing a Rosamond Johnson version, while Ananias Berry performed his best steps to the great rhythm.

The Berry brothers and Eddie Rector scored in the dance specialties and they were not over-used. Valaida with Rector had a wooden soldier dance, with steps in the guise of drums used. The popular "Chloe," sung by Geneva Washington, was one of the vocal highlights.

"Rhapsody in Black" is class colored entertainment. *Ibee.*

OUT OF TOWN REVIEW

HONOR CODE

Atlantic City, May 12.

Hot stuff, baby!

Somewhere on an archaeological expedition Jack and Mark Linder found the "Honor Code." They blew off the dust and set it up on the stage of the Apollo last evening. Then it blew again.

The scene is the east side home of a "big shot" who lives with his brother, his brother's wife and their daughter. Engaged to a steady, hard-working subway laborer, an uncle forces his attentions upon his niece and brutally attacks her, thereby calling for the family's Sicilian code of vengeance.

To add something to the story, uncle is engaged in the white slave business. He has kidnapped a girl and placed her in a seashore place, also intended for his niece. When every member of the family is confessing the murder of uncle, "Big Shot," the brother of the kidnapped girl, enters to admit he is the guilty party.

Then along comes sister, thinking that the niece has stolen the love of her abductor, and the shot intended for Judy O'Grady fells the brother.

Hot stuff, boy! *Weintraub.*

FUTURE PLAYS

"Shady Lady," by Harry Kent, Staten & McKay producing.

"Band Concert" by Ralph Mead, Chamberlain Brown production.

"Elektra," Greek classic, is rehearsing for repertory stock company Robert Henderson is producing. Will play New England towns.

"Blessed Event" tryout for Ray Minor is off. Slated now for fall, with revision trouble causing the holdoff.

Hayden's $6,000 and Grit Put Dallas Stock Over

Dallas, May 12.

Folding of Hayden stock after 15 weeks marks the end of most successful season for Showhouse, town's lone legit stand.

Four months ago Jim Hayden blew into town with the usual ballyhoo he'd attempt another stock try for the Showhouse, which had eight seasons of successive flops to its record. Hayden pooled $6,000 with his nerve and put it over.

LLOYD'S AND WILBUR'S STOCK CO.'S BACK IN L.A.

Hollywood, May 12.

Two troupes are back in town from dramatic stock foldings in San Diego and Honolulu. Morton Lloyd's stock venture at the San Diego Ramona, renamed the Little Playhouse, lasted five weeks. Closing partly due to a jam with the authorities regarding the age of a couple of usherettes employed at the house.

Dick Wilbur's troupe got in from the islands this week after a season of 29 weeks at the Liberty. Season was okay for the company but Wilbur out personally on the gross.

Wilbur Players opened in Honolulu Oct. 6 and wound up April 24.

Legit's Arty Films

Harold Hecht, legit actor, has taken Firemen's Hall in Woodstock, N. Y., for a summer of arty films.

House opens May with "Rango."

"MENDEL'S" TITLE CHANGED

Los Angeles, May 12.

Harry Green and Vera Gordon will co-star in "I Want to Get Rich," otherwise known as "Mendel, Inc." Henry Duffy is producing.

Opens at the San Francisco Alcazar May 24.

PICON WITH ELLIOTT

Edmund Picon is with Jimmy Elliott as general manager for Elliott productions.

Picon was formerly with George Cohan in the same capacity.

Miss Crothers Scribbling

Rachel Crothers, who wrote "As Husbands Go," is writing another play for fall production. Miriam Hopkins will probably star in the new play, as yet untitled.

John Golden will produce.

Mrs. Leblang Tells Newspapermen She Will "Continue Where Joe Left Off"

Confirming the prediction that she would carry on, "just as Joe would have wished it," Mrs. Joe Leblang spoke to newspapermen in the offices of the unique ticket organization which her late husband, Joe Leblang, established. Then she told the scribes there would be open house once weekly, and that any information they might desire would be forthcoming.

"Since Mr. Leblang's death," the widow said, "there has been some question as to the future of this business. I want to set myself right with you, knowing that Matty (Zimmerman) will always hold up his

(Continued on page 93)

Ind. More Interested in Amateur Than Pro Shows

Ft. Wayne, Ind., May 12.

Theatre activity may be slow in the professional field, but never has there been such interest in amateur drama among the townsfolk. Dramatic stock flopped at the Mizpah Shrine and will not be back for a long time.

The city is over-seated on the picture house end, with two theatres about to close for the summer. Mizpah Shrine had only five or six legit attractions.

Little Theatre Guild bobbed up last fall under direction of two former Stuart Walker (stock) players, Walter O'Keefe and Val Wolf, and has caught on. One production a month has been given.

Society is now going in for tap-dancing, the guild and even the managing end of the business. Town, being quite religious, is always flooded in the late spring with annual church shows, for which out-of-town college directors are called in to coach.

Broadway Ghosts Stalk Ex-Producers in Calif.

Los Angeles, May 12.

Joyce Payne has brought suit against Rufus LeMaire and Joseph Santley on two assigned Broadway claims. Robbins Music Corp. wants the return of $750 advance royalties paid LeMaire on condition he would have a musical called "Hello Everybody" on the stage by Feb. 1, 1929. LeMaire had a book by Alfred Austin. Robbins was to furnish music and lyric writers like Con Conrad and Arthur Schwartz, or just as good. Robbins says the show never was produced.

Realty company wants $503 from Joseph Santley to settle his lease on a theatrical production office at 18 East 48th street, New York. Santley and John McGowan signed for the office for three and one-half years but didn't stay.

STOCK SUES STOCK

Portland, Maine, May 12.

James J. Hayden Players, Inc., is being sued in the Superior Court here for $800 for its successors, the Jefferson Players, Inc., who have closed their season at the Jeff.

Plaintiffs seek to recover $420 for storage of stage properties in the theatre for 21 weeks.

$2.50 TOP

George Sharp, at the New Yorker on May 25, will open "Half Married," by Suzanne Caubaye and Crane Wilbur, both from the legit, at a $2.50 top scale.

Sharp previously tried the $1 top idea. He is in the New Yorker on a percentage basis.

Gensler's Small Cast N. Y. Summer Musical

Lewis Gensler proposes blossoming out with a summer musical. Show is "Hot and Bothered."

Harlan Thompson is the author who will also direct and write the lyrics to Gensler's score. Play will only use about seven numbers, there being no opening choruses, etc. Thompson recently came east from the Coast after three years there for Paramount and Fox.

Summer presentation of the piece depends upon securance of a male lead. Cables have been sent regarding Gene Gerrard, British light comedian. Otherwise, presentation in the fall.

The Erlanger is mentioned as the Broadway theatre if it comes in for a hot weather session. It's a small cast show with a chorus of 12.

Engagements

Roger Pryor, Alfred Kappeler, Marcella Swanson and Claudia Morgan for Elmer Harris' "Modern Virgin."

Peppy De Albrew for new Carroll "Vanities."

Frank and Milt Britton and Gang for Ziegfeld's "Follies."

Juno O'Dea, Alan Davis and Florence Robertson replace Mary Lawlor, Harry Goff and Kendall Capps in "You Said It."

Josephine Hull for lead in Barry Connors' "Unexpected Husband."

Elizabeth Galsworthy, niece of playwright, as understudy for "The Silent Witness."

Betty Kashman, Antonio Maiori,

(Continued on page 93)

CAST CHANGES

Louis Jean Heydt playing the disconsolate playwright in "Once in a Lifetime" at the Music Box, replacing George S. Kaufman. Latter in Phila. staging "The Band Wagon."

Kendall Kapps out of "You Said It." Florence Robinson in for dance specialty.

Mary Lawler left "You Said It" last week with June O'Dea substituted.

"WHITEY" ROBERTS

ORIENTAL, CHICAGO (Week, May 8)

Honorable Mention in Alphabetical Order (I'm No Fool)

BLOOM, PHIL
BRAMSON, SAM
CALLAHAN & JACKSON (damnit)
CRONIN
DOBSON, NEO
GOURFAIN, HARRY
HARRIS (Temperamental) WILL
KALCHEIM, NAT
LASTFOGEL, ABE
LIPSTONE (Temperamental), LOUIS
MARCO, MIKE
ROBINSON, FRANCES
ROSENTHAL, FRED
SAVOY, PAUL
SCHWAB & MANDEL
SCHWARTZ, PATTY
TURNER, MAX
WHITEMAN, PAUL

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KING,
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King, King and King are without doubt the most amazing tap dance trio in the history of the world.

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Paramount, New York

Direction
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FIRST AMERICAN TOUR OF THE
WAN WAN SAN CHINESE ENSEMBLE
12—WONDER WORKERS FROM CHINA—12
GYMNASTS, ACROBATS, JUGGLERS, CONJURERS

This Week, May 8
Roxy, New York

Dir. R-K-O
WEBER-SIMON

Suburban Influence

Peculiarly influential for a suburban or small town newspaper is the Daily Argus of Mt. Vernon, N. Y. In a well-to-do and extensive territory, the Argus, under F. E. Kenny, managing editor, is covering its field in approved big-time style.

Figuring Westchester County is the wealthiest in America, which is conceded, and the many class towns within its county lines, a daily such as The Argus is of more local import than even a metropolitan daily, of course, relatively.

The Argus is aptly cited as an example in the east because of a news story in the picture department of this issue lining up the Los Angeles dailies with their general influence as against the local dailies of Hollywood and vicinity in California. The theatre people claim that the L. A. dailies' suburban circulation is of no value to the downtown theatres in that city, because of the chains' own houses in Hollywood, etc., and the complete coverage by the local papers. This the L. A. dailies naturally dispute, but the picture people are convinced, in that situation and almost any other. There is likely no better understanding of advertising, nationally, than by the theatre chains' publicity and advertising departments.

As the suburban and neighborhood houses have cut into the downtown theatre patronage, through able competition at the neighbors' front doors, so have the community dailies kept alive likewise.

Not only has The Argus of Mt. Vernon held up against the metropolitan competition until it is secure within its drawing limits, but another shining New York sample of the same thing is The Bronx Home News.

That this local coverage is recognized by the met dailies as inimical to their suburban circulation is being evidenced continuously by the dailies adding localized sections, some even printing the local sections in different communities, and attempting to hold their suburban strength that the community paper is slowly sapping.

Suburban dailies are printed on straightaway standard lines, without sensationalism, but they have what the met dailies can't get—that local news.

Reprint Controversy

Again friction between the booksellers and book publishers over reprints. This time the booksellers want the publishers to agree on a general release date, the later after the original publication, the better.

Claimed now that most reprints issued too soon after the original publication. As a result many book buyers wait, preferring to pay a dollar for the reprint than two or three times as much for the first edition. Also, reprints coming in before the bookseller can dispose of all his copies of the original publication, leaving him stuck with them.

Practice of most publishers now is immediately upon cessation of demand for a book to rush it into reprint at the dollar price. The reprint thing never popular with the booksellers, they claiming they can sell a book in demand at the regular price. Publishers think differently, however, as evidenced by the fact that practically all now go in for the reprints.

Picked $2 Name for "Book Thief"

Book Publishers' Research Institute decided it was important to coin a name for a book thief. Just "book thief" or "book snatcher" not distinctive enough.

Appointed a committee comprising Burton Rascoe, Harry Hansen and J. C. Grey, and invited suggestions. Final selection, from among a few thousand suggested, was "booksneak."

English Papers In Paris

Starting publications in English, although a perilous adventure, is one which attracts embryonic editors in Paris, where somehow everyone manages to raise enough money to pay printing bills. But most of these publications, unless expertly backed by finance, fade after a few years.

"Transition" once was on the dining room table of every Paris American intellectual. Now it has been gone almost a year. "The Paris Comet," faded out shortly after the first of 1931. "The Boulevardier" lingers on but it is no secret that Erskine Gwynne is hard pressed for cash with which to run this transatlantic New Yorker. If anyone offered him a good sum, he would sell out and join his friend Basil Woon in Hollywood, where all good Parisians are capitalizing their talents.

A third daily, "The Paris Times" faded in 1929. There have been all sorts of rumours about the sale of the local Chicago Tribune and New York Herald. Edward Titus can afford his "This Quarter" and Samuel Putnam has been able to bring out two editions of "The New Review." But if any of the Paris publications in English were to discontinue publication, there would be little surprise.

Overcrowded

The past year has seen a steady increase in the number of American newspapermen drifting to Paris. Some bring their families and enough money to stay a month. They return while others forget that there is a return trip. Following the sale of the Worlds several experienced city desk man came abroad and searched in vain for jobs.

The truth is the Paris newspaper field for Americans is over-crowded. Both the English dailies in Paris have long lists of those hoping to connect. As one U. P. man said, there are enough talented men around to start a third paper.

There is not the turnover in jobs now. Americans in Paris are holding on to whatever posts and salaries they have, thankful not to be among the unemployed. Formerly, every month would see a few quitting and returning to the States but now the scriveners stick.

There isn't the field for free lance work in Paris for newspapermen as in the U. S. Every business has been cutting down on publicity, and dispensing with the press men. Unless one has enough cash to live and return to New York, it is a mistake for a newspaper to go to Paris in search of a job.

New Cleveland Mag

News leaked in Paris recently of a new magazine which will start publication shortly in Cleveland. It is called "The Parade," edited and backed by Holden White, wealthy Clevelander and society figure.

The magazine will be of the exclusive society kind with an attempt made to combine the best qualities of The New Yorker, Cholly Knickerbocker and the local social register. Jerome Zerbe, portrait painter, of the American colony in Paris for years, sailed recently to be art and associate editor of the new sheet.

Before leaving Paris, Zerbe explained the mission of "The Parade." He stated that the time was just right in America for the revival of small, exclusive magazines and that only a small magazine has "the courage to fight steadiness in art; the big ones never." He also explained to gasping reporters that the sheet would not depend entirely upon its advertising and other revenue to live, "at least not at first."

English Writers Poorly Paid

Difference in rates of payment between English mags and American is illustrated by the fact that most of the name British mag fictionists aim for American publication first. Explain why the stories of such mag scribblers as Phillips Oppenheim, Sax Rohmer, May Edginton and others appear here first, selling second serial rights to their own mags.

British mag editors stand aghast at such prices as $80,000 for serial publication rights, but the price is not unusual here. Mags like "Delineator," "Satevepost" and "Cosmopolitan" have paid it and sometimes more.

Swaffer Squawking

Gordon Beckles, one of the latest recruits to the ranks of the London film critics, is already off the film page of the Daily Express, with Ewart Hodgson taking over. Story going round says Beckles was responsible for bringing Anthony Asquith into the Express office, as a result of which the producer wrote a swipe on Swaffer, owing to Swaff having been previously nearly alone in panning Asquith's latest picture, "Tell England." According to the yarn, Swaff was sore at the razzing, and took up the matter with Beaverbrook. Consequence was Beckles went off the film page and goes back on the music desk.

Splitting Liveright Offices

In moving out of their old brownstone quarters on 45th street last week, the Horace Liveright publishing offices were split away from their dramatic producing subsid. While Liveright is now inactive in the publishing end of the firm he is still on the board of directors. The play production end is entirely his own with Louis Cline as representative and completely in charge. New offices of the publisher are at 37 West 47th street. Cline, however, has an office of his own for Liveright at 61 West 48th street.

$90,000 for "Referee"

Understood in London the sale of the Sunday "Referee" to the Ostrer Brothers, bankers behind Gaumont British, was realized at a figure around $90,000, probably the lowest at which a national Sunday sheet has ever been sold.

It is expected that the Ostrers will lease out the paper to established newspaper interests, the idea being to make it primarily a financial sheet. There is no financial Sunday paper in England.

Always the possibility, too, a Sunday paper might make a good house organ to a big cinema chain—or even a financial house.

"Shannon" Corbett Sells Play

Maurice ("Shannon") Corbett, "Variety" representative at Winnipeg, has sold his play, "The Rolling Stone," to the Paine Publishing Co. of Dayton, O. Charlie Wright, director of Dominion stock house, and once fellow actor with Corbett, plans to produce latter's mystery play, "The Menace."

When "Times" Are Hard

Vet staff member of Los Angeles "Times" wrote Harry Chandler, the pub, requesting a raise.

Chandler replied that he appreciated the value of the staff member's services but that "Times" are hard, etc.

Newspaper man replied: "You're right; the 'Times' is hard.

Real Prisoner's Song

Dodd Meade & Co. published a volume of 37 negro spiritual and other type songs, including "Jesus Goin' to Make My Dyin' Bed," sung on the scaffold by a negro just before his execution.

Songs were collected by R. Emmett Kennedy, and are issued as "More Mellows."

Getting a Start

Little, Brown & Co. report an advance sale of over 100,000 copies of Remarque's new book, "The Road Back," published Saturday (9). Book will be printed in 25 languages. Universal will make a picture production in the fall, to match "All Quiet on the Western Front."

Arthur Moss Divorced

Arthur Moss, editor of the "Boulevardier"—Erskine Gwynne's Paris-American monthly, has been divorced by his wife, Florence Gilliam, editor of "Fairchild's International."

Miss Gilliam obtained a divorce on the grounds of incompatibility. Both are long time residents of Paris.

Real Names of Authors

Ethel Pettit, author of "The Rich Are Always With Us," is Arthur Somers Roche's wife. Lida Larrimore, "The Silver Flute," is Mrs. L. L. Turner. Barnaby Brook, "Mock-Turtle," is Collin Brooks.

Gibson Backs Two Fan Mags

New publisher of the fan mags, "Motion Picture Magazine" and "Motion Picture Classic" is Stanley V. Gibson.

James Quirk's "Photoplay" still the biggest in point of fan circulation.

Hubbard Nye, legit press agent, fictioning.

Chatter

William Seabrook back to France and then to some out-of-the-way spot about which to write a new book.

A deluge of Knute Rockne biographies. First out is Harry A. Stuhldreher's "Knute Rockne" and second is "Rockne of Notre Dame," by Delos W. Lovelace, assistant city editor of the "Sun."

Biographies and photos of 400 authors in a new book, "Living Authors," compiled by Dilly Tante, which is the H. W. Wilson Co. staff.

Rachel Hunter's fee for inscribing a book is 50c. Calls it "cover charge."

Not an author left in New York unless he's on the boat on the way over.

Book League's choice for June is "Mexican Maze," by Carleton Beals.

Horace Liveright will publish an autobiography of Harry Davenport who appears in "Melo."

Herman Mankiewicz can't find a market for those magazine pieces.

Louis Bromfield can't write with the kids around.

Esmond Norworth wants to write a detective story in which the real murderer is never discovered.

If H. G. Wells comes over, he won't lecture.

Chatter Abroad

The vogue of literary chatter now sweeping newspaperdom and which Essandess of Simon & Schuster credits "Variety," has descended on Paris with a vengeance. Harold Ettlinger, who recently went from New York to join the Tribune (local of Chicago Trib in Paris) has started daily visits to left bank writers. He is managing to collect enough gossip and dirt about the gentlemen of the typewriter to have a column twice a week.

Wambly Bald of the same sheet who once had an exclusive on left bank writing news had been spurred to get more of the same kind of stuff for his own column. Arthur Moss for the New York Herald and Edith Yorke of the same paper also collect notes on the writers. Result of all this gossip chasing is that an American writer in Paris can not turn around on the street without crashing the dailies, while if he likes this sort of thing, all he has to do is change the title of his next novel once a week and his name will break into print four times that often.

News From the Dailies

(Continued from page 69)

When his roommate interfered, he is asserted to have hit him also.

Arthur N. Millette, film actor, won a divorce from Alma Millette, school teacher, on grounds that she belittled his employment and derided his earning capacity. Mrs. Millette, who filed the first suit, did not appear in court to press her charges and Millette was granted a divorce on his cross-complaint.

Velva Darling, syndicate newspaper writer, filed suit against the United Broadcasting Co., L. L. Davis and Maurice Kleary, for $2,300 damages, asserting breach of contract. She alleges that because of a phone call from a minister, which was never established as genuine, that her talks were too risque, the company dispensed with her services. Miss Darling gave a 15-minute talk over the radio each evening, for which she was to receive $50 per week and a percentage of the commercial sponsor's fees. Contract was made Juanary 9, last, and no payments were made after January 24, it is contended.

Court declared that June Starr Carroll, nine-year-old film dancer, must remain in the custody of her mother's sister, Zelma Redfern, dismissing the mother's petition for custody of the child.

Lina Basquette, film actress, and her husband, Peverell Marley, cameraman, are being sued by the Ambassador hotel for a $1,402 bill incurred between June 15 and July 15, 1930. Miss Basquette's auto was attached following filing of the suit but attachment later released.

Mary MacLaren, former film actress, who deserted a career in pictures seven years ago to run away to India to marry, has returned and is living in west Hollywood, her romance broken. Living a hermit's life, she asserts she enjoys it. Sister of Katherine MacDonald, former screen actress.

Lillian Green, dancer, and Jack Doyle were injured last week when the car in which they were driving turned over after failing to round a sharp curve.

George Von Elm, 1926 amateur golf champion, has signed with RKO for a two-reel golf comedy. Von Elm is a salesman, known to the sports world as the business man-golfer.

Mrs. Verna Hinst, who filed suit against the "Fun House," Venice amusement pier, recently, has settled her suit for $10,550. She brought the damage action after suffering a fractured leg from rough treatment received on a revolving table known as the "social mixer."

Jack Talbot, actor, pinched on charges of drunkenness, alleged to have bitten a man in the arm and leaped from a second-story window. Bitten man refused to lodge a complaint against the actor.

Alexander Pantages must be in court this week to have the date set for re-trial on charges of attacking Eunice Pringle. Pantages was convicted originally nearly two years ago on the same charges.

By order of the Hal Roach studios, Jean Darling, sweetheart of "Our Gang," must reduce. She has become far too fat, weighing 65 pounds. She is on her way to the mineral baths at Mount Clemens, Michigan.

Clara Horton Brand, former actress, obtained a divorce from Hymen Brand, on claim that he spent his nights elsewhere. Mrs. Brand was awarded custody of their son, Donald, and $50 per week.

Princes David and Serge Mdivani, husbands of Mae Murray and Mary McCormic, respectively, appeared in the local D. A.'s office last week in response to request for a conference. Deputy Scott stated the men were called in to discuss affairs growing out of business differences between the Pacific Shore Oil Co., of which they are officials, and the Sovereign Oil Co. He declared that there was no criminal element in the matter and that he would refer it elsewhere.

Ray West, orchestra leader, who disappeared mysteriously April 28, was found seated in Pico boulevard cafe last week. When asked if he was Ray West, he replied with hesitation: "Yes, I guess I am." He's under care of a physician.

Mary Kissel, model, was remarried to Eugene Walter, playwright, May 12, in San Diego. They were first married in Mexico in 1930, before Walter's divorce from Charlotte Walker, legit actress, became final.

Mrs. Olive Ann Farnum was granted a divorce from William Farnum, film actor, in San Francisco for desertion and failure to provide. They were married in 1906 and separated in 1928. Mrs. Farnum, old time actress, played opposite her husband in the pioneer days of films, leaving pictures 10 years ago.

Motion Picture Makeup Artists' Association, holding its meeting at the Max Factor Hollywood studios, elected Pere Westmore president. Westmore, president in 1928 also, succeeds Walter Rogers. Mel Burns is made treasurer, and Bert Hadley, secretary.

Frank Chamberlain, staff writer on the Toronto "Daily Star" here interviewing Canadians who have made good in films. Chamberlain's stuff will be syndicated in 50 Canadian papers.

Pierce S. Hallick, who for a year played the part of the "millionaire waiter," telling people that he inherited his "wealth" from his father, who was a "millionaire hotel man" in New York, confessed it was all a hoax. He stated further that he had borrowed $17,000 from friends and strangers, but that this money was all gone.

Hallick, who has a suit pending against him filed by Elene Aristi, film actress, for $250,000 charging breach of promise, started the Hallick's Finance and Investment Co. of New York, with a suite of offices in downtown L. A. When things closed up on him, he hopped a train for New York, taking another train back as far as Denver, where he boarded a bus, getting off near Gallup, N. M. Hitch-hiking, he hailed a motorist and claimed that he had been robbed of $250,000 in securities, a $15,000 car and his Jap chauffeur. He declared he did it all for his two children.

Marjorie E. Bennett, sister of Constance Bennett, filed suit in Oklahoma City, Oklahoma, for receivership against C. C. Julian, promoter, Julian Oil and Royalties Co., and the Black Warrior Co., charging Julian incapable of managing the affairs because of "riotous living."

LONDON

United Newspapers, Limited, syndicate behind the Daily Chronicle, which has now been merged in the News-Chronicle, reports a loss of $1,100,000 last year.

George Grossmith has accepted the managing directorship of Drury Lane theatre, vacated by Sir Alfred Butt.

Lady Wyndham, who died last month, leaves just under $1,000,000, most of it to relatives.

"Five Farthings," the new play with Marie Tempest at the Haymarket, is off. This makes the third failure on the run at the historic house, last to click being "The First Mrs. Fraser."

Bertie Meyer and Archie de Bear are producing "At the Sign of the Seven Dials," appropriate title to the forthcoming revue at the new Cambridge theatre.

Described as a comedy of concealments, Leon M. Lion will present "This Monkey Business," by Frederick Jackson and Ethel Mumford, for a trial in the sticks, with a London date subsequently. He will star in it.

Sensation caused here in the austere circles of the Royal Academy through a guy getting three paintings accepted and then admitting they were painted over photographs.

RAY LYMAN WILBUR
Address
National Radio Forum
WMAQ, Chicago

For the better information of the electorate the Washington "Star" has arranged through its weekly National Radio Forum (CBS) to have the full membership of the President's cabinet give Saturday night talks through a network finding its Chicago aperture in WMAQ of the "Daily News." Mr. Wilbur, as Secretary of the Interior, gave the No. 1 talk, with other department heads to follow each Saturday.

There are, of course, political factors and motives in these talks. And the "forum" part is not to be taken too seriously, since auspices as conservative as the Washington "Star" would hardly give purchased radio time over to the contrary viewpoint. A Democrat might sneak in, but outspoken journalists, economists or other critics will hardly be invited in rebuttal.

Yet the fact remains that listening to the head of any major Federal department give a survey, even from a naturally one-sided viewpoint, of the work being done is instructive and even impressive. These talks won't fail to have some measure of success in counteracting the political tide of bad times now running against the Republican party. Excepting Attorney-General Mitchell, all of the Hoover cabinet naturally are Republicans, and Mr. Mitchell will not be viewed seriously as a Democrat.

Mr. Wilbur, who is also president of Stanford University, did not overlook his golden opportunity to get in a broadside against Ageit Kelley, former Interior Department employe, who made serious charges against Wilbur when resigning some months ago. Wilbur, without mentioning names, implied partisan motives and direct profit-taking.

To fulfill that "forum" billing, the "Star" ought to invite Mr. Kelley to present his side. *Land.*

"LITTLE HONEYMOONERS"
Skit
Commercial
WMCA, New York

Using a new series known as the "Little Honeymooners" the Finkenberg furniture stores are on a new tack, which is expected to be more effective than their former style of air programs of the cut and dried formula of topical songs and band numbers. The "honeymooners," known as Jack and June, exchange puns and double on some vocal numbers. Routine is similar to that used by the man and woman teams of vaude.

Between the furniture store hurrahs and the comedy quips by the "honeymooners" are piano solos by Jack Cohen. Cohen's "Ragging the Scale" was a gem.

Entire period fairly effective. *Mark.*

JOHNNY LEE
Piano and Songs
Sustaining
WOKO, Albany

This chap's style somewhat resembles Little Jack Little. Lee has become popular in this area in the past month. Announcements do not give an inkling as to his past or present connections with show business. He does perhaps the best single originating over WOKO and might be a bet for a more important station.

Lee presents a pianolog of popular numbers, the choruses of which he renders in a sort of talking voice. Packs considerable entertainment into a 15-minute program, going from one number to the next without a pause.

Like most of the successful radio singles, Lee manages to impart a confidential note to his broadcasting. It soothes rather than stimulates listeners. *Conn.*

WINNIE PARKER
Songs, Piano
KFI, Los Angeles

Mezzo-soprano favoring a low, throaty delivery of pops and meriting her presentment on late afternoon programs at one of Los Angeles' few worthwhile stations. Her own piano accompaniment is unobtrusive.

Miss Parker's chance for continued progress is through attempt at more original arrangements. *Bang.*

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

MAXWELL HOUSE ENSEMBLE
Commercial
Instrumental and Songs
WJZ, New York

Splendidly orchestrated but vocally weak half hour Thursday night (7), which delved into past well known musical comedies for its material. List included such shows as "Leave It to Jane," "Very Good Eddie," and, of course, the usual snatches of Jerome Kern melodies.

Program was easily at its best when just the orchestra was officiating. Arrangements for the strings were at all times a standout with a decided leaning toward a chamber music effect which seems the smoothest and easiest type of music for radio to transmit and reproduce.

Vocally the half hour was not so impressive particularly from the feminine angle. A soprano, uncovering more than a hint of tremelo, registered as rather harsh following the soothing strings. The masculine tenor sounded as of better quality but overseers of this interlude would probably find it better if blanketing the singers to some extent. Trailing mellow and tuneful strings by voices reaching for the roof consummates a grating change of front, where less vocal volume would fit and help rather than detract. There are some radio singers who do not have to plunge into the mike with full force, but not many. The Maxwell supervisors could do themselves and their program a favor by going in search of these radio curiosities. That or tone down the vocal talent they now have on hand. *Sid.*

GOLD MEDAL EXPRESS
Songs, Orchestra
Commercial
WJZ, New York

Joe Schuster, Johnny Tucker and Monroe Silvers, sustaining artists on this program, should be used more often. Rest of the program is built along usual orchestra lines. It's the three boys who add spice and flavor to the program and give it a tinge of the different.

Schuster and Tucker are old timers to radio. They were on WMCA for a long time, where they were known as the Delivery Boys. They also used the same billing when they played vaude for a spell. Monroe Silvers, songwriter, dotted many of their previous programs and now becomes one of the new Delivery Boys with this commercial.

Trio stay away from straight warbling and revel in comic song work. Their material is quite strong and they know how to use it. Make frequent use of dialects and handle it well.

Arden and Ohman, piano duo, are also with this commercial. These lads have a standard rep for their type of work.

May 11 Carson Robison was the guest artist and was disappointing. A fancy whistling of "Nola" and followed it by singing a novelty number of his own composition while accompanying himself on a guitar. Orchestra used, leader unannounced, is a good group and have some pleasing arrangements.

"STORY BEHIND THE SONG"
"La Marseillaise"
Sketch, Orchestra
WJZ, New York

This program, May 7, was the first of a new NBC series. This, the first, is the story of how "La Marseillaise," the French national anthem, was written.

Opens with the orchestra, led by Harold Sanford, playing a few French military aires and folk songs for about 10 minutes. After that comes the sketch. Is located in a baron's house, where DeLisle, composer, was one of the dinner guests. Somebody deplores that the Prussian and Austrian armies are marching on Paris and that the French seem demoralized. Declares that what the country needs is a marching song and commissions DeLisle to write it. Latter locks himself in a room all night and next morning presents his composition.

Atmospheric action shifts from the speakers to pick up the shouts of the French and the rumble of drums. DeLisle is also pictured locked in his room picking out the notes.

Presentation effective and interesting. Musical accompaniment and support very good.

MELODY MUSKETEERS
Songs
WABC, New York

Trio of male harmonists spotted during the morning hours. For that time of day okay.

Novelty and comedy numbers used to good results. A few novelty bits, such as whistling, also included. At moments, not often, they engage in a banter with the announcer.

Voices are likeable and harmony gets over. Solo vocal items delivered by a pleasant-voiced tenor.

WGN MINSTRELS
Sustaining
WGN, Chicago

Judging from the viewpoint and standards of professional show business, there could hardly be anything so horribly unfunny and unbearably smartalecky as the WGN Minstrels. Perhaps the studio or the program's sires are prepared to prove by fan mail or other documentary evidence that the minstrels are radio favorites. That still wouldn't impress anyone from show biz.

WGN Minstrels is a rival to WENR's organization. Efforts to sell the latter are uncrowned by results with the feature admittedly a white elephant. That about approximates any unbiased estimate of the WGN feature. Sustaining programs, with some exceptions, are expected to find a commercial underwriter sooner or later. WGN's minstrels, like WENR's, occupy valuable time during the peak of the evening, Thursday and Wednesday respectively. So, lacking an advertiser to foot the bill, they will in due process of accumulative fatigue vanish into space and be forever unmourned.

Only to submit a few representative samples of the sappy gags is to stigmatize the feature as stupid. Here's a few:

"My little dog was swept overboard."

"Ah—another bark lost at sea!"

"Who shod your horse?"

"I don't know. But when he ran that race I know who cussed him."

"I see you're an ignoramus."

"I am not. I'm a Republican."

"If you saw the flag waving over the battlefield what would you think?"

"I'd think the wind was blowing."

All of this repartee is provided with its own laughter in the studio. That was necessary, to get any at all.

This is not the full measure of guilt. In a worn-out tenor one of the minstrels reaches back to 1919 for his solo, the forgotten "Everyone Wants the Key to My Cellar." So even the vocal end doesn't redeem.

Entertainment, like food, is a question of taste. There is a market for frankfurters and a market for filet mignon. WGN, however, is identified ordinarily as belonging to the upper strata of radio. It is with genuine surprise just before the finale that the listener got this witty remark:

"Never mind the handkerchief. Wipe your nose on your sleeve and go on with the show." *Land.*

HOLLYWOOD GARDENS
Revue
WPCH, New York

Broadcasting the floor revue from the Hollywood Gardens may sound like a highlight as radio entertainment, but it is more or less a pain in the neck. Apparently the station announcer sensed the kind of reception it might be getting, as he slipped in several alibis for the lame duck entertainment the revue was etherizing.

And what made it seem all the worse in contrast was the superlative following by N. T. G. (Nils Granlund), with his "gorgeous, wonderful and marvelous" description of the revue.

All that it sounded like was a long drawn-out beating of tom toms, indicating that some sort of an Indian musical number was being staged.

Announcer took no chances. He said that the real music by Al Katz and his Kittens would follow, as that being heard was only "incidental." Also later that "more music" would be played by Katz's outfit.

And Katz did play some topical music that was along the usual dance band routines.

All in all seems wasted broadcast. *Mark.*

BARBARA MAUREL
With New World Symphony Orch.
Songs, Orchestra
WABC, New York

CBS has built up a neat program around this songstress. When last caught by Variety, Barbara Maurel was subbing for Morton Downey and using the same style program, sticking to pops only. Now she has swerved over to the category of a class singer, using standard selections.

This newer type seems to fit her better. She has a fine contralto and no difficulty at all with the difficult standard pieces. On this program (8) she opened with a French number, singing in that tongue all through.

Given fine support by the New World Symphony Orchestra, itself worthy of solo featuring. This musical aggregation is as neat a group of instrumentalists as any.

BON BONS
Songs
WABC, New York

Bon Bons are a femme colored quartet. That they are colored is not announced. They render snappy harmony in a peppy fashion.

Girls include numerous vocal effects which are familiar over the footlights but which haven't been used much over the ozone. One member, a torch song singer, is the featured vocalist and deservedly. Good vocal program and a bit off the beaten track for radio.

ALEXANDER and MOSE
Patter
10 Mins.
BBC, London

Getting away here some months back to a big publicity break, Billie Bennett and James Carew, trouping under the name of Alexander and Mose, put over an Amos 'n' Andy patter act which scored well with the radio fans.

Result of the publicity on the air landed them various vaude jobs, and their return radio dates were heavily attended round the domestic firesides.

Their spasm put over last week was just funny if you like the type, but it must be said they are off the general track of vaude entertainment on the radio here.

To the States, where the colored cross-talk act is more familiar, they'd be just another pair; over here, while the craze lasts, they make the grade. Patter is good without outstanding, and the laughs are on the easy side.

Anyway, it's not difficult to be over the English air standard. *Chap.*

IKE and GEORGE
Skit
Commercial
WGY, Schenectady

A series of weekly instruction in the art of fishing. Presented in the form of skits, they carry the boldest and longest advertising plugs heard on any quarter-of-an-hour program over WGY.

Announcer and main character, between them, consume 10 of the 15 minutes in delivering sales talks, mentioning the names of products handled by the four nationally-known sporting goods concerns which are behind this broadcast. The Izaak Walton League is also mentioned as a sponsor, along with an announcement anent membership and the offer of a copy of a magazine.

Attempt to make the fishing lessons more entertaining through presentation in sketch form is laudable, but the effect is nullified by the overdose of commercial propaganda.

Elimination of 75% of the plugging, and substitution of indirect methods, through casual mention of products and their merits, would improve these sketches. Probably losing listeners as fast as gained in present form. *Conn.*

WRIGHT FLYING SERVICE
Commercial
WRNY, New York

Plenty of aviation propaganda flying over the air waves with the Curtiss-Wright interests topping them all in constant line of endeavor.

By way of injecting a more attractive phase into radio broadcasting on behalf of the Wright service, a new series of aviation periods was launched on WRNY in the form of an interview.

The first was with S. P. Waring, Asst. Mgr. of the Caldwell, N. J., airport.

Majority of talk a ballyhoo for an air meet scheduled for the Caldwell airport Sunday (10). Latter part of interview was of special interest to men and women who aspire to fly. The expert said it was easy.

To the laymen the most interesting part of the period was that anyone can visit the airport and take an air ride for $1.25. This is a chop from the old price of $5. And that the flying fields now have Ford trimotors to permit a man to take his whole family for a ride. *Mark.*

Dr. HERMAN J. BUNDESEN
Health Talk
Sustaining
WMAQ, Chicago

Cook County's coroner and Chicago's former health commissioner goes on the air as a weekly feature with an interesting talk on health.

Dr. Bundesen writes a daily column in the Chicago Daily News (WMAQ) and rates in popularity. Whether his radio spiels are pat or extemporaneous makes no difference as the doc knows what he's talking about and gets his messages over. He's locally tagged as Illinois' next United States Senator.

Helpful hints on health, such as wearing the proper clothes at the proper time, etc., are included in Dr. Bundesen's routine. Great for housewives and young mothers who still have time to listen in as early as 10:45 in the ayem. *Spun.*

"OUT SKAPOOSE WAY"
Songs, Talk
WOR, New York

A quartet of boys referred to as the Lone Star Rangers Quartet. Atmosphere to fit and it's just one of those things.

One uses a Scotch dialect for comedy. Another is a Mexican, who supplies guitar instrumentation. Patter is of the robust variety meant to be of the wide open spaces. Talk gets by, although the flippancies and inter-group crossfire isn't so humorous.

Harmony is pleasing. Songs are old-timers, mainly those about the old prair-eee, etc. Major part of vocal work is harmony with a solo here and there. Runs 30 minutes and would carry more punch in 15.

"SMILING ED" McCONNELL
Songs
Commercial
WMAQ, Chicago

This nimble-fingered, soft voiced, entertainer provides a one-man show and it's one of the best, regardless of numbers, going on the air out of Chicago. His personality is remarkably well adapted to radio. A natural, easy, infectious delivery has the bounce and verve which gets a chortling and pleased hearing in the middle west.

McConnell quietly chides himself along the way and is devoted to a homey Main street-like native humor that on the radio, and particularly on behalf of a company making new rugs from old odds and ends, is trebly valuable. He talks prairie language.

Further violets may be presented for his successful negotiation of sentiment without descending or deteriorating into synthetic molasses.

Mixed with and into his programs are semi-evangelistic hymns. But —shades of Cotton Mather—hymns of real melody; light, not ponderous, gay with life, not heavy with gloom. He jumps from patter about Hades, sinners, and the devil to a Chautauqua pretty-pretty anent the "Royal Telephone" to heaven. Then into old time pop numbers. Here a confidential talk about marriage (not a recitation) would make the Ludlow street calaboose grow pensive.

McConnell's value to his rug company is not the least notable for the fact that he does the commercial spiel himself. There is no breaking in by a cultivated Oxford accent to tell about floor coverings. Almost making the "copy" read like he was conferring a favor, not plugging a sale, McConnell's neighborly salesmanship makes the conventional radio propagandist seem, by contrast, a mere money grabber with no feeling for "service" apart from profit.

The east knew one such performer who radioed for a tooth paste and eventually became vice-president of the company who's product he was heralding. They are rare ether prizes. *Land.*

BLACKFRIARS QUARTET
Campus Glee Club
WMAQ, Chicago

Thursday (7) was Amateur Nite in Chicago. There was "Stars of Tomorrow" on WENR, while on WMAQ the University of Chicago Blackfriars Club proved their amateur status more incontestably than their artistic pride would care to admit.

Possibly it was stage fright. Even perhaps a consciousness that campus written words and music are pretty terrible. Anyhow the boys who gathered before the microphone to whoop it up for the annual pre-commencement musical were more patriotic than successful.

Off key, off beat, unblended, strainingly falsetto on the female impersonations, the boys were almost burlesque. They wrestled in molasses-slow tempo with music that had no melody and lyrics that had no meter. Without much ceremony and, seemingly on an S.O.S. from the studio the program was apparently cut short by WMAQ and other entertainment substituted. But not before the good intentions of the college Thespians had given an atrocious impression of ye Society of Blackfriars.

To name but two, Howard Marsh (Purdue) and Jack Whiting (Pennsylvania), college shows have produced genuine actors. Perhaps Blackfriars have their memories. It won't be the class of 1931. *Land.*

JOLLY JUGGLERS
Phil Bray and Bill Schultz
Songs,
WOR, New York

Team of Bray and Schultz is unbilled. Boys are a song and patter duo. The chatter is fair and serves its purposes in breaking up the straight singing. But, as with the majority of these radio crossfire duos, the laughs are negligible.

Singing is the feature. Boys are likeable vocal harmonists and change off for solo warbling. Piano accompaniment.

CHEERIO
Talk, Songs
WEAF, New York

Novelty program spotted early in the morning and going over 30 NBC stations six times weekly. None of the artists are announced.

A man is the chief entertainer, but it appears as though the main intent of these programs is to announce the birthdays of aged people

(Continued on page 90)

"Variety" for Summer
Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.
Mail remittance with name and summer address.

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE
Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

Ad Agency's Influence Costs NBC $800,000 Advertiser; CBS Gets It

An illustration of the influence wielded by advertising agencies in the direction of commercial radio broadcasting is in the coup of a reported $1,600,000 in one account by CBS and resultant loss for NBC of probably $800,000 during the next year. Advertiser is Camel cigarets.

Concurrent with Camels' change in advertising agency representation from N. W. Ayer to Erwin Wasey came the transfer of its radio exploiting from one of the major networks to the other. On NBC this past year, through Ayer, the cigaret company for its one brand spent $800,000 for one hour weekly. On CBS, starting June 1, through E-W, the same firm is understood to have budgeted twice that amount for six nightly 15-minute periods a week.

Regarding the loss of one of its principal accounts, NBC declared it was due to inability of the network to comply with Camels' six-times weekly air time request, although the switch in ad agencies was reported to have been the deciding factor. The Erwin-Wasey agency in its radio advertising placements has been widely noted as leaning toward CBS. That ad firm's only major account on NBC is Maxwell House.

Camels' Program

CBS has signed its currently most popular air singer, Morton Downey, to the Camel feature spot. As a sustaining artist on CBS since October and at present Downey has been on the air six times a week at 7 p. m. nightly as the nearest CBS could get to opposition for NBC's Amos 'n' Andy at that period.

With Downey on the Camel programs will be Anthony Wons, also a sustaining player and on twice daily at the present time for CBS under the title of Tony's Scrapbook. In going commercial evenings, Wons will continue his sustaining broadcasts in the morning. Camel orchestra will be the Jacques Renard dance combination from Boston.

Camel's CBS deal is for over 60 stations on each hook-up for 52 weeks. The cig firm's NBC contract expires May 27.

RADIO TENT SHOW NEAR CHICAGO

Chicago, May 12.

Radio goes on the road as impresario under canvas when station WLS sends out its troupe for a summer tour through this vicinity. 'WLS Showboat,' as it's known, opens at La Porte, Ind., May 30. Plans are to spend three days in each town giving a different show each day. Area covered takes in a radius of 100 miles of Chicago, ensuring radio coverage.

Backing the show are the station and New Morgan, who split half the proceeds, and Earle Ross who grabs off the other half for supplying the tent and equipment besides managing the outfit. Ross last year had a tent stock company out in the suburbs.

Show will carry 25 persons, 10 of whom go over the air regularly over the WLS transmitter. Station has a strong following among the farmers of the area.

$12,000 Nightly Nut

As it would cost $12,000 a night to play the B. A. Rolfe Lucky Strike orchestra, the report that Rolfe would go on a summer barnstorming tour for NBC is denied by Rolfe and the American Tobacco Co.

Rolfe's broadcasting contract with the American Tobacco is an exclusive, with two years to go.

Etting's 5th Repeat

Ruth Etting is booked through Mort Milman of NBC Artists Bureau for her fifth "guest" appearance in a year on the Fleischmann program May 28.

Coughs in Season

Among advertisers going off the air for the hot weather is Smith Brothers, cough drops.

Smith was said to have figured the winter season is the best for coughs, and people don't cough enough in the summer to warrant radio advertising.

RADIO ACTS DEMAND %—SNUB FLAT FEE

Chicago, May 12.

Radio acts in the midwest are unanimous in turning down straight salary figures for personal appearances. They all want to grab off a share in the gross. In spite of all the efforts of exhibitors to buy radio acts for flat rates, the acts are set in demanding percentage deals, refusing all dates unless given a slice of the box office.

This includes all radio turns, whether well-known or just another act. They figure that they're entitled to the extra coin because of the mike acquaintance.

Some of the acts being offered to the houses for week-end engagements include Dan and Sylvia, WMAQ; Chick and Ray, WENR; Mike and Herman, WBBM; Rube Transon, WLS; Doc Hopkins, WLS; Hiram and Henry, WBBM; Grace Wilson, WLS; Sally, Irene and Mary, WGN; Freddie Rose, KYW.

ADVERTISERS' $50,000 YEARLY FOR CHECK-UPS

Fifty radio advertisers are paying $1,000 each yearly to determine the effects their programs have on radio audiences. This is pooled and paid to Crossley Inc., research bureau.

Crossley has spotted men in 52 cities over the country to conduct the radio research. At the end of each season Crossley reports to the advertisers in the pool, and at the end of the year compiles a yearly report. These are kept, for the main part, confidential by the advertisers and Crossley.

The 50 advertisers in on this pool have appointed a governing board, consisting of six of their members, to control the actions of Crossley's radio research work. Crossley gets its info from house to house canvassing questionnaires.

ETHER RACKETEERING

Commish Investigating Employees of WMBC, Detroit

Detroit, May 12.

An investigation by the Federal Radio Commission into the activities of the local radio station, WMBC, is being completed with public hearings under direction of Col. Thad Brown. This is the station over which Gerald Buckley was an announcer. Buckley was shot by assassins for reasons believed to involve his political talks on the air.

Alleged racketeering indulged in by the station employees started the investigation into whether or not the station will have its license renewed in June.

It has been testified that Buckley offered to sell the political tenor of his remarks for $30,000.

Burr King Dead

Los Angeles, May 12.

Andrew Robert Cooper, 42, known as Burr King on the radio, and a staff singer at station KFI, local, died May 10.

His death occurred shortly after he had been in an auto accident.

RIPLEY ON OIL

Robert L. Ripley starts a series of programs for the Standard Oil Company of New Jersey May 20 over NBC.

Ripley's first broadcast for Standard Oil will be from the "Leviathan," returning from Europe.

LONG PERIODS SHOT

Texas Finds 15-Minute Program More Profitable

Dallas, May 12.

Majority of broadcasters in Texas going for the 15-minute spot on commercial programs. Only scant few of the larger accounts maintain the 30 minute and hour periods in vogue several years ago.

Boiling down forced by dual reason, lack of talent and advertisers' efficiency.

On other hand many advertisers maintain the 15-min. spot answers the purpose and can't see the extra time especially where the stations got around $100 per hour.

WENR'S "Tryout" Nite

Chicgo, May 12.

"Tryout night" stunt is being tried by NBC Wednesday nights over its own outlet, WENR. Programed as "Stars of Tomorrow," with Artists' Service directing.

Promotional angle advanced is that network is on the outlook for newly discovered talent. The rush for mike hearings provides a half hour of gratis talent for the sponsors. Many of the candidates are from the minor concert and vaudeville ranks.

NBC Will Build Coast Programs With Film Names

Hollywood, May 12.

NBC is after picture names for its Pacific division networks, with an eye to ultimate coast-to-coast broadcasting of their programs.

Bruce Quisenberry, manager of the artists' service, came down from San Francisco last week and will visit Hollywood frequently, making his local headquarters at the "Variety" office.

Ken Murray is the first of the picture-radio players signed under the new schedule. He starts network broadcasting out of Los Angeles shortly.

Peggy Rollins, torch singer, and Ted White, tenor at the Hotel Ambassador, L. A., are also set with NBC exclusively.

AIR FAKIRS ARE GIVEN WARNING

Chicago, May 12.

Federal Radio Commission has issued a general warning to all broadcasters against fortune tellers, numerologists, character analysts and fakirs generally.

If individual programs bring multiplied complaints the station involved will have to defend itself when asking for a license renewal, as they must do every 90 days.

Those not taking hint will be watched very closely, it is understood.

Television Racketeers Anticipated on Coast

Los Angeles, May 12.

Better Business Bureau is standing by for the expected swarm of television racketeers.

Advance warning to the public of what to expect is issued in the bureau's bulletin, "The Investigator."

"In the transition from experimental stages to the forecasted position of an established and useful industry, numerous new opportunities for investment will undoubtedly be offered the public in television promotions," says the BBB.

"Some investments in selected projects in this field, honestly and capably managed, although speculative, will prove profitable to those who can afford to take the speculative risk. It is equally certain that investment in other projects will not."

Radio Disc-Makers Ask Union Aid To Abolish the Shoestringers

Chicago, May 12.

Several recording companies specializing in radio discs are trying to get the musicians' union to put its official stamp of disapproval on the practice of program dubbing.

"Dubbing" procedure objected to is the feeding of bits from other recordings onto a new master wax and then selling the finished synthetic production as a program for commercial broadcasting. This obviously eliminates the necessity of buying the services of an orchestra or other talent. Only expense involved up to the point of pressing is the recording studio's charge for its cutting facilities, averaging $30 a disc.

Argument used by the anti-dubbing element to entice union interest is that a ban on the process would help cut down on the ranks of layoff musicians. But the real motive for the move of the mechanicals to hookup with the union is reported as no humanitarian one.

The Squeeze

Patent purpose is getting outside aid in putting the squeeze on the shoestringers hanging on the fringes of the radio disc recording business. These shoestringers, in recent months have cut in heavily on the revenue made available by advertisers.

One of the biggest air disc contracts handed out locally this past month was picked off by a former radio entertainer who started with an office in his hat. This enterprising lad sold the client, a radio set manufacturer, nothing but admittedly dubbed orchestra and vocal records. With the talent item out of the way, underbidding of the other local radio disc recorders was easy.

Only exception provided for in the proposed ban is the dubbing of atmospheric effects, such as a band playing at a football game with attendant human clamor. Transfer of such sounds to a new master will be oke if there is present in the studio at the time a musical combination working on the same recording job.

Ways and means of enforcing the anti-dubbing amendment places upon the union the burden of bringing pressude to bear on radio stations against playing the synthetic recordings.

Radio Enterprise

Chicago, May 12.

Local station trying to sell time between two and four in the yawning at reduced prices has collected figures on the number of speakeasies in Chicago open and average number of patrons tabbed between these hours.

Survey disclosed not a single gin mill was without an ether music box.

WHITEMAN AND BOYS CHI-SET FOR WHILE

Chicago, May 12.

Under NBC's guidance, Paul Whiteman is due to go native soon. Whiteman and his band members have contracts that will keep them here for at least another nine months, and perhaps longer.

In addition to Whiteman's own engagements at the Edgewater Beach Hotel and on the NBC network for Allied paint, two of his band boys have landed lucrative bookings for themselves and the rest of the aggregation. Roy Bargy is now doing a commercial for NBC, and Ferdie Grofe is due to get the A. & P. assignment as leader. Both will use the Whiteman crew under their personal billing.

The side bookings for Whiteman's men are covering the band's heavy personnel overhead. NBC figures it's safer to keep the orchestra here as long as the salary coverage is assured.

NBC'S ANSWER TO HOW HIGH IS UP?

Fifth avenue is only two blocks from Broadway, but measured by codfish aristocracy as even the page boys dish it out at the NBC plant, it seems like several miles.

They don't just plain see each other or anyone over there. They "contact" 'em.

Payoff was started recently and now is generally used in the talent departments. When an act is engaged and, therefore, isn't available at the moment; in other words booked up, it is referred to by NBCites as being under "prior contractual obligations!"

UA'S OWN STATION

Studio Takes Over KMTR—Will Have Regular Hour

Hollywood, May 12.

KMTR went down 12 floors from the Hollywood Storage Building yesterday (11) and moved half a mile west to the United Artists studio. At the same time it stepped its power up to 1,000 watts with a new transmitter and a three-mile ground system. Towers are on the old Keaton studio, one mile east of the new station.

UA will have a feature hour every Wednesday with a symphony orchestra conducted by Al Newman, studio musical director, and UA players featured.

Miller in Pioneer Station

Pittsburgh, May 12.

Paul J. Miller, manager of radio station KQV here since its organization a few years ago, resigned to affiliate himself with another station. Miller has been replaced temporarily by John R. Bichell, who has been named acting manager.

Miller will sponsor a regular program sketch called "Skippy and Ray" over KDKA, world's pioneer air station.

CBS' RELIGIOUS DROPOUT

One of CBS' religious commercial programs will suspend in June for the summer. It is the Rev. Donald Gray Barnhouse's Sunday morning broadcast.

Only religious commercial to continue through the summer over CBS is the Lutheran Hour.

RADIO FAME BRINGS NO OFFERS!

Chicago, May 12.

Any eccentric radio act that has been on a long stretch plug for one advertiser is poison to another. And the bigger the wow this type of act proved under previous servitude the tougher are its chances of a succeeding tieup.

Mass mind association of the act with the former article merchandized is the obvious principle actuating the thumbs-down policy. No mere theory here as far as the advertising agencies are concerned. Tabulated figures and charted information are theirs at hand to prove the rule, with hardly an exception to prompt taking a chance.

Long after one of these acts has switched check signatures, letters are received by the original commercial hookup commenting on the program's current appeal. But more important to the successor is the fact that this type of act is slow on the building of returns for the new affiliate at the start. Identification with the previous product ballyhooed must first be overcome.

CBS Band Booking Gives Roadhouse a Wire

Vic Irwin's band at the Canadian Royal, Pelham Road, has been placed under a one-year contract by CBS Artists' Bureau.

Irwin is now at the roadhouse without a wire. CBS will install one.

Gloria Swanson Okayed $5,000 for Singing, Not $1,000 for Recitation

Gloria Swanson turned down $1,000 from NBC to appear as guest star on the RCA-Victor program Sunday (10).

The account wanted Miss Swanson to do a dramatic piece entitled "The Marriage Will Not Take Place," and declared it would permit her to plug her U.A. picture, "Indiscreet."

Miss Swanson demanded $5,000 for the appearance and wanted to sing and not do dramatics, but the advertiser refused.

JAZZ BAND CONTEST IN BERLIN, WITH BALLOTS

Berlin, May 1.

An international contest took place at the Grosses Schauspielhaus inaugurated by the Mosse Publishing House, to solicit new readers for their papers and journals, through the evening paper "Acht Uhr Abendblatt." Seven of the best jazzbands in Berlin, Billy Bartholomew, Michael Schugalte, Ben Berlin, Barnabas von Geczy, Dajos Bela, Eddy Walls and Billy Barton, gave a concert to compete for the golden saxophone donated by the Mosse. Concert was broadcast over the radio.

The Schauspielhaus was filled to the last seat. For Dajos Bela and von Geczy the applause would not stop.

Dajos Bela was the winner, 997 votes. After him came Barnabas von Geczy and Billy Bartholomew.

"MICKEY" HAS 2 SONG THEMES

Hollywood, May 12.

"Minnie's Yoo Hoo," theme song for the "Mickey Mouse" shorts, published by Villa Moret, has been bought back from the publisher by Walt Disney, who will distribute it to the Mickey Mouse clubs himself. Loses money on each copy but charges it off to exploitation.

Another Mouse themer, "You Cute Little Feller," is published by Bibo-Lang.

Reisman Leaves Bakers

Leo Reisman's orchestra for sixteen weeks a feature on the WABC Three Bakers presentation, finished up his last broadcast on this commercial last Monday night (11) and will be replaced by another band not yet named.

BERNIE WALKED IN WHERE ANGELS DON'T

Chicago, May 12.

This is a story of the auditions held at the NBC studios for the new western A. & P. programs. Three bands were invited for the try-out. These were Wayne King and Ben Bernie, outsiders, and Ferde Grofe, NBC outfit.

Wayne King trusted his intuition and turned down the audition at the last moment, in spite of the temptations of the extra coin. It is understood that the men in his band were sore when he made the refusal, but that they now admit it was an inspired move. Ben Bernie showed for the hearing and left there burning. He's still burning.

As a result of the audition Bernie drew the blackball, while the Grofe band was accepted. Latter also asked the shortest money. There are rumors in the music business that the mechanical set-up for the audition was different for Bernie and Grofe.

Insiders are saying what a great break it is for NBC now, when other advertisers have ideas that they might want Bernie on their programs. NBC will be able to tell them that A. & P., one of the pioneer commercials, snubbed Bernie and preferred the not as well-known NBC outfit.

Ahlert, Turk, Out

Contract of Fred Ahlert and Roy Turk, Warner songwriting team, expiring this week, will not be renewed.

Reported that both will go into the publishing business for themselves as partners.

STAFFORD BARNSTORMING

Hollywood, May 12.

Jesse Stafford and his orchestra in two weeks leave the Palace hotel, San Francisco, for their usual summer barnstorming tour. Open at the Paramount, San Francisco, as a stage band attraction.

Gordon Henderon's orchestra, formerly at the Palace, replaces during the hot months.

Swift-WLS Renew

Chicago, May 12.

WLS has renewed its contract with the Swift packing company for another year, at a figure estimated at $50,000.

Swift broadcasts daily to the farmers through this station. Swift has its own studio down in the stockyards, and hires its own talent.

Radio Reports

(Continued from page 33)

from all over the world, also couples who have been married for a number of years. Announcer philosophizes about life in general and wishes everybody the best of luck. Birthdays of notables call for special comment on the individual. The m. c. frequently indulges in poetry. Horoscopes of the day are also given.

Song items by this same chap and a girl are additional.

A novelty program probably interesting to the women while they clean house in the mornings.

FRANCES BLOCK
With Andrew Scherer Ens.
Songs, Orchestra
WPAP, New York

Andrew Scherer ensemble consists of an orchestra and a vocal group of male and female singers. Singers in the ensemble are n.s.g., sounding in part amateurish and seemingly unaccustomed to the mike. Voices were weak and knack of delivery missing.

Frances Block, featured, is a class contralto. Used for two numbers, one a lullaby and the other a class selection. She possesses a strong voice with good tonal range.

Scherer himself is evidently the announcer. Announcements are too oily and long.

PALM ISLANDERS
Hawaiian Music
KRLD, Dallas

Any Hawaiian ensemble is traditional equipment for local studios, so this one answers the purpose as well as any.

A little jazz accent, however, pulls the spot out of the customary monotony of the South Sea pop mixture. Hot steel guitar furnishes most of the entertainment. Vocal duo for the breaks, but program might improve minus the warbling. Voices lack mike appeal, and harmony lacks both.

Like the rest of the string groups in this town, this one is maintained by the studio. Meaning that it's n.g. for a commercial spot. *Rudy.*

DON TRENT
Protean Skit
WPCH, New York

Don Trent does all the characters in the broadcasts he's offering under "The Return of Fu Man Chu."

The trailing of the Chinese super-villain is done by Sherlocko Holmes and his assistant, Watkins, aided by the two Harlem detectives, Hide and Seek.

Trent's everything, even to doing a poor femme. Period is supposed to be a burlesque on the original character of Sax Rohmer fame. Trent does Holmes with a Yid dialect.

It may be interesting and amusing for those who have the patience to listen.

Trent shows versatility, but on his period here lacked a comedy punch. *Mark.*

"NO MAN COULD DO MORE"
True Story
Commercial
WABC, New York

Now and then the True Story period broadcasts a subject that stands up under continuity fire. "No Man Could Do More" is under that category. It held suspense and characters pretty evenly balanced.

It was a type of story that held general appeal, founded on the old theme, that of the sacrifice of one man's life for another.

But, like good talkers and good plays, it will be hard for True Story to keep up the pace of radio dramatics like "No Man Could Do More." *Mark.*

MURRAY and HARRIS
Songs, Piano
KFVD, Culver City

These boys like their minors and have worked out a style of piano accompaniment which at times makes them sound like a trio. A roving dial will stop on them, which is an excellent indication of promise.

Sometimes haphazard tossing-off of numbers mars the general quality. Inasmuch as the boys have ability to attract attention, they should devote more time to preparing arrangements. *Bang.*

JOHN PATTERSON
Tenor
Sustaining
WRNY, New York

No theme song used by John Patterson. He sings numbers in native tongues and displays a cultured voice.

No trick stuff and no topicals. Varied his 15-minute period and his English number was "Over the Steppe."

A typically serious voiced man with no attempt to theme song or ballyhoo any popular song house melody. *Mark.*

Smalle Recovered

Ed Smalle, pianist and singer, after being away from radio for two years through illness, is back.

He's on two commercials a week over WOR.

VALLEE MAKING $12,000 WEEKLY THIS SUMMER

Besides going legit in White's "Scandals," Rudy Vallee, on another NBC booking, will double with his band at the Pennsylvania hotel, New York. His income from the two jobs will be around $7,000 a week. He's reported receiving $2,500, single, in the musical.

With his commercial radio broadcasting added, Vallee's income on salaries this summer and running indef will reach $12,000 a week.

The show placement of Vallee by the broadcasting company's artist bureau is the start of an attempt by NBC to transform the meg crooner into a new type draw. The network is seeking what is termed the "$5,000 automobile class" attention for Vallee to replace his current standing with the less exclusive masses.

Part of the idea probably will be assignment of Vallee to a high priced product account for his radio broadcasting. He now broadcasts for a brand of yeast.

At Actors Equity it was stated no official protest had been entered, as reported, against the "Scandals" booking of Vallee by NBC instead of a member of Equity Agents' Association. Vallee is under an exclusive to NBC for all representation, with Ed. Scheuing handling Vallee's business for NBC, and the show engagement secured through that channel.

HENRY FOR NEW YORKER

Tal Henry and his North Carolinians come into the New Yorker Hotel June 1 for an indef engagement, with the hotel attempting to build them up as a permanent attraction. Hotel has previously played name bands on short term engagements.

Hal Kemp, now in the hotel for a month's run, leaves at the end of May for a tour arranged by NBC.

C. B. Mason in Chi

Chicago, May 12.

C. B. Mason, Jr., former president of the New York Talking Machine Co., has come to town to head the E. A. Nicholas outfit, midwest distributors for Victor.

Lloyd Egner, formerly in charge here, has gone to Camden to be associated with the national sales office.

HERE AND THERE

Charlie Johnson's 12-piece orchestra is now furnishing the music at Sherman's Pavilion, Caroga Lake, N. Y.

Frank Graves (King Jazz) again has the orchestral assignment at the Ritz Ballroom, Mid-City Park, on the Albany-Troy road.

Jean Goldkette has organized a new band called the Champions to fill the spot left vacant by the disbanding of the old Victor Recording orchestra in Detroit several years ago. Band is under direction of Billy Eldon.

Earl Burtnett is leaving the Biltmore, Los Angeles, to start at the Lincoln Tavern, Chicago, June 1. Bill Hogan takes his place at the Biltmore hotel.

"The Admirals," orchestra which played in "Excess Baggage" during show's Broadway run, has been signed for the summer by the Hotel Del Otero at Spring Park, Lake Minnetonka, just outside of Minneapolis. The engagement starts May 27.

Radio Engagements

Frank Moulan, NBC, May 22.

Willie and Eugene Howard, Fleischmann, NBC, May 21.

Henry Hadley and symphony orchestra for the Gold Seal programs, NBC. Louis A. Witten by the same sponsor as m.c.

Henry Burbig, dialectician, returns to CBS May 23 after an absence of six months, twice weekly, sustaining.

George Jessel for three Howard Dandies periods on CBS this week.

Following booked as guest artists for Fleischmann programs: Willie and Eugene Howard, June 4; Peggy Wood, May 21; Rosemont Johnson Quartet, June 11; Julius Tannen, June 18.

Sheet Music Sales To Dealers Dropped 30% in Three Years

Sheet music dealers' representation dropped off 30% during the past three years, according to estimates of the Music Publishers' Protective Assn., which is now conducting a survey of sales among dealers and syndicate stores.

Representation from sheet music dealers is constantly falling off, from accounts. Some are going into bankruptcy or folding up. In many music stores the counters have done so poorly that they have been thrown out. This situation is not only due to the off business, but is prompted by the syndicate competition.

Publishers consider the syndicate the best outlets and they are given better breaks than the dealers. Syndicates' margin of profit is much more than that of a dealer who attempts to compete with the syndicates by selling at the same price. This situation usually forces the dealer to boost his price for a larger margin of profit, this driving the buyers over to the syndicates for cheaper prices.

ADVERTISER'S DOUBLE NETWORK CONTRACTS

With its NBC programs continuing, Tasty-Yeast has signed a one-year contract with CBS for 23 stations. Cost will be $400,000 for the time alone the first year.

Advertiser holds an option to renew for the second year at an increase of 50% in number of stations. If the second year is renewed, Tasty-Yeast will pay CBS $1,200,000 for time in two years.

Only talent which the commercial will use on its CBS programs will be F. Chase Taylor and Wilbur Bud Hulick.

Durium on Block?

Irving Trust Company, receivers in equity for Durium, appealed to the court yesterday (Tuesday) for an order to show cause why Durium should not be sold. Hearing was held before Judge Coleman, U. S. District Court.

Stockholders of Durium are opposing the move to sell the business.

Irving Trust filed motion for a show cause order at the request of the creditors, which number many publishers.

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
May 8, Ambassador, St. Louis
Management of
IRVING MILLS
Mills Building, 40th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
RKO COLISEUM, New York
Indefinitely

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA

TED LEWIS
MAY 18—ROCHESTER, N. Y.
Personal Representative
H. HAROLD GUMM
1560 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

GEORGE OLSEN
AND HIS MUSIC
NETHERLAND PLAZA
CINCINNATI

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

TAVERN
A CHOP HOUSE
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HAL KEMP
Is winning new friends at the Hotel New Yorker with his "new idea" orchestra. From that hotel and via the NBC network he continues to feature:
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"Were You Sincere"
"99 Out of a Hundred Wanna Be Loved"
"The Same As We Used to Be"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

Disc Reviews

By Bob Landry

"Here's A Story Mess Of A Dozen Or Less."

That's a limbergerish paraphrase on "The Mikado" but it tells the story. A story no longer new and an observation no longer bright. It's a rare trip to the old fishing pond that pays the patient angler with any trout these days. Mostly minnows who can live on the nibblings.

Fred Rich

(Okeh 41488) "I Surrender Dear" and "Were You Sincere?" combine in so-so recording for middling results.

Golden Terrace Orch.

(Okeh 41493) Hidden behind the bushes an anonymous crooner makes "Whistling in the Dark" a solo wrongly billed as a dance record. It's nice crooning and pleasantly listening but not dance music. Unbilled tenor does not get diaphragmatic on the reverse, however, which is wholly given over to orchestral rendition of "Dream A Little Dream."

Brunswick Hour Orch.

(Brunswick 6061) Goetz and Padilla having tossed out a nice sweet little ballad, "Who'll Buy My Violets?" an incorporated feature of "City Lights" the publicity whoopla announces that Charley Chaplin on top of everything else was his own composer. Not that it matters. It's a tune hardly apt to become a hit (they still talk of "hits"!)

And there's "Annapola," novelty, for a mate. Handled quietly and melodiously by the studio bunch this disc is one of the more attractive novelties of the latest releases.

Efrem Zimbalist

(Columbia 50289) Fritz Kreisler is still one of the few catgut- vibrators producing recognizable entertainment when a steel needle follows his track around a shellacked pancake. Zimbalist is a concert rep commanding generous scoops of percentage. Here, on 12 inches of wax, he does "Die Meistersinger" and "Air For G String."

That means, as it sounds, high brow. It's for those already technicians. Will hardly arouse, as do the Kreisler cuttings, either appreciation or awe from that vast untutored throng, the average person.

Boswell Sisters

(Brunswick 6083) Too little Boswell and too much Dorsey Brothers (sub-billed collaborators) make this release a not-so-much. Previous Boswell discs have attracted notice with the girls also stepping into radio prominence cast. Persuasive style of harmony.

"When I Take My Sugar To Tea" and "Wha'd Ja Do To Me?" were checkmated by masculine static.

Savannah Syncopators

(Brunswick 6046). Monotonously twanging the tempo, a scratchy banjo tells the report on "Honey That Reminds Me," an unredeemed obscurity. "Who's Blue?" less ticktockish in tone and tempo seems pretty fair by contrast.

In-between hotcha.

Buddy Campbell

(Okeh 41491) Nice couplet without benefit of celebrity ought to make this a satisfying barter.

"It's A Lonesome Old Town" and "Hello Beautiful" are used. And used well.

Grenadier Guards

(Columbia 50288) Just to keep that international flavor so happily identified with Columbia, here's one from Buckingham Palace. Captain George Miller proves that the Grenadiers are not mere lusty lungs but musicians of delicacy and finesse.

Nothing less than Tschaikowsy's "Marche Slav." It takes both sides of a 12-inch diameter to complete the tramp. Pretentious recording.

Waring's Pennsylvanians

(Victor 22655). Manfully doing their best with a couple of fill-ins from a Broadway production, the Warings stumble in with little thanks for their efforts.

"Oh Donna Clara" and "Elizabeth," powder box tinklings, are unworthy of the resources of this organization.

Johnny and Frankie

(Victor 22649). Meaning Johnny and Frankie Marvin who merge for "Little Sweetheart of the Mountains." Bigger subject than "Little Sweetheart of the Prairie" which Johnny Marvin accomplishes unaided on the reverse.

Prairie or mountain, it's oh-hum and forgettable.

Richie Craig East

Chicago, May 12.

Richie Craig, Jr., moves the originating point of his CBS cross-country hookup for Maltine to New York in a couple of weeks. Prospect of slipping into a club stand the reason. No side money in Chicago.

Craig's radio ticket has until January to go. Move eastward eliminates from the program Jack Nelson, who had been filling in the patter intermissions with song. WABC mikes to take the Craig weekly spiel in New York.

More Grief for ASCAP With Songwriters Now After Royalty Boost

Claiming their royalties from the sale of sheet music is down to a minimum, Class Double A songwriters, the top-notchers, want the American Society to increase their royalties from mechanicals and public performing rights. In this, the songwriters are following on the heels of the publishers, who are also squawking for more income from royalties.

Class Double A songwriters are discontented with the amount of royalties they are now receiving from the American Society. For the year 1930 the Double A songsmiths each received $5,243. This amount, they claim, does not compensate them for the tremendous slump in royalties from sheet music.

Songwriters believe they should get two-thirds of the American Society's income instead of the 50% they now get. They contend that the American Society ought to split the royalties between themselves and the publishers on the same basis as prior to 1931, when the songwriters got two-thirds of the revenue and the publishers the other third. Since 1921, when the society was reorganized, the income has been split equally between songwriters and publishers.

Only way in which the society can increase the songwriters royalties, or the publishers for that matter, is to increase license fees all around. This it cannot do on the instant and the process of boosting license fees, it states, would have to be done slowly. It must now proceed carefully, declares the society because of conditions throughout the country.

The society contends the Double A songwriters have no grounds to squawk. Besides this class of songwriters, says the society, are over 600 other songwriter members of the society who share in the royalty split, but are not squawking.

BRUNSWICK LOSER IN SUIT AGAINST DAVIS

Brunswick Radio's counter-suit for $1,000,000 against D. Davis, of Australia, was thrown out of court by the Appellate Division which ruled that Brunswick did not have cause for action.

D. Davis' $1,000,000 suit against Brunswick and Warner was upheld by the same court, which gave Davis permission to examine the Warner and Brunswick books as well as execs in connection with the suit.

Davis first started suit against Brunswick and Warner on the ground that Brunswick sold out to Warner without notifying him as Brunswick's Australian rep, as agreed too. Also that Warner mismanaged the business. Brunswick then filed counter-suit against Davis on a counter mismanagement claim, which they served against Herbert Davis, of D. Davis & Co., now in New York.

Abeles & Green represented D. Davis & Co. in court. Brunswick and Warner were represented by firms of Guggenheim, Untermeyer & Marshall and Thomas & Friedman.

5-for-$1 Sheet Music In Syndicate Stores

Chicago, May 12.

By June 1st, the average cost of pop sheet music will hit 16½ cents. This will include all tunes, with the exception of production numbers. Represents a reduction generally of about one and a half cents.

While the publishers are cutting one and a half centimes, the syndicate retailers are going to slash wider, with a general slice, it is understood, of five cents. This reduction will figure all down the line, from the 60c to the 30c numbers.

Idea of the syndicate stores, is that the cheaper the tunes, the more they'll buy; with present bargain of four for $1 to be changed to five for a buck.

In Reverse

A publishing outfit on the Coast is sending out letters to all established songwriters requesting them to submit material for publication. Publisher promises that the manuscripts will be given careful consideration and enumerates other methods whereby the songwriter will benefit.

It's the first time known of a publisher requesting songwriters for material, unless the songwriters were free-lance ace writers. Heretofore they've had songwriters come in in bunches to submit material. Eastern publishers can't figure it out.

IS M. C. RACKET GOING BUST?

A good example around here last week of what the m.c. racket is approaching. A local performer, who a couple of years ago was drawing down a nice pay check weekly in vaudfilm houses as an m.c., hasn't worked for some time. He was approached by an agent. An indie film exhibitor in a neighborhood town who opens his theatre a half hour before starting time, then takes his first admission down to the post-office so he can lift his feature film, thought this particular m.c. might do a stage turn for him and perhaps help business a bit.

The exhibitor agreed with the agent to go 50-50 with the m.c., but the latter turned it down for what he thought was a better proposition. The house owner was to get the first $200 of the week's business, the m.c. the next $100 and 50-50 thereafter, and, in addition, the m.c. was to get the rights to a souvenir program he intended to publish and whatever radio work he could pick up. The town has its own air station, a small proposition, of course.

The agent took no chances on his 10%. His contract read that the exhibitor got the first $200, the agent the next $10 and then the m.c. his $90. Two days before the m.c. was to open, he went to the town and tried to peddle ads for his program but couldn't even get a sandwich or a necktie in return for space. As for the radio, nobody seemed to want him. But he wasn't disheartened, for he hadn't opened yet.

Saturday was his opening day, the indie exhibitor's best day, incidentally. The gross was exactly $33. Monday, the m.c. didn't show. He didn't have the price of carfare to get back.

One Witmark Left with Witmarks; Going in Oct.

Julie Witmark, Jr. and Witmarks have severed connections. That leaves only one of the original Witmark family still left with the firm, Isadore Witmark, on copyright work. He is under contract to Warners until the coming October, when he will step out, from reports.

Witmark, Jr.'s connections were severed when Chappell-Harms and Witmark combined their Black and White catalogs in one office last week, under one head. Witmark, Jr., was formerly in charge of Witmarks' Black and White, but with the combine of departments, Louis Wiper, who handled the Chappell-Harms' Black and White's, was appointed manager of both departments.

German Disc Field

Berlin, May 3.

To create a counterweight against the already existing trust "His Master's Voice" and Columbia, Graphophone which are united in Germany with Elektrola and Lindstroem A. G., including Parlophone and Odeon, the friendly relations between a big competitive trust of the record industry including Brunswick under the control of Warner Bros., Kuechenmeister (Ultraphone) and Polyphone (Deutsche Gramophone) seem to have become more intense.

Contracts have not yet been signed, but a closer co-operation will, presumably, be the result.

Texas Bill Would Tax License Fees Of ASCAP, in Effect Taxing a Tax

Dallas, May 12.

A bill has been introduced in the Texas legislature to tax the American Society of Composers, Authors & Publishers, 25% of all license fees it collects from that state. Measure was introduced as an occupation tax and comes up before the Assembly of Texas shortly.

The American Society has retained counsel in Texas to oppose the bill. J. C. Rosenthal, gen. mgr. of the American Society, may go South to fight aginst it when up for consideration.

Belief of the society is that Texas hasn't much chance of making such a bill law. This it bases on previous examples of the same sort and on claim that the bill as a whole is unconstitutional. The society cites as an example the case of a citizen of Massachusetts, named McLain, who raised the question that the state could not collect taxes on the income he received on royalties from copyrights. He claimed that it was a governmental grant and the state hadn't the authority to tax it. Supreme Court supported him.

Likewise, claims the society, its grant to collect royalties is a grant given by the U. S. under the constitution and a state cannot collect on it.

The ASCAP, however, has already two plans in mind, either one of which it will place into effect, if by chance the bill should become law in Texas. It may double its tax so as to increase the rate proportionate to that which the Texas legislature attempts to take from composers, authors and publishers; or it may refuse to issue any licenses in the State of Texas and require all who want to use copyright music to do their business with the society directly from New York. If copyright music is used without a license in Texas, the society would sue for infringement under the Federal law.

Ex-Judge Felix D. Robinson is looking out for the society's interest in Texas.

During the year 1930 $70,000 in royalties were collected from Texas.

Pointed Notes from N. Y. Compel WB Music Reps to Snub Cafes

Chicago, May 12.

Trying to clip down on expenses, following a receipt of a hot letter by all Warner music subsidiaries, the music men got together last week in a meeting, and agreed that they will no longer attend celebrity nights.

Celebrity night gag has been a tough assignment with the publishers here all season, with three and four such nights a week. And with each publisher trying to outdo the other by bringing parties of from 15 to 20 people. At the meeting it was decided publishers should attend only the opening and closing nights of bands, and that the parties of each publisher should be restricted to four persons.

This idea was tried once before this season, but was unsuccessful when one publisher showed at one of the celebrity nights up at the Edgewater, so that the next night every other publisher showed with twice as many people in the party.

Serious Now

This time, however, it looks like the economy move is going through. Those letters about intelligent economy have been becoming more frequent of late.

Following last week's meeting, Al Quodbach, down at the Casa Granada, sent a wire to each publisher telling him a new show was opening at the cafe the coming Sunday. Several publishers sent the wire into their New York officials but they stuck to their word and not one of them showed for the Granada's "Nutty Club" night.

OUT-OF-TOWN BANDS KEPT OFF COMMERCIALS

New York Local No. 802 of the A. F. of M. is clamping the lid down on out-of-town bands working commercial programs from New York. Other A. F. of M. locals throughout the country are reported following in line.

For out-of-town bands to work on a radio commercial the sanction of the A. F. of M. local is necessary. However the New York local is reported to be dead-set against commercial work by out-of-town bands because of the many members who are out of work in its territory.

Currently, report band bookers, there is not one out-of-town band working on a commercial in New York. Until two weeks ago, Katz's Kittens had the Sarnoff-Irving program. The band was yanked out of that contract because it was from out-of-town and didn't have the permission of the musicians' local here to take the engagement.

Local doesn't mind if out-of-town bands do radio work on sustaining programs from remote control, such as from hotels and night clubs.

Travelling bands are required to get 30% more for local radio engagements than 802 members.

Royalty Cut to 2c Worries Songwriters

Songwriters aren't any too happy over the expected coming of 25c. sheet music, which will reduce their royalties from 3c. to 2c. a copy.

Unless the cut price helps sales appreciably, say the songwriters, they are going to suffer. Royalties under current conditions are low enough, they declare.

They are dubious as to whether the cut price will live up to the publisher expectations, feeling convinced that they'll be the ones to suffer.

Some songwriters are so discontented at the coming of the 2c. royalty, that they harbor intentions of going into the publishing business for themselves where, they say, "they can get in on the long end."

Vallee on Penn Roof June 1

Rudy Vallee goes into the Pennsylvania Hotel Roof June 1.

Supplants Jack Albin's orchestra, who has been at the Penn through the winter.

Coast Houses Tighten Up on Orchestrations

Los Angeles, May 12.

Local branches of music houses are getting tighter in the handing out of orchestrations and lead sheets. Number of free copies have been cut to where each house is now allotting less than 50 orchestrations for the entire coast.

With N.B.C., here and Frisco, getting 10 each and C.B.S. getting 10 there is few left to be handed out among the name bands. Now, unless a band is featured over the air it has to pay for orchestrations.

Most of the music houses are charging $3 for their monthly orchestration service.

Lead sheets are also off the free list with number of the houses charging two-bits for each lead sheet unless the artist is a featured ether singer.

Convict Lyric Sellers

Detroit, May 12.

What is understood to be the outstanding conviction here in the drive against bootleg lyric sheets was that obtained here by a local representative of the American Society in getting Hymen Niscar sentenced to one year in jail and a fine of $100. Niscar is understood to have had the sheets printed locally, with local sales estimated to total around 300,000 copies in the last year.

In another conviction George Abrahams was sentenced to six months and $100, with the sentence suspended and the boy, who is 18, placed on a five years' parole. Abrahams is said to have been a subdealer under Niscar. In pleading his case he asked for consideration of the fact that he was an individual seller and not a wholesaler.

Ellington's Chi. Time

Duke Ellington's band goes into the Lincoln Tavern, Chicago, for seven weeks, beginning July 11.

Week prior to that, July 4, Ellington plays the RKO Palace, Cleveland.

Inside Stuff—Music

Chevalier's Plea

Listeners-in the other night were amazed to hear Chevalier doing a genuine appeal for the other fans to write in what they thought of his radio program. Strictly on the level, according to the reports the French boy and others are worried.

Trouble seems to be his selection of songs, Chevalier being as much business man as artist in regard to his radio work.

Chevalier's air performances haven't received very high praise. Besides his songs, his talk sounds home-made or given him after he reaches the mike studio. Recently his gag for the evening was about the person who wrote him for 12 autographed pictures, with a p. s. on the letter adding the writer wanted to exchange the 12 of Chevalier for one of Rudy Vallee.

That was the first gag, probably, ever told by a film star going in for a stage appearance. Few others anywhere have ever missed telling it since. It's thought to be a great kick-back gag for the unknowing. Probably 90% of Chevalier's listeners-in yawned at that one and turned the dials.

Play From the Pubs

Orchestra leaders report they are getting a big play from publishers on special arrangements, following the American Society ban on cut-ins and special arrangement payments.

Some publishers, refusing to pay leaders to make special arrangements, are told by the leaders that its okay as everybody else is doing it. This, though, may just be a draw to get them in, believe certain publishers.

Either way, the leader promises immunity from disclosure by stating all proceedings regarding special arrangements will be kept strictly under cover.

M. P. P. A. On Economy

M. P. P. A. sent out letters to every jobber in the country calling to their attention some of the claimed uneconomical practices in which they are indulging.

Association pointed out how one jobber gives a 5% credit for cash in the hope of getting the jump, only to have the other jobbers fall into line, which puts them back on the same competitive basis as before, only their profits are cut that much less. Same was pointed out with the 30-day return privilege, which one jobber starts and then all the others do likewise.

M. P. P. A. declares it is sending out these letters simply to point out some of the senseless practices being adopted.

Take Entire Score

Balance of the score from "Rhapsody in Black," Negro musical, besides that written by Jimmy McHugh and Dorothy Fields, has also been acquired by Shapiro-Bernstein. Previously S.-B. bought the rights to the McHugh-Field's compositions only.

Rest of the music was written by Marie Hollner and Albert Nichols.

Europe's Unbreakable Disks

Style set by Durium, in introducing an unbreakable record, is being followed by disk companies in Europe.

England has its recent celluloid disk and France now has unbreakable, recorded on both sides. Pathe puts out the latter records. Some of these which the European companies are issuing are inflammable, and some are not.

Gloomy?

One music publisher says:

"We used to be in business to sell sheet music but now evidently we're in the business of selling cigarets, yeast and coffee.

"People who wouldn't think of stealing, freely swipe our copyrights and employ them. If we squawk we don't dare do it too loudly, for it may mean the loss of a plug."

The same publisher prophesies that eventually all the publishers will of necessity do a fade-out and that music will fall into the hands of broadcasters.

COAST PUB ENJOINED, SUES ANOTHER IN TURN

Los Angeles, May 12.

Gene Johnston, restrained by Walter Donaldson from using "My Faith In You" because of similarity of tune to "You Didn't Have to Tell Me," in turn plans to take similar action against Morse Preeman, another local indie publisher, better known as the leading local jobber.

Claims title of Preeman's "One Mad Night of Love" is too much like Johnston's "One Night of Love," which, the latter says, was out first.

"Feet" in Road House

"Feet" Edson is rehearsing a floor show in New York to open the Show Place, formerly Castillian Royal, on Merrick road, L. I., May 25.

Jean Malin will m. c. on the floor.

Lewis-Butler No More

Chicago, May 12.

Music firm of Eddie Lewis and Lew Butler has dissolved. Lew Butler is now the band and orchestra's man for Witmark here.

Co.'s one song, "How Would You Feel?" has been taken over by Will Rosssiter.

Radio Music Asking Leaders for Break

A list of Radio Music songs is being printed weekly and distributed to NBC orchestra leaders with the request that they be used as much as possible.

The list includes all the songs of Radio Music group, including Boosey & Company and Enoch & Sons, English publishers.

Though printed and distributed by Radio Music for some time list has been kept undercover. According to reports, distribution is by an NBC man who makes the rounds of the band leaders.

Bands Shuffled

Chicago, May 12.

Many band switches in local music circles. Ted Weems and Coon-Sanders are Atlantic City bound, opening at the Steel and Million Dollar piers, respectively.

Art Kassell closes at the Bismarck to go on a barnstorming tour with Mike Mowschine replacing him. Herbie Mintz becomes a permanent feature at Guyon's Paradise.

Ralph Williams is opening at the Music Box, Chinese cafe on the south side.

Chi's Only Roof Garden

Chicago, May 12.

Town's only roof garden, on the La Salle hotel, will be garrisoned for the season by the Carl Moore orchestra, booked by the Kennaway agency.

Roof opens June 6 and runs into the middle of Sept. Goes over two local wires, WJJD (Columbia) and WENR, the latter leading to a bi-weekly NBC hook-up.

Lyman's Slow Trip

Hollywood, May 12.

Abe Lyman closes about the same day at the Carthay Circle that he sails (18) on the "Pennsylvanian" for New York on a vacation with his personal manager, Bob Goldstein. Lyman opens at the Granada cafe, Chicago, in June. He is set for London during the summer.

5 DRUG STORES AS SHEET MUSIC SPOTS

The Music Publishers' Protective Assn. will begin selling sheet music in drug stores next week. It will do this with the co-operation of Plaza Music and Richmond-Mayer, music jobbers, who on hearing of the M. P. P. A.'s plan to test sheet music sales in drug stores, volunteered to co-operate.

Five drug stores in suburban New York will be the first testing spots. They will be equipped with racks and sheet music on credit by the jobbers.

M. P. P. A. will experiment with these stores for two months. If the idea works out successfully it will seek the co-operation of other dealers with a view to installing sheet music racks in their neighborhood drug stores.

Radio Romance Flops As Wife Asks Divorce

Cincinnati, May 12.

Charles W. Dameron, crooning tenor with Henry Thies' orchestra, was sued for divorce last week in Columbus, O. The plantiff, formerly Janet Ayres Goodfellow, 17, singer, charges gross neglect.

The wedding occurred January 8, last, at Newport, Ky., shortly after their meeting in the Crosley studios. Dameron is heard over the NBC network in Thies programs on Sunday from WLW.

ALLEY'S 10-A-WEEK

Ben Alley, CBS tenor, gets another program on Saturdays added to his present list, beginning May 23.

New addition will give the singer 10 programs weekly on CBS.

British Rights Of Santly

British rights to the catalog of Santly for the next two years have been secured by Keith-Prowse. Former two-year contract between Campbell & Connelly and Santly has expired, the new contract taking effect immediately.

Deal made by Lester Santly, now in Paris.

jean barry
and
dave fitzgibbon
central park casino, new york
from
c. b. cochran's "evergreen"
london

Coast Carneys in One Another's Way on Coast Report Biz Not So Hot

Los Angeles, May 12.

Northern California is playing host to live carnival companies that are all playing within a few miles of each other trying to grab off what little excess cash there is in that part of the state.

Foley and Burke and John T. Wortham shows are hovering around San Francisco and Oakland. Both are railroad outfits. Orville Craft's motorized carny is in the same territory. Archie Clark shows and Steffens Superior shows, both gilly outfits, are playing within 50 miles of the bay territory.

None of them are getting much money, but manage to make enough to move on Saturdays, with the railroad and gasoline companies about the only ones announcing a profit. Wortham will move east but the other tricks will stay within the borders of the state.

Two outfits, the Babcock Shows and Walter Hunsaker's Exposition, are playing the lots around Los Angeles. Neither of them get farther away from L.A. than San Pedro all season. Even with the small jumps they are getting little more than pin money. Both play under auspices in all spots and gilly their outfits about five miles every week end.

Best money maker in the outdoor field around here just now is the Henry Brothers Circus. It's only a mud show, but Pop, Mom and the kids run it. Travelling on about eight trucks, it plays lots all over the city. The family put up and tear down and between times appear in the performances as well as drive the trucks. The show costs less than $600 a week to operate and with a 50 cent admission price is doing good business. It's one ring show business but it's profitable.

FLOATING DANCE HALL IN RECEIVERSHIP FIGHT

Cincinnati, May 12.

The Barge, new floating dansant on the Ohio River, has had nothing but trouble since opening May 2. Mrs. Grace Widmeyer, whose husband has been in several local dance hall foldings of late, sued for a receivership for the operators of the Barge, alleging the company is insolvent. She says she agreed to put up $6,000 to build the Barge. 200 residents of Covington, Ky., on the opposite side of the river, petitioned Cincy officials to stop the noise caused by amplifying music from the boat.

Question of interstate boundaries and interstate amity are involved in the affair of the Barge. Kentucky has jurisdiction over the river as far as low water mark on the Ohio side.

Gambling Devices on Show, Six Men Fined

Pittsburgh, May 21.

Six men with the Sam Spencer shows, last week at Latrobe, near here, and accused of operating gambling devices, were fined by a justice of peace following a raid on the troupe. The men were Max Green, Charles Nichols, Phillip Duskin, Henry Sullivan, I. Mendelson and Ben Harris.

Six tents were closed in the raid and gambling paraphernalia valued at several hundred dollars destroyed. State police made the pinch.

Another Carney Ban

Moundsville, W. Va., May 12.

City council, meeting in special session, took action to revise the city ordinance having to do with the issuing of permits to carnivals. Agitation against this type of tented attractions within the city had developed. City officials say the objection is more pronounced this year because of apathy in industrial and business conditions.

The order does not apply to circuses, one having played here several days ago.

Selz's One-Ringer Tour

Chicago, May 12.

Selz show, one-ring circus, is now finishing here to open late in May for a tour of Southern Illinois. Traveling by motor.

Circus Outside Cities Exempt from W. Va. Tax

Charleston, W. Va., May 12.

Circuses are exempt from payment of state license fees in West Virginia except when they exhibit inside municipalities, State Tax Commissioner T. C. Townsend has ruled.

Monongalia county officials collected a $170 fee from the Walter L. Main circus which exhibited outside of Morgantown last week. Counsel for the show protested.

County Clerk John M. Gregg, of Morgantown, refunded the $170 fee to the Walter L. Main circus.

CONTINENTAL CIRCUS READY TO GIVE UP

Prague, May 1.

Kludsky Brothers Circus, owned by the Barnums of central and eastern Europe and known all over the Continent, have offered their animals to the city of Prague to form a part of the zoo which, with the aid of Hagenbeck, is now in the course of establishment here. In return the circus owners asked Prague to allow them a regular state pension.

Kludsky Circus addressed a mournful letter to President Masaryk and the present Czechoslovak ministry. It said that despite sacrifice of wealth and health, soul-strength and the savings of three generations, they are no longer able to pay the state luxury taxes, feed their animals, pay employes and meet huge daily circus expenses. In the letter is added that in case the Czechoslovak republic refuses the offer to take over the circus the owners will be forced to give it up and seek positions as zoo or circus directors in America.

According to the latest reports, the Czechoslovak government has refused to accept the offer of the Kludskys and a similar refusal has been given by the Prague municipality.

Cooch Stuff Out

Bristol, Conn., May 12.

"Hoochy Coochy" shows must not be any part of a carnival presented here, the city council has ruled.

The mayor was ordered to make sure that there are none before issuing a permit.

CIRCUSES

Barnes

May 13, Marysville (mat. only), Cal.; 14, Reno, Nev.; 15, Alturas, Cal.; 16, Klamath Falls, Ore.; 17, Montague, Cal.; 18, Medford, Ore.; 19, Roseburg; 20, Eugene; 21, Marshfield; 22, Albany; 23, Salem, Ore.

Downie

May 14, New Philadelphia, O.; 15, East Liverpool; 16, Holidays Cove, W. Va.

Hagenbeck-Wallace

May 14, Clarksburg, W. Va.; 15, Morgantown; 16, Fairmont; 18, Wheeling.

Milton Holland

May 14-19, Great Falls, Mont.

Lee

May 14, Exeter, R. I.; 15, Westerly, R. I.

Ringling-Barnum

May 11-16, Brooklyn, N. Y.; 18-19, Washington, D. C.

Sells-Floto

May 14, Alleghany, Pa.; 15-16, [illegible]

CARNIVALS

(For current week (May 11-16) when not otherwise indicated.)

Ajax: Augusta, Ga.
[illegible] Expo.: Meyersdale, Pa.
Anderson-Srader: Red Cloud, Neb.
Ardick: Bridgeport, [illegible]
Bernardi: Chester, [illegible]
[illegible]: [illegible], Mass.; Malden, M., 18-23.
Capital: Hastings, Minn.
Corliss: Ludington, Mich.
Cetlin & Wilson: Martinsburg, W. Va.; Hagerstown, Md., 18-23.
[illegible] Bros.: Wilkesbarre, [illegible] 18-23.
Corey: Phillipsburg, N. J.
Dixie Model: [illegible], W. Va. [illegible]
Endy: Conshohocken, Pa.
Fairly: Washington, Ind.
Foley & Burk: San Jose, Calif.
Folk: Anderson, Ind.
Gibbs: Augusta, Kan.
Glick: Baltimore.
[illegible], O.
Great Lakes: [illegible]
[illegible], N. J.
[illegible]
[illegible]
[illegible]
[illegible]: Walla Walla, Wash.
[illegible], Me.
[illegible]: Newport, [illegible]
National Expo.: [illegible]
Pearson: [illegible], Ill.
[illegible], Tenn.
[illegible]
Siegert: [illegible]
Sheesley Bros.: Sioux Falls, S. D.
Southern Tier: [illegible], Pa.
Spencer: Glassport, Pa.
Wolf: [illegible], Miss.
World of Fun: Perth Amboy, N. J.
World Bros.: Mifflin, Pa.
Zeiger: [illegible], N. J.

H-W SHOW POSTS BOND FOR $1,539 PLASTER

Cincinnati, May 12.

Plasters, rain and cold enveloped the Hagenbeck-Wallace circus on its three-day stay on the Cumminsville lot.

One attachment was on a suit by Arthur H. Hopper who alleged $1,539 due him on a $5,000 contract as agent in a past season. This plaster was released by bond.

A second claim by Attorney Thomas L. Riehle for legal services rendered the former American Cinema Corp., was settled for a minor sum.

Biz good here with Shriners under whose auspices circus was dated making some money.

John Robinson 2nd arranged the date and gave use of the John Robinson title in combination billing with special paper spread for the date.

I. O. U.-GIVING FAIRS WANT MORE CREDIT

Chicago, May 12.

It appears that those agencies dealing in outdoor attractions will hold onto the I.O.U.'s given them last year by the various fairs for another, or perhaps, two more years. Fairs are hedging on paying off on last year's bills and are asking the agencies to wait until 1932 or 1933.

With the fair agencies holding the bag at present for approximately $300,000 for shows delivered last year, but not paid for, they're burning, but don't know how to get out from under. They've either got to extend credit or else.

Fair committees all flatly state that if the agencies force them to come through with cash at present on the 1930 bills that they will recommend to the state and county officials to do without a show entirely this year.

Carnival Calls Quits

Wooster, O., May 12.

Refused permits to exhibit in several eastern Ohio cities played for many years, the J. R. Edwards carnival outfit, which came in here two weeks ago, has folded with equipment and returned to winter quarters. J. R. Edwards, Wooster showman, who has piloted the organization many years, said cities included on the show's itinerary had placed a ban on tented attractions of this type this year owing to depressed conditions.

Edwards has stored his rides at the fair ground here.

Berg Beats Tony

(Continued from page 75)

foolish. The kayo by Canzoneri was easily understandable, figuring that the champ leaned on a right. Canzoneri heretofore impressed as being able to hit hard, but with a tendency to pull punches. Apparently he has decided to let 'em ride. If so, he is going to be a hard man to defeat.

New Boy, Ara

Semi-final was an eye-opener and introduced a new boy, named Ignacio Ara, billed as from Spain but spelling sorta Hoboken. All that was known about Ara was that he is in the stable of Kid Chocolate. They tossed him in against Young Terry, known as the Trenton buzzsaw and one of the toughest battlers out of that city.

Terry quickly learned he had no set-up, for he was tipped over half way through the first round, refusing to take a count. Ara is a two-fisted fighter, with a style that is open, but making his offense a defence. He socks from all angles. Some may be slaps, but plenty had [illegible]

Better than that, the Spaniard can take it. Terry hit like a mule's [illegible] and he landed enough blows. The answer was a jolting return that made the fans sit up and take notice. It seemed for the first part that the buzz saw was going through a succession of kayos. It [illegible] the lone exception when the Spaniard clipped him and, missing, [illegible] have [illegible] medicine for the [illegible]

This week Tommy Loughran makes another bid for heavyweight contendership rating, going against [illegible] (Camp[illegible]).

Obituary

ERNEST EDELSTEN

Ernest Edelsten, 65, theatrical manager and agent, died April 27 at his home in Maida Vale, London. He is survived by two daughters by his second wife and a son by his third wife, who also survives him.

Mr. Edelsten was probably responsible for bringing more American variety turns to England for many years than all the other agents combined. In later years he had devoted most of his time to producing musical shows.

For the past six or seven years the Ernest Edelsten agency has been under the management of Charles Ferrier.

JACOB PALEY

Jacob Paley, 50, Chicago exhibitor, died of heart disease May 4. Mr. Paley located in Chicago 20 years ago and established himself on the west side with the Empire and Imperial theatres, later taking over the Indiana on the south side. For several years he was operating with Yiddish drama, but gave it up for straight pictures. Mr. Paley is credited with being one of the organizers of the Jewish Daily Forward in New York.

His widow survives. Interment in Waldheim cemetery, Forest Park, Ill.

IN MEMORY OF

BILLY ABBOTT

My Dear Old Pal and Partner

ELMORE WHITE

J. EDWARD EVANS

J. Edward Evans, 80, actor, died May 7 in New York of infirmities of old age.

Mr. Evans had spent many years in vaude, working with his wife, Josie Evans. They had often appeared at Tony Pastor's, Hyde & Behman's and Keith houses.

He was a brother of the late Lizzie Evans, musical comedy star. He had been under the care of the Actors' Fund for a long time.

Interment in Actors' Fund plot, Evergreen cemetery.

QUINCY KILBY

Quincy Kilby, 77, actor, died last week in Brookline, Mass. Mr. Kilby first appeared on the stage 58 years ago. After quitting the profession he served as treasurer of the old Boston theatre for 15 years.

Mr. Kilby wrote a history of that famous playhouse and it is regarded as a history of the theatre in Boston.

MERTON CLIVETTE

Merton Clivette, 63, author, artist and actor, died in New York, May 8. He was the author of several books and a painter of some note. He made his vaudeville debut about 1896 and continued on the stage some years as juggler and lightning artist.

BERTHA LEWIS

Bertha Lewis, 44, English actress long prominent in Gilbert & Sullivan operettas, died in Cambridge, Eng., May 8, of injuries received in an auto accident.

MAUDE E. WRIGHT

A wire last week informed the N. V. A. Club of the death of Maude E. Wright, vaudevillian, in English Wood, Cal., May 2.

Miss Wright had last appeared with the act of Nelson and Day.

BARONESS MARCONAY

Baroness Betsy de Beaulieu Marconay, 66, the former Mabel Naughton of the American stage, died of heart trouble in Roosevelt Hospital Sunday (10), New York.

George Parrott, 6[illegible], one of the most familiar figures [illegible] London [illegible] for [illegible] years in charge of the [illegible] of the Alhambra, died in London April 25. He was known to Godsends(?), including [illegible] "Americans" [illegible]

He [illegible] the Alhambra as [illegible] singing and [illegible] other [illegible] Some [illegible] seemed the same after [illegible] Leicester Square [illegible] and he had been noticed to be ailing for some months. His death occurred in Middlesex Hospital.

Emma Lee Dockstader, 65, widow of William Lee Dockstader, who conducted Dockstader's theatre in Wilmington, Del., for nearly a quarter of a century, died there May 11 in her 65th year.

Emile Wait, 56, died May 6 in the American Hospital, Chicago. She had at one time appeared in vaude with the Wait Sisters.

Albert Rodler, 50, manager of Hotel Somerset, New York, died yesterday (11) of heart disease.

Brother of Freddy Rosenthal, Chicago vaude agent, died in Chicago, May 8.

Leblang Continues

(Continued from page 86)

end. It is my intention to continue exactly as though Joe (do you mind if I refer to Mr. Leblang that way) were here. He and I have been away as long as six months at a time, but he was always in touch with the business. We have always been close to each other in domestic and business life."

Explaining her familiarity with her husband's activities: "It is not new to me. I was with Joe in the original office down on Sixth avenue when people who wanted to go to a comedy went to a drama and liked it, and I remained at his side until we moved here and established the Public Service ticket office. From then we discussed things, for I was in touch with the business at all times.

Will Carry On

"Where Joe left off we will continue to go along, as if he were here, to make deals as if he were here, and in the same big way."

Mrs. Leblang will succeed her husband as president of the various corporations which he headed. No change in personnel has been made in any of his activities and none is anticipated, for "Joe always surrounded himself with fine executives," she said.

Leblang's Foresight

"Joe always had great foresight and that includes the absorption of Postal Telegraph's ticket agency. It was his conviction that by giving 100% service the theatre must be benefited. He thought, and we still think, that those who have been buying cut-rate tickets will in time be taught to buy better tickets at a moderate advance in prices at the Postal branch. We believe, too, that some of the Postal patrons will take advantage of the other service, so that eventually Joe's central ticket office will have been realized."

In the same friendly, courteous manner that was her husband's, Mrs. Tillie Leblang impressed reporters. Perhaps some realized that she could retire to a life of ease and social activity, but all sensed that she is intent on memorializing Joe Leblang by continuing and directing his enterprises.

ENGAGEMENTS

(Continued from page 86)

Valerie Bergere, Jack Harwood, Miriam Battista and Herbert Warren added to "Honor Code."

Louis Jean Heydt has succeeded George S. Kauffman in "Once in a Lifetime."

Jack Easton and Olga Hanson will understudy in "The House Beautiful."

Echo Gory and Tito for the "Follies."

Gene Byron, Dorothy Kendall, Gertrude Flynn and Emmett Lynn for "The Gypsies."

Juliana Taberna for "Private Lives."

Harry Richman for "Follies."

Marjorie Mann, Sidney [illegible], Adele Carples, Eleanor [illegible], Sidney Elliott and [illegible] for "Ebb Tide."

Fay Templeton for "Pinafore."

Mitzi Mayfair for "Follies."

Ralph Barker for "Band Wagon."

[illegible] for [illegible]

Rata Allmann for [illegible] "Pinafore." Joseph [illegible] "Capt. Cireased" [illegible] direction.

Peggy O'Neill to [illegible] Olsen in "Meet My Sister."

Sean Dillon for "The Rap[illegible]"

Ethel Borden and Nydia [illegible] the "Follies."

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

First real sultry evening of the season, but the Tuesday 10-act spread had them stacked to capacity. Show's snappy run-off and superior calibre of entertainment kept the mind off the balmy stillness of the house. "Millie" (Radio) the chief film fare.

Opener, Mack, Jack and Al, connected from the start. Trio of smartly clad lads in a differently routined layout of eccentric and precision tap dancing. Each one has a flock of specialty bits of his own. Turn took strongly and is exceptional material for class B unit presentations.

Femme team of Bessio and Lynn failed to take much away in laughs or applause. Pair should get together on the art of building up a laugh.

A last resort to smut lifted Don Adams over the border. An old style monologist. And so was his chatter. Directed all his rapid-fire patter to the pit leader, making it difficult for those on the upper shelf to catch it. Strictly small time.

Too much of the marionettish about three little girls to admit the act to professional ranks. Billed as Washburn and Duffy Trio, however, had little difficulty in getting a rise out of the audience. Cute, and all that.

Harry Ferris and his dummy elicited a heavy laugh barrage. Though not an ace among ventriloquists, Ferris puts on a first-class show. Material is old, but surefire. Radio bit could have been done a little less obviously. Applause send-off solid. Since last caught at the Regal the Chinese crooners and uke strummers, Chong and Lee, have sliced to essentials. Act as now routined confines them to three song numbers, one a Chinese version of a hot-cha bit. Latter drew liberally on laughs and palm-patter. Another good candidate for class B unit presentations.

Joy and Roy hit some high spots on the way of hand-balancing and tumbling. Fast, neat and brief. Veteran, Billy "Swede" Hall, did his usual finished job, and made it tough for Cholet and Jones, mixed team, who depended too much for comedy on the freakish costume of the femme member. Pair put themselves through vigorous paces, but antics and patter failed to get them a sendoff rating of better than fair. Too much waiting for laughs slows it up.

"Revue D'Art" started weakly, looking like just another flash. Impression overhauled when ballroom dance team went into a tango, soon followed by an acrobatic waltz that's a pip. Good impression also made by girl soloist by way of a whirlwind contortion. Trio of girl tap dancers have looks, but little else. Act, as a whole, served as a fast closer.

Glenn F. Chase plans to open shortly at Newton, Ia., with a tent show.

Raymond Ketchum is taking a tent show on a tour through the north midwest. Ketchum managed a Chase-Lister show last year.

Gagnon-Pollock stock will split a summer season in two Wisconsin towns, Green Bay and Appleton.

Harley Sadler moving his stock to Galveston after a 10-week stay at Houston.

Roland Sedgwick rehearsing a tent co. for a tour of Kentucky and Tennessee.

Ed Ward's Princess Co. opened its summer rep season at Higginsville, Mo.

Peruchi Players closed suddenly last week at Nashville, Tenn.

L. J. Crago rehearsing his tent show at Marilyn, Wis., for a summer tour of Wisconsin and Minnesota.

Ralph Rose opened his stock at the Majestic, Jackson, Mich., May 10.

People's theatre (Schoenstadt house), will play three vaude acts one day a week, booked by the Independent Booking circuit.

Willis Hall and Richard Ward have joined the "O Promise Me" Co.

Barrington theatre, Barrington, Ill., opens with a stage show on May 24. Booked by the Tommy Sacco office.

Charles Mentze now mgr., west-side American.

Niles Trammell, NBC vice-president, recovering in Chicago hospital from hernia operation.

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John Golden presents the Frank Craven Comedy Smash Direct from Broadway
That's Gratitude
with Geo. W. Barbier—Thos. W. Ross

RKO STATE LAKE
"Bachelor Apartment"
with
Irene Dunne—Lowell Sherman
Mae Murray—Norman Kerry

Uncommon Chatter

(Continued from page 79)

minous voice. There's no rest for the weary when Miss Brown sings. Her fine big notes float to the farthest corner of the Hipp, defying audience slumber. She leaves high falutin' manners to them as wants to act like white folks and remains, to the last bow, a good humored, shoutin' Mammy. With rare good judgment she resists the temptation to change into a party dress for her last number, realizing that nothing could flatter her looks more than the prettily colored plantation dress she touches up with an organdy fischu and crisp white apron.

It's difficult to tell just what Bentell and Gould are up to when the curtains part upon a brilliant setting, and three principals, wearing African plumage, execute a war dance that brings them eventually to two xylophones which they pound ferociously. A tap routine comes as the next item of tribal ritual before the girl changes to a summer frock, does a rhythm dance and skips rope, all simultaneously. The dress is a cunning silk, longitudinal stripes shading from deep blue to white, but its princess line is trying on a stocky figure.

Sue Russel gives the audience a good time by burlesquing the fine manners of prima donnas and toe-dancers. The grotesquerie of one costume detail—an over-large hanky for the prima donna; bulbous toe slippers for the dancer—is emphasized by costumes that are otherwise conventional and attractive. Her first frock, chartreuse satin trimmed with blue, has an unflattering skirt yoke that stunts the figure.

The Beauty Chorus of Mr. Williams—Herbert Williams—has a new dress, a black and white striped taffeta that provides the excuse for a long train dignified enough to appear in the same act with Mr. Williams' beautiful yellow shoes.

New Type Mother-in-Law

"Virtuous Husband" presents a new type of mother-in-law, a bothersome old busybody who refuses to let death prevent her from interfering in the lives of others. Pansy Pomeroy, writer of Letters to the Lovelorn, never appears in the picture she dominates by means of the trunkful of admonitory letters she bequeaths her son. Neither a villainess nor a saint, she is a new type to picture audiences, unaccustomed to ridiculing solicitous motherhood. The subject of laughter, she is responsible for a peculiar cinematic tribute that reached town just in time to celebrate Mother's Day.

"Virtuous Husband" proves the value of a good cast. Without Alison Skipworth and the Nugents, Eliot and J. C., the film would expose tasteless, leering little joke; with them, it masquerades as engaging comedy that seems to have had no difficulty in hoodwinking the censors. Miss Skipworth's shocked dignity, the hint of the tragedy queen that pervades her performance, provides wholesome balance for a film that could have been extremely dull and unpleasant.

Metamorphosis of McKinney

Nina Mae McKinney, the wicked little girl of "Hallelujah," is a good little girl at the State this week. She wears a gingham gown and tells the audience in a number that tries vainly to recapture the religious frenzy of King Vidor's masterpiece that she's "Got Religion." Her style most certainly has cooled down or is not forceful enough to travel to the State's wide-spaced walls. Her first black gown, of bouffante tulle, draped modesty to the ankles, is too conservative for a blues type singer, and a short black satin, skirted with fringe, emphasizes the weight she has taken on since her picture triumph.

Understanding of the use of material is displayed by the just-right costumes worn by the Albertina Rasch troupe, whose waltz routine is enhanced by the graceful movement of pale pink, yellow, orchid and green organdies. Skirts are so full they can be held at arms length and still swirl softly about the ankles. A strut number is improved by sleek satin pajamas, pale pink contrasted by blue velvet lacings and matching berets.

Serious Film Proves Farce

Unintelligible accents, Spanish atmosphere thick as fog, and over-acting that amounts to burlesque, make "Captain Thunder" just about the prettiest farce that has ever been taken seriously by a studio.

Without exception, its hard-working cast indulges in a frenzy of mock heroics. Fay Wray, customarily a restrained ingenue, practices no economy as a senorita, torn between love for her sweetheart and admiration of a bold, bad, bandit. Her speech is heavy with liquid accents that rarely emerge in understandable phrases. Nathalie Moorehead's appearance is brief, else the screen's favorite vampire would have worn herself out registering Spanish hauteur. She must have grown inches in a part demanding she pull herself up to her full height and survey the world down the bridge of her nose. Film fans who like their picture fun where they're not supposed to find it will adore "Captain Thunder," but unfortunately there aren't enough of them to fill the empty spaces of the Warner Theatre.

Tennis' Barrymores

Matt Taylor, screen writer in Hollywood, has sold his first story to Satevepost.

Yarn based on the Bundy tennis family, with a theme similar to the play "Royal Family."

Going Places

(Continued from page 79)

tomers get no chance to become restless. In this film Miss Swanson has run amuck with mannerisms. She is excrutiatingly girlish, violently coy, desperately cute.

She executes little back kicks, squeals with exuberance, wears hats that look like they come from the junior department of some large department store, poses, pirouettes, puts her fingers to her mouth, all with tremendous deliberation. Back of her characterization is a grim determination to hang on to youth, a fear of losing predominance to youngsters that keep cropping up to menace the old idols, a fear without foundation when the first of the Gloria is herself, a surety when she essays roles no longer within her scope. As a woman madly, gloriously in love with a man she's convincing, but as a girl in that very blissful state she's only trying too hard.

"Indiscreet" carries on the Swanson tradition for good rich detail for the gals. She starts rights in by showing them how to emerge from a low-swung limousine without looking like a kangaroo and without losing the line of one's evening wrap too. Her bathroom is a haven for femininity seeking the ultimate in the art of beautifying the face and figger. She's the first picture actress to wear wrist length gloves with evening dresses. Her negligees are all allure. Although her costumes are disappointing, way below her usual standard for the last gasp of smartness, she atones for their lack of becomingness and chic with quirks to the story and a good "line" that the flaps will find most useful. The production abounds with offerings on the altar of the Woman's Angle. It's Miss Swanson who ought to know better. You can't manufacture youth out of mannerisms. The cold analytical eye of the camera won't believe you.

Two-Bit Audiences Generous

For the small sum of 25c women can have the run of the Eighty-sixth on a Monday afternoon. Quick to snatch at the bait of so enticing a bargain, the neighborhood femmes show gratitude by transforming each act into a delightfully surprised headliner. Monday afternoon applause at the Eighty-sixth is deafening, yet as pleasant a sound the acts there have listened to in a long time.

The girls, with Nick Long, would be perfectly justified in imagining themselves knockouts in knockout clothes the way the Monday afternoon ladies received them. They'd be far more attractive if they'd forget all about the wispy net skirts attached to carelessly fitted satin bodices they wear and get something more interesting.

Jane McKenna knocks her brother Joe around and he responds with fervor. Jane's short but ample figure leaps up and down in a knee-length pleated skirt that, considering what it reveals, should be a little longer. Floppy white bows on her shoes, a white hat with a feather that sits on the top of her head, and a sleveless white blouse carry on.

Blanche Sweet's pallor receives no help from her pale blue satin blouse and black crepe skirt. Not until she steps up to the footlights for her bows does the audience find out what an attractive looking person she really is. Her suit and black turban that is cut out across the top to show her blond hair make a perfect street costume but they are a little too smart and a little too refined for vaude. Miss Sweet's personality is so subdued she needs clothes to attract the attention she deserves.

Sad, Sad Stuff at Embassy

The Embassy, which gives you such complete, sometimes too complete, film clips of what's going on in this world, falls down when it comes to the Crowley capture. Not even a good close-up of the boy who became a hero to the public the moment it was learned that from 200 to 700 cops were called out to capture him.

Shots of little Samoan kiddies, surrounded by the natural glories of the tropics, pledging allegiance to their flag, and the S. S. George Washington bearing Gold Star mothers to the burial grounds of their sons, seemed pretty sad stuff. The care-worn faces of the old ladies rebuke the later clips of troops and airplanes ever alert for the prospect of the next war. Science's latest, a stomach camera at the end of a long tube that is forced down the patient's throat, does not make pleasant picture fare. Jack Sharkey training for his bout with Carnera is developing a new personality, very Winnie-the-Pooh, as he cajoles a small boy to box with him.

New Vogue in "Young Sinners"

"Young Sinners" at the Roxy is all worked up over what it takes to be the activities of the younger set when it should be aghast at its own failure to keep up with the times. Two years ago the last flaming youth was pickled in gin and put on a shelf in the Smithsonian Institute as a specimen of what used to be. The kiddies have learned a lot since then. Everyone is aware of the change and delighted with the improvement: that is, everyone except this moss-back picture. "Young Sinners" still has its abandoned children tippling from flasks, leaping about at the seashore, dancing madly on the sands, rushing the cocktail tray and wearing themselves out with frenzied activity. How can it have failed to learn that the young things today would die of shame if anyone saw them doing anything requiring the least expenditure of effort? Ennui has displaced Energy as their god. It's much less trying on their elders, and the youngsters find it easier to do, too.

Dorothy Jordan, looking all the time like the girl mothers hope their sons will marry, is cast as a hot-blooded wench who tracks a boy to his lair, there to do him wrong. It's very embarrassing. The child can't possibly understand the significance of the lines she utters nor the poses she takes. When her wicked plot fails, because of the new-found nobility of the lad, Miss Jordan is as disappointed as a tot forbidden any more candy because she has a tummy-ache. Just a bunch of children pretending.

Lief Protects His Young

Max Lief maintains that his novel, "Hangover," has made expenses and more. Lief chatters of six editions and a total sale of 15,000, and that he's satisfied.

Lief recently went Hollywood for Metro.

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Assignments

Ruth Weston, "Helga," Radio.

Edward Nugent, "Star Witness," FN.

Benny Rubin, "Messenger Boy," Pathe.

Hale Hamilton, "Great Lover," Metro.

Colin Campbell, "Co-respondents," FN.

Earle Snell, adaptation "Branded Men," Tiff.

Dickie Moore, "Confessions of a Co-ed," Par.

Stuart Erwin, "Laurels and the Lady," Par.

Phillips Smalley, "Common Law", RKO-Pathe.

Irene Rich, Doris Lloyd, "Waterloo Bridge," U.

Katherine DeMille, "Son of the Rajah," Metro.

Edward Laemmle to direct "Homicide Squad," U.

Wally Wales, Bonnie Grey, "Flying Lariet," Big 4.

Kane Richman, Tom McGuire, "Pollies," Metro.

Adolphe Menjou, Neil Hamilton, "Lullaby," Metro.

Phil Whitman to Universal's comedy writing staff.

Norman Taurog to direct "Huckleberry Finn," Par.

Dita Parlo, Alan Mowbray, "Honor of the Family," FN.

Clark Gable opposite Greta Garbo, "Susan Lenox," Metro.

Dorothy Lee, "Full of Notions," William Seiter directing, Radio.

Lucille La Verne, Warren Hymer, Tully Marshall, "Unholy Garden," UA.

Alan Roscoe, Wilbur Mack, Edmund Breese, "The Reckoner," Radio.

Anita Page opposite Buster Keaton, "Sidewalks of New York," Metro.

Mary Doran, Edward Hearn, Eddie Kane, "Whole Town's Talking," U.

Stanley Price, "Ropes of Sand," Miracle Pictures. Jack Young, cameraman.

Eddie Borden and Ernie Young, twelfth "Humanette" for Leigh Jason, Radio.

Edward Everett Horton opposite Mary Astor, "Nancy's Private Affair," Radio.

Maude Eburne replacing Allison Skipworth in "Bought," WB. Latter into "Co-respondent."

Irene Dunne, Robert Ames, "Should Wives Work?" William Seiter megging, Radio.

Clive Brook, Mary Brian, John Wray, Willard Robertson; Max Marcin and Louis Gasnier directing, "Silence" (remake), Par.

Virginia Whiting, daughter of George Whiting, former vaude artist now writing at Roach, is the new leading lady for Charles Chase.

Aileen Carlyle, Bud Jamieson, George Ovey, Marcia Harris, "Murray Widow," Chic Sale short, Radio. Mark Sandrich directing.

When and if "Over the Hill" resumes production at Fox, Henry King will not direct. King is readying "Merely Mary Ann" for Janet Gaynor.

Abe Levine of Lichtig and Englander placed Charles King, Frank Mayo, Cliff Lyons, Irving Bacon and Virginia Brown Faire, "Alias the Bad Man," Tiffany.

Metro has borrowed Joseph Moncure March from Caddo to adapt and dialog "Polly of the Circus" for Marion Davies. Bess Meredyth is teamed on the assignment with March.

Clive Brook, Kay Francis and Wynne Gibson go into "Twenty-Four Hours," adapted by Louis Weitzenkorn from Louis Bromfield's novel, as soon as they finish their present Paramount assignments.

RKO Orpheum, Salt Lake City, quit the market for coast vaudeville acts after six weeks addition of four acts to the eastern units. Latter continue. Publix's discontinuance of stage shows at the Victory, Salt Lake, is one reason.

New managers assigned by M. D. Howe to Fanchon & Marco units as follows: Frank Hill with the "Russian Art" Idea at Portland, May 15; Robert M. Evans with "Olympic Games" in St. Louis, May 28; E. J. Carpenter with "Mickey Mouse" at St. Louis, May 21; Fred Meek with "Pep" Idea, former "Hollywood Collegians" with added acts, at St. Louis, May 14; Fred McClellan, "Varieties"; Sam S. Stratton, "Submarine"; Bryce Kennedy, "Talent"; and J. Frank Gibbons, "Moroccan."

"Oh, Oh Cleopatra," will be next Masquers' short at RKO-Pathe. Wheeler and Woolsey and Dorothy Burgess are in cast. Joe Santley, the author, directs.

Dime admission hits downtown Broadway when the Fox Palace, one-time Orpheum, reopened the old gallery at that price.

Lynn Gray, manager, on the build for biz, is running classified ads good with 15c for balcony admish scaled at 25-30c.

Downtown Broadway Palace (Fox-WC), at 6th and Broadway, is flinging its gauntlet directly at the Orpheum, at 9th and Broadway, in retaliation for the latter's cutting scale at 25-50.

Palace is tilting its two-bit to 35-50 cents, bringing it into the 28-day (four week) class, and enabling early repeats of the same product which the Orpheum had but giving them twice as much. "Dracula" and "Bad Sister," two recent Orph features, were the inaugural double-header.

Other naborhooders resent the Orph's going straight pix and eliminating stage shows to a cut scale.

As Noree's shnozzola heals from an operation the eccentric dancer joins the "Trois Figures Grand" F. & M. unit.

Manny Brown, formerly division sales manager for Tiffany on the coast, is now studio contact man working between the studio and the exhibitors.

Judgment for $3.037, newspaper advertising in the San Francisco area was entered against American Theatres, Ltd., which operated the Oakland Dufwin four months with pictures as the Roxy. Suit was brought against the company headed by Fred W. Siegel in Los Angeles.

Samuel M. McCallum of Memphis, owner of the Broadway (Los Angeles) property occupied by Tait's restaurant, once a favorite all-night spot, is suing Universal Film Manufacturing Co. and stockholders in the bankrupt Tait's, Inc., for possession of his property. Seven-year lease expired last month.

A FINE NEW ENGLAND HOTEL
EXTENDS ITS WELCOME
the Bradford of Boston
Fifteen Floors
of Modern Hotel Comforts
Tremont St. at Hollis—Theatre District
Every room with tub or shower. Restaurant and cafeteria. Room tariff—Single, $3-$4. Double, $4.50-$7. Special weekly rates to the Profession
L. C. PRIOR MANAGEMENT
The Lenox—The Brunswick

The Leading and Largest
ACCORDION FACTORY
in the United States
The only Factory that makes any set of Reeds—made by hand.
Guerrini & Co.
277-279 Columbus Ave.
San Francisco, Cal.
Free Catalogues

DARING! DIFFERENT! ORIGINAL!
Always the Hit of the Show!
A Well Dressed Production Is Sold With the Opening Number!
For Rent, Sale or Manufactured to Your Designs
For Prices
Wire or Write HARRY BOURNE
CARE
FANCHON & MARCO COSTUME CO.
643 SO OLIVE ST. LOS ANGELES, CAL.

VARIETY BILLS

(Continued from page 74)

LONDON

Week May 11

BRIXTON
Astoria
'Safety in N'mb'rs'
"Yellow Mask"
'Creations in Blue'
Plaza Tiller Girls
Georgina Graves
Wilma Delmar

FINSBURY PARK
Astoria
'Safety in N'mb'rs'
"Yellow Mask"
'Wedding in Skiee'
Mang'n Tiller Girls
The Nadia
Vadim 4

OLD KENT ROAD
Astoria
'Safety in N'mb'rs'
"Yellow Mask"
Fred Kitchen's Bd
Peggy
Moro & Delso

STREATHAM
Astoria
'Safety in N'mb'rs'
Danger Lights
"In Southern Seas"
Parker Babb
George Jackley
8 Tiller Ckt'l Girls

PROVINCIAL

BIRMINGHAM
Empire
Douglas Wakefield
Sinnett & Edgar
24 Breezy Babes
Clifford & Rhodo
Ha-Ha
Hington Sis
Eddie Windsor
The Racketeers

MANCHESTER
Paramount
'True to the Navy'
"Cast Iron"
"Rodeo Days"
The Rodeo Boys
Par-Tiller Girls
The Dakotas

NEWPORT
Empire
Samson
Nixon Grey
Martin & Duane
Arthur Astill
Mr. & Mrs. Toby
Kondo Hamako
Norman Carroll
Los Cotrillos

SOUTHAMPTON
Empire
L'yton & Johnst'ne
Bobby Dean
3 Happy Boys
Leslie Strange
Leon & Lucetto
Clay Keyes
Byron & Byron
Elmar & Elsie

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch

Central P'rk Casino
Ethel Merman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch

Club Calais
Jean Barry
Dave Fitzgibbons
Joe Lewis
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or

Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys

Cotton Club
Cora La Redd
Mildr'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Boyer
Cab Calloway Orch

El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch

Hollywood
N T G Rev
Katz Orch

Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch

Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch

Salon Royal
Elizabeth Welch
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch

Silver Slipper
Eddie Moran
Ann Boland
Ernest Charles
Ruby Shaw
Bud & Elenor Coll
Edith Handman
Gus Hyland
Joe Cowan
Sammy Kahn Orch

Village Barn
Hank Warren, M C
Eddie Ray
Hollywood Horse
Warren & Davis
Allan Daly
Johnny Russel
Harmonica Harry
Village Barn C'tups
Hicksville 4
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Billy Myers
Al Wagner
Dale Dyer
Elmer Schoebel
Marian Boyle
Ruby Abbott
Slater Brockman
Davie Unell Orch

Club Ambassadeur
Vivian Janis
Garpon
Ellie Barton
Helen Burke
Marjorie Tate
Challie & Curley
Jimmy Noone Orch

Club Casanova
Clare Townsend
3 Lighting Flash's
Boyd Atkinson Or

College Inn
Ben Bernie Orch

Colosimos
Del Estes
Gypsy Lenore
Henriquis & Peggy
Bert & Percy
Dorothy Donnell
Art Buckley
Bobby Londers
Jimmy Meo Orch

El Harem
Willie Tyler
Carlene Jones Or

Fleur de Nor
Linda & Drigo
Cayton Forbes
Philemon La Point
Elizabeth O'Donn'll
Renee Trede
Larry Forbes Orch

Frolics
J & J Walton
Rose Dates
Lorraine Sis
Iris Monohan
Chas Kaley Orch

Golden Pumpkin
Babe Sherman
Benny Strong
Muriel Parker
Lillian Law
Al Russell
Campbell & Lloyd
Jack Chapman Or

Granada
La Verne Carley
Irene Taylor
Fuzzy Knight
L'fyette & L'Verne
Jan Garber Orch

Mack's Club
Trudy Davidson
Sir Harry Glyn
Keith Beecher Or

Miro Lugn
How'rd Thomas Or

New Dells
Eddie Neibaur Or

Show Boat
Vivian West
Jean Miles
Annabelle
L Armstrong Orch

Terrace Garden
Olive O'Neil
Charlie Agnew Or

Vanity Fair
Dick Snyder
Clyde Snyder
Dorothy Keith
Leo Wolf Orch

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.

POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED

LETTERS ADVERTISED IN ONE ISSUE ONLY

Anthier George
Beverell L C Mrs
Brogan Harry J
Carmer F
Fields Leon
Holzer Harry
King Raymond "Buddy"
Miller Myrtle
Reeh J
Varry Colin

CHICAGO OFFICE

Carroll & Gorman
Darnelle Natalie
Gibson Bert
Lawson Al
Marsh Edward
Mohamed Pek

DAS LIED VOM LEBEN

(Continued from page 64)

times, until at last it reaches the public in this maimed condition The audience was at times at a loss to know what it was all about after the many cuttings.

At the end much applause, not meant for the film, but mostly as a protest against the despotic attitude of the censors. The broad public will not understand this avant-garde talker. Although it is badly maimed and at times rather old fashioned, but pointing into the future, it must be received enthusiastically, because at last somebody has had the courage of trespassing into virgin land. At times Granowsky gets things and people distorted. That always has been the way with Russian directors, they let the effect dominate truth. Here this picture is nothing but a political tendency.

A young girl is celebrating her wedding with an aristocratic bridegroom. Suddenly she realizes what her life will be at the side of this perverted, physically ruined individual. She runs away with the intention of drowning herself but is prevented by a young engineer who takes her up in a crane and shows her the beauty of the world high in the air.

These two young people live together happily and harmoniously, splendidly shown by Granowsky. She is expecting a child and must be taken to the clinic, where she is operated and gives birth to a boy. The picture ends with the happy reunion of father, mother and child.

When hearing or reading this rather monotonous and simple plot, one cannot get a correct picture of what this unusual talker represents. Primitive presentations change into striking impressions, Mass songs resound in the theatre and in the rhythm with the music the cutting of the picture changes. The most exciting, and to a certain extent the most sensational moment of the picture is the operation on a young woman, when during the anaesthetic her heart gives out and oxide must be applied artificially. But here also Granowsky is not giving a real operation, only the suggestion. Commands of the chief surgeon are repeated by his assistants and the nurses. Effect is exciting.

Not much can be said about the acting. Aribert Mog, young, fresh and charming actor, and Margot Ferra, a new, still unknown actress, have very little opportunity. They are mere puppets of the director, with the exception of one scene, where the young woman after the terrible operation opens her eyes and hears the first cries of her baby and the happiness of motherhood shine in her eyes.

The photography makes use of the Russian clearness and also in the cutting the Russian school predominates. The sound reproduction is clear, although at times exaggerated in tone. *Magnus.*

TRAPPED

Presented by Hollywood Syndicate. Released by Big Four. Cast: Nick Stuart, Priscilla Dean, Nena Quartero, Tom Santschi. At the Ideal, N. Y., one day, May 11, on double feature bill. Running time, 60 mins.

In the days of scowling villains, cigar chewing and otherwise, frightened little children—so acts everyone in this cast, including Nick Stuart. An old-fashion dime feature.

Story has a gangster angle. Bank is robbed and there's the get-away with a lot of shooting. Next there's a couple of chauffeurs and a nice home followed by a night club. Only great daubs of bromidic dialog tie-up these miscellaneous sequences. Even then the audience is slightly mystified.

But it all comes out according to the codes. The gangsters kill each other, the police captain marries the night club woman and the chauffeur marries the daughter by her first husband, one of the dead gunmen. *Waly.*

Dailies' Gun Yarns

(Continued from page 1)

During January-February, 1931, it is officially stated, this percentage jumped to 20%, which inspired the reason for Will Hays' sudden call to halt.

The end of the year will show, according to the solons, that little more than 5%, if that, will concern the underworld on the screen. That percent, also, it is stressed, will emphasize the moral aspects.

17% for Some Dailies

Most newspapers are figured by statisticians as concentrating 17% of their daily output on crime and sex stories.

In substantiation of its small figure for gang pictures during the past year the industry presents figures on theme classification. These show that next to family themes, 32 in all, the gangster angle outnumbered all other classes with 31 features so categoried. Linked with the latter were 23 other features having to do with cabaret and stage environments.

Chi's Street Acts

Continued from page 75)

Franconis, Frankenburgs, Floreens, Larconians, Four Nighthawks, Five Okuras, Claire Duo.

Washington street show, with Wayne King, lists: Six American Whirlwinds, Maurice and Vincent, Fugi and Yuki, the International Four, Buckeye Trio, Four Jacks and a Queen, the Seven Arconians, and Shannon's Playtime Frolic. Dan Russo at the Adams street platform, will repeat the Bernie line-up; while Art Kassel, at Madison street, will have the Wayne King list.

Jan Garber will lead at Jackson street, heading the Five Decardos, Dixon Riggs Trio, Four Rounders, Six Avalons, Two Buddies, Leoni Troupe, Maizie White, Ishawaka Brothers. Herbie Kay and his band at Monroe street, will also play this show.

Radio acts are not assigned to any particular platform, but will broadcast through the entire carnival district through hook-ups and amplifiers.

FREE
BOOKLET ON HOW TO MAKE UP
STEIN'S MAKE UPS
M. Stein Cosmetic Co.
PURITY UNQUESTIONED FOR HALF A CENTURY

"THE COMEDIAN"
is published by James Madison, at 465 South Detroit St., Los Angeles and contains new laughs of all kinds, for vaudeville artists, masters of ceremony, radio 'comiques,' etc. No. 7 now ready; price $1. First 7 issues for $4.50, or will send any 3 for $2.50. Also material written to order.

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
233-247 E. 48th ST. NEW YORK, N.Y.

WHY GO FURTHER!
SOUNDS GOOD TO ME

YOUR NEW YORK HOME
REASONABLY PRICED—
IN THE HEART OF THEATRE LAND
PRACTICAL and ECONOMICAL
HANG UP YOUR HAT—ORDER YOUR GROCERIES "YOU'RE HOME"
HILDONA COURT
341-347 W. 45th ST. —6 STORIES FIREPROOF 1-2-3 ROOM SUITES
FROM $18.00 UP WEEKLY —FURNISHED—
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355 W. 51st STREET 2-3-4 ROOM SUITES
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312-314 W. 48th ST. 3-4 ROOM SUITES
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CONTINUING
SENSATIONAL REDUCTIONS
BROADWAY SHOP ONLY
20% to 50% OFF
on all MEN'S and WOMEN'S FINE WEARABLES
ALL REGULAR NAT LEWIS MERCHANDISE

SPECIAL VALUE!
NAT LEWIS PURSES
$7.50
Formerly $15 & $20

SPECIAL VALUE!
COSTUME JEWELRY
NOW $1.75
Former values up to $12.50

SPECIAL VALUE!
MEN'S MADRAS SHIRTS
$2.85
Regularly $4

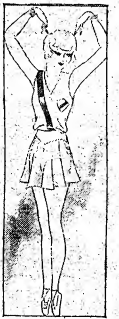
EXCEPTIONAL OPPORTUNITY TO VARIETY READERS

Fill in coupon and secure these

NAT LEWIS DANCE AND THEATRICAL ACCESSORIES
AT SPECIAL PRICES

Also Very wonderful for Camp and Vacation Wear

Prompt attention to phone orders—Phone BRyant 9-1343. Mention Variety



NOW $1.95
Formerly $2.50

545. Two-piece broadcloth suit, shorts and shirt. "V" neck, contrasting diagonal band on shirt and pocket. Pleated trunks on a snug fitting yoke. Three buttons on left side. Combinations of Green, Blue, Maize, Pink and Brown.

NOW $1.85
Formerly $2.25

777. One-piece romper of solid color guaranteed fast Nat-lew suiting. A specially constructed crotch has short French pantie effect bloomer. Contrastingly piped Peter Pan collar, and generous flowing sash. Combinations of Green, Blue, Maize, Rose, White.

McCALLUM ALL-SILK OPERA HOSE
The world's finest
NOW $1.50
Others up to $7.50

An Important Announcement!
SUNBACK LEOTARD*

600—Made of American mercerized cotton, featuring durability, elasticity and excellent lustre. Available in stock colors of flesh and white.

$1.50

*Registered — Send Dress Size

Velvet Set
Now $3.95
Formerly $5

536—Two-piece dance-set—Velvet trunks and an unusually attractive taffetelle all-white silk blouse having a velvet bow to match trunks. Colors: Black, red, blue, green, brown and orchid velvet.

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NAT LEWIS, Inc.
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FOX PROFITUNITY SECTION

HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

PRICE 15¢

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RADIO FAN MAIL FIGURES

Suggesting a Mayor or Sheriff Is A Chiseler All Wrong in Providence

Providence, May 19.

Talking picture censorship situation in this city took a serious turn last week when the newly created board of safety announced it intended to stop the flow of gangster pictures into Providence. Just how the commission proposes to get around to the gangster picture angle was not revealed.

It was announced that the board's policy would be made public as soon as the members have had a chance to confer with a representative of the National Board of Review, who is coming here.

The censorship situation here has been acute for weeks. It took the new turn as a result of an investigation made by George Marsh, author and member of the safety commission, which was recently created to take place of police commission in this city.

Marsh claims that he viewed a picture recently in which the producers had set forth the mayor of a big city and the sheriff as "chiselers." He believed that this description was uncalled for, and as a result severely chastised Capt. George W. Cole, police censor, for not making deletion. Marsh also reported to the chairman of the commission, who got hot and bothered over it.

An extensive session followed, and announcement was made that the commission proposed to take a hand in gangster pictures as soon as a conference could be arranged with the representative of the National Board.

2 Good Reasons

Two reunited families in the show business resulted within the week from two good reasons.

One husband thought it cheaper to live at home than pay his wife what she wanted apart.

The other stated too much trouble trying to handle two women.

70-YR.-OLD REFORMER NOW A COPPER IN RENO

Reno, May 19.

Giving the ultra-liberal element of Reno a terrific shock and the conservative drys a jolt on the chin, Mayor E. E. Roberts appointed Rev. E. F. (Dry) Jones a member of the Reno police force. The Methodist minister is now wearing a star, packing a night stick and a big 41.

The drys of Reno were dumfounded when Jones accepted the job and the liberals were knocked cold when the mayor passed it out.

Chief of Police J. M. Kirkley immediately assigned Jones to a post in Whittaker Park. That's a mile and a half from the nearest gambling house and bootlegging joint.

Rev. Jones has been superintendent of the Anti-Saloon League in Nevada for over 10 years and still draws a salary from the organization. He is one of the "dry crusaders" of the old school who learned the business from Wayne B. Wheeler, and also in the early crusading days in Kansas. He is over 70 but still active and secured the $150 per month job on the city force as a reward for services rendered in the city campaign.

Though the Anti-Saloon League and the W.C.T.U. of Reno opposed the mayor, Jones supported him.

Prisoners' Dramatics

[illegible], W. Va., May 19.

Prisoners at the Alderson Federal Women's prison near here are going in for dramatics.

[illegible], assistant United States Attorney General; Sanford Bates, head of the bureau of Federal prisons; United States Marshal Joseph F. Tondre of Santa Fe, N. M., and a party of government officials attended the showing of [illegible] opera, "The Mikado," at [illegible].

[illegible] composed of inmates of the [illegible]

Sure of the Sheriff

[illegible], May 19.

[illegible]

Nature Improved?

[illegible], May 19.

[illegible]

NBC'S SURVEY ON RADIO BUGS

Ether Program Grouped Into 11 Divisions—Around 112 Letters for Booklets—Free Samples 42% of Total Mail

NO SUGGESTIONS

A three months' survey of all fan letters sent to NBC's commercial programs discloses that though commercials offering samples consist of but 14% of the entire list, the sample thing drew 42% of all mail received by NBC.

It also reveals that over one-third of all the advertisers, 31%, make no offer of any sort. They only received 6.6% of all letters directed to NBC. This percentage would be less were it not for one or two popular air stars who draw the bulk of the no offer mail.

It is claimed that the reason 31% of NBC's clients make no offers is that they consider the mail response is no indication that the program is helping sales of the commodity ether-advertised. They are more inclined to abide by what their dealers tell them.

Contests Not So Good

Prize contests, like those offering cash prizes or merchandise for best limericks, toasts, etc., quite popular with indie stations, are not handled by NBC. Against the rules of the networks to handle that kind of advertising.

Accompanying chart lists the 11 forms of offers of drawing mail response as currently used on NBC, beside that of "no offers." It shows the average mail response per program and the percentage of the total mail for each offer.

This chart, as drawn up by NBC, represents mail received through WEAF and WJZ only. It does not include mail received direct by the advertiser. Neither does it cover mail received through other network stations.

NBC's survey ran from Jan. 1 to

(Continued on page 126)

Type of Programs Pct.	Average Mail Response per Program	% Total Mail for Each Offer
No offers 31	29	6.6
Booklets 19	112	14
Samples 14	362	42
[illegible] 9	53	8.3
[illegible] 6	94	7.9
[illegible] 1	[illegible]	4.2
[illegible] 1	[illegible]	.4
[illegible] 3	17	1.8
Club membership 3	208	7.4
[illegible] 2	88	2.5
[illegible] 1	[illegible]	[illegible]
Newspaper 1	[illegible]	[illegible]

Leather-Lunged Ex-Cow Caretakers Pushing Wailing Hill Billies Off Air

$1 Off for Idle Wives

New Haven, May 19.

A major hotel here has a new system of rates for rooms when dealing with vaude actors.

Double room, for man and wife, is $6 a night. But if the wife is just along, and not in the act, the price goes down to $5.

BANDS WILL EVEN CUT FOR THAT RENO CURE

Los Angeles, May 19.

Name band leaders aching to break the marital bonds are pestering the Music Corporation to get them six-week dates at Reno.

Taft Schreiber, local manager for M.C.A., has a dozen requests from eastern leaders to pencil them into the Nevada city where they're willing to take a cut while taking the cure.

At present there isn't a spot in the town that can stand a class band. Willows and Calneva are small clubs and sport only five piece crews.

Anti-Rain Legit Troupe Plays If Weather's Oke

Probably the first open-air company operating in the east in a number of years is Frank Lea Short People's Playhouse. The outdoor rep includes Rostand's "Romancers" and Shakespeare's "Taming of the Shrew."

Roofless players have already filled dates in Belrose and Freeport, L. I. Next is Essex, N. J. They work on a stage without covering.

If it rains the troupe looks for an indoor spot or the game is called.

Troupe consists mainly of dramatic students looking for an opportunity to emote. Salaries accordingly.

Hollywood, May 19.

Cow caretakers, hoss callers, calf skinners and mutton minders, the old West's last gasp, are back in popular fancy, this time as western radio's current fad—the cowboy entertainer.

The woods around local radio stations are full of the giddy-up boys and the radio round-up is on. Almost every station has it outfit, ready to go on the air or out and rope and tie. Try-out rooms are knee-deep in bow legs that have been forking broncos and singing lullabies to restless bovines.

Cow Lyrics

The cowboy's mournful dirge has been transformed into a mike melody with thousands of panting listeners, waiting to hear "The Flop Eared Mule," "The Strawberry Roan" and "Get Along, Little Doggies." A doggie is a stray calf.

The once-lonely call of the ranch

(Continued on page 127)

Pepping Biz With Band's Pop Music In Chi Dept. Stores

Chicago, May 19.

Local department stores continue to spread out into show business, with their latest the hiring of name bands to play amid the notions, toilet goods and underwear, while milady and the stenogs snoop for bargains.

Art Kassel orchestra sweated through a few sessions at the Fair store last week. He was spotted on a mezzanine overlooking the main floor.

To the uninitiated, it's difficult to separate the band from the grindings of the store's phonograph and radio and player piano, besides the conglomerate noises of elevator starters, cries for the "cash" girl, the bawlings of kids caught in the jam, the smack of gum in the salesgirls' jaws and the general haggle around the "Today's Special" counter.

Somewhere the soloist warbler of the band is struggling with "Springtime in the Rockies." The aisles are choked with typists and shipping clerks in for a free music feed while they gulp a hot-dog and a bottle of pop. A matron is squawking that she wants to see the manager. Through it all glides the floorwalker, mopping his face and treading serenely on everybody's toes.

Distractions

It sounds something like this: "... in the Rockies I'll be coming [illegible] madam? yes

(Continued on page 134)

Rumor-Nursers Have Picture Colony Hip-Deep in Scandals, Bankruptcies

Hollywood, May 19.

Anywhere else the proverbial mole hill becomes a mountain. Out here it's a whole range of 'em. The gossipy old maid of Gopher Prairie who needs only a fine thread of truth to weave a full garment of suspicion and scandal is a piker compared with the chew-chew boys and girls here.

A wife here need only to be seen once with a strange man and within a day the nose-pokers have her heading due north for Reno. No self-respecting girl can have her appendix removed without creating a wave of speculative comment.

Men who lost a grand or so in the market lost their all, a million or more. The boys who were knicked for real coin never lost a cent less than $5,000,000. The actor fortunate enough to get 500 smackers finds his salary reported never less than five grand.

Expansion

A studio lets out a couple of writers or directors and a panic is on. "Bankers in the east wired they've got to cut down to the bone or else—. Fourteen writers out, six directors gone and they're going to put all their players on the auction block. Those staying will have to accept a 50% cut. They'll be in the hands of the receivers within a month."

Young director returns from Europe and the studio has a couple of words with him about his swindle sheet. But here's how the Hollywood Ananiases tell it:

"Success went to his head. Refused to occupy the same hotel in Europe with his writer, the famous Joe Doakes. Got back and refused to speak to his old pals. Oxford accented everyone, and now the bosses are never going to let him direct another picture."

There was a story about the chap who appeared one day on the set with a shiner. He had been seen a couple of times with a certain girl, whose picture husband had been out of town, but was now back.

Hollywood Slants

Soon the town was telling of what happened: "Hubby caught the sheik red handed; beat him up, and then. . . . . He'll never be the same again." For awhile it was accepted as gospel, until the same swain proved privately to a committee of newspapermen that he was still the same.

Briton Has Hollywood Wives Financing Film

Hollywood, May 19.

Major W. H. Cross, manager of a British mining syndicate operating in Tibet, and now in Hollywood with his wife planning the production of a picture abroad, has interested the wives of several film execs and players in financing the picture. Proceeds will go to medical clinics in Tibet which are operated by the Major's wife.

Mrs. B. P. Schulberg, Mrs. L. D. Leighton, Mrs. Richard Barthelmess, Mrs. Antonio Moreno and Mrs. Albert Shelby La Vino are among those interested in the production. Crosses plan returning shortly to Tibet, taking with him a sound and Multicolor crew.

Anita Louise Selected

Anita Louise, instead of Sidney Fox, will play opposite Lew Ayres in Universal's "Heaven on Earth." Sidney Fox is expected to do "Strictly Dishonorable."

"Heaven on Earth" is taken from a novel, "Mississippi." But the latter's title cannot be used in the film, as "Show Boat" was released in foreign countries under the title "Mississippi."

Edgar Selwyn Directing

Hollywood, May 19.

Edgar Selwyn will direct his old play "The Mirage" at Metro. Joan Crawford the probable star.

Happiness is like a kitten's tail—hard to catch; but there's plenty of fun chasing it.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Surefire

The latest theatre gate-crashing stunt, not known to have missed so far, is to walk up to the doorman and say: "I'm the new manager."

Reri from Bori-Bori in N. Y. for Zieggy with Her Mgr. and Steady Thirst

Reri is the name of the Polynesian beauty engaged by Flo Ziegfeld to join his "Follies" and who has never been off the Bori-Bori Island before in her life. But the first time she ever wore a grass skirt was when she was making a picture, "Tabu," and the second time was when she was arrived in New York a few days ago.

Reri is here with a manager and a girl friend and rarin' to go. Monday night, at midnight, she met the gentlemen of the press.

"There she is," said the press agent. "Isn't she lovely? It's too bad you can't talk to her. She talks nothing but French."

That was his first tough break. There was a reporter handy who spoke French and wanted to test it.

Reri talks French. Good French. She learned it in a convent, she says, but a few words crawled in that weren't taught to her in any convent. That's life.

She couldn't answer the first question right away because she was thirsty. She reached for a couple of glasses of punch. Then she talked.

"New York is beautiful," she said. "I was up in an airplane yesterday and saw it all. I'm going to like it."

Then she reached for a couple of more drinks.

Her manager wandered over. He's the head man in the Bori-Boris, it seems. He represents a travel agency and puts on the hula-hula shows for travelers who want to see some native life. He does some theatrical booking. He has an agency for automobiles. Almost anything is in his line. When he heard that Ziegfeld wanted Reri for the "Follies" he decided that she needed a manager, so he signed the contract for her and came along.

Reporters Difficult

That's where the Variety mugg got a break. Who would ever suspect a Variety mugg of talking French? So the manager opened up his heart.

"These reporters," he said, "they are so difficult. They want to know whether Reri is a real Polynesian. It is silly. Of course I cannot tell them that she is really a Tahitian, which she is, because they would think then that she is a fraud. And why? Tahiti is only a couple of thousand miles away. What difference does it make? To you I can talk without fear."

He talked without fear. But first he got Reri a drink.

Oh, yes, he said, Reri had never been on the stage before. Not much, anyway. Maybe a few little shows among friends in the Tahitis, but not seriously. And when Mr. Murnau came along to make his picture he, her manager, arranged for her to do the acting. Because he had seen her dance so often and knew how good a dancer she was.

"Often?"

"Well, a few times, you understand. You must not be too particular for details. One of these other reporters might understand French."

So he got Reri a drink.

Not Savage; Still Thirsty

She was not a native of the Bori-Bori Islands and—sh—don't tell anyone—she doesn't speak Polynesian. But it's practically the same thing. Her mother came from the Bori-Boris. Her father—well, yes, he was a Frenchman, but that doesn't matter.

She was a real native, only, of course, natives are not savage any more. She smokes and she drinks and she dresses in civilized clothes. Of course, on coming to New York she had to put on a straw skirt. Well, you had to do things like that. You simply had to. That's life.

WILL MAHONEY

The Pittsburgh "Press" said: Here is a statement which, even when it cools, will still be true: Will Mahoney is the funniest man in the world. The funniest. The screamiest. He did something last night that I never saw before in Pittsburgh: He evoked cheers."

Direction
RALPH G. FARNUM
1560 BROADWAY

FEMME STARS BURN BRIDGES

Hollywood, May 19.

Former conviction among femme picture stars that their ages must be kept secret, especially after they have passed the flap stage, is getting the reverse treatment. Several players beyond the baby stare period admit to their real ages and think the public likes it.

Mary Pickford and Irene Rich are the leaders in the age admission. A number of other players are planning to follow in their footsteps and admit the passing of time rather than make themselves look foolish.

Both Miss Pickford and Miss Rich, in magazine articles and advertisements, acknowledge that they're looking at 40.

Fan reaction in both cases is that they are sensible women, and their fan mail has increased.

Ralph Ceder Busts

Los Angeles, May 19.

Ralph C. Cedar, picture director and writer, goes over things with a bankruptcy referee tomorrow (20). He figures his liabilities about $5,446.

Ceder's assets of $401 include some clothes, $152 of RKO-Pathe salary under attachment, and $65 lent to Vince Barnett, the ribber.

Lillian Bond Off

Hollywood, May 19.

Lillian Bond, on the Metro payroll past five months, has been dropped.

She goes east for legit.

Films Should Subsidize Legits, Then Leave Them Alone—Erskin

Cheaper, Too

Hollywood, May 19.

A male star, always thinking of his public, had an X-ray of his teeth retouched before showing it to his dentist.

Wkly Headache for U On Anderson's $3,500 Salary—No Settlement

In the midst of an economy program for both home office and studio, Universal h. o. quarters are giving vent to a burn over the refusal of John Murray Anderson to settle his contract with the company, calling for $3,500 a week. The former Broadway revue and stage unit producer, signed at that figure by U while making "King of Jazz," has not yet made a single picture, though collecting the three and a half grand weekly for nearly a year now.

This is giving h. o. officials a steady headache, particularly in view of Anderson declining to listen to a settlement.

Anderson has been assigned another picture, "Lilies of Broadway," by William Hurlbut, original, for '31-'32 release. Several previously in line for him were switched elsewhere on the U lot.

SAILINGS

June 4 (New York to Cherbourg) Frank Tuttle, Oliver H. P. Garrett (De Grasse).

May 27 (London to New York), Billy Farrell and dad (Ile de France).

May 22 (New York to Paris), Henri Bernstein (Paris).

May 22 (New York to Paris) Robert Wyler (Homeric).

May 22 (New York to Amsterdam), Joe Morris, Archie Fletcher (Statendam).

May 22 (London to New York), Ed Schiller (Bremen).

May 21 (London to New York), Arthur Astor (George Washington).

May 20 (London to New York) Al Trahan, Yukona Cameron (France).

May 20 (London to New York), Freddie Lamport (Majestic).

May 19 (New York to Germany), Mr. and Mrs. Alfred Mannacker Mr. and Mrs. Alfred Mannacker, Earl Kramer (Europa).

May 16 (London to New York) Myrol Pearl Trio (Leviathan).

May 15 (Capetown to London), Tom Arnold, Varney and Butt, Johnson and Johnson (Balmoral Castle).

May 8 (Capetown to London), Geddes Brothers, Betty and Lalina Sherina (Warwick Castle).

Pictures are pictures and the stage is the stage and the two will never get together. Not, anyway, until film companies are willing to subsidize the legit theatre on the same theory as electrical companies subsidize scientists and leave them completely alone to do what they think best.

Only in that way, says Chester Erskin, can the combination be made. Erskin says that on the basis of a year's experience as legit producer under picture subsidy. He left Paramount last week to go back into straight legit producing on his own.

"Picture companies will never succeed in getting any results from having legit producing departments," says Erskin, "until they are willing to organize these departments and forget about them, leaving them alone, to accomplish whatever is possible.

"I'm sure that Paramount and I have no grievances with each other," he said, "and I wish you would do me the great kindness to make it clear that I would not think of giving this kind of an interview to the press. I am saying this to 'Variety' only, and because I think it is of interest to the trade and some good may be gotten out of my experience that will help in the future."

One Idea a Year

If pictures find only one idea a year out of producing a half dozen legit plays, Erskin pointed out, the stunt is a worthwhile one for them.

"Out of 'The Last Mile,' a play which didn't make a terrible lot of money, came a whole cycle of prison pictures," he explained. "And there are other such instances. If a picture company has a legit branch with no strings and allowed to do what and when that branch pleases with no regard to picture possibilities it will undoubtedly produce something worth while for picture. One actor, one director, one idea developed, will make it all worth while.

"The point is, you see, that the theatre has today reached an art point which it never before saw and which is much above pictures. Subjects and plots can be treated in pictures that cannot be treated in plays because in plays they would be trite and old. It's an older art, therefore a tougher one to get away with anything in. That means that it is a perfect laboratory and building up place for the picture industry, but nothing more. And it can never be an adjunct."

"There is this one thing that I want to point out," he added. "My experience as a legit director under picture subsidy is sometimes regarded by outsiders as a failure. It wasn't. Both the company and I learned much of considerable value. The fact that they are going along in their idea without me is a splendid indication of the fact that it is worthwhile idea.

"A lot of good can be done the picture industry by sustaining legit departments. But they must be left absolutely alone to accomplish what they can in their own way and distinctly apart from the motion picture way."

Producers Tying Up Actors to Cover All Work by 4-Way Contract

Film producers are going in for a new form of contract with stars, directors and writers. It's a four-for-one arrangement whereby the producers pay one salary and dictate what the player shall or shall not do with spare time.

Radio and Paramount are in the best positions for application of the formula through their hook-ups with National Broadcasting Corporation and Columbia. Radio, with vaude stages and disc recording connections also has written several such contracts, an outstanding one being with Amos and Andy.

Warners are taking the lead. None of its outstanding people can do any outside work without WB consent. Then, if it is on the radio and the time is commercial, the air appearance is considered the same as when the picture company farms out that star to another company for a picture.

The contractual trend is generally regarded as sound as it is economic. While it is conceded, it will cut down the present earning powers of many picture people, it is held that the idea of holding down three and four jobs at one time is basically unsound in any industry.

Possibilities

A poor performance on the air or on the legitimate stage can be just as damaging as poor work in a picture, but with these damaging attributes:

A good picture reputation can be spoiled by bad performance in the air and stage sidelines.

The four-ply contract includes screen, vaudeville, television and radio. It's purport from filmdom's perspective is that a screen actor is chiefly a screen actor and that whatever he does aside from that must come under dictates which will govern his commercial employment.

Radio Sets Star Plans For Miss Oliver, McCrea

Hollywood, May 19.

Build-up as a star character actress along the lines of Marie Dressler has been cinched by Radio for Edna May Oliver. Studio will star her in four pictures this year, first announced as "Fanny Foley Herself." Hobart Bosworth will play opposite her.

Another build-up at Radio is being handed Joel McCrea. A writer is working on a Mexican border story which, if panning out, will be McCrea's first starring part.

MAYER MEGGING

Hollywood, May 19.

Edwin Justus Mayer is at Metro to direct four pictures.

First is "Ferike."

2 PRODUCTION COST FILMS

WB and FN Studios Merged with 200 Let-Outs—Zanuck in Complete Charge of All, Under Jack Warner

Hollywood, May 19.

An economic move yesterday merging Warners and First National's producing organizations, effecting a big saving weekly, is Jack Warner's own idea despite reports of bankers inspiring it.

Move is resulting in let out of hundreds of FN employees. Almost all FN writers are out, as well as complete departments, such as the stenographic and technical depts. FN executives are being demoted.

Daryl Zanuck at the production helm under Jack Warner, makes Hal Wallis, former FN production chief, an associate executive, with Lucien Hubbard under Zanuck. C. Graham Baker, former production exec, becomes scenario editor-in-chief with the combined studios' story and scenario departments under him.

Robert Lord, Raymond Griffith and Henry Blanko, formerly foreign supervisors remain supes. Bobby North is out.

Percentage Slash

In addition to the economic drive, a percentage salary slash is impending, with the Warner staff writers requested to take month or two-month vacation, per contract. Some of these "vacationists" will never return.

Among FN scribblers released are Robert Presnell, Byron Morgan, James Creelman and Wilson Mizner. The total ousted is 200.

The Warner staff became the fair-haired group following "Little Caesar," "Public Enemy" and "Svengali," all by directors formerly flopping at First National, whereas FN was previously the favored faction.

Some letouts will be re-engaged if necessary. Bill Koenig remains studio manager for both lots, as does Rufus LeMaire on casting whose tasks are simplified through having to account to Zanuck only.

Sweeping studio salary cuts and overhead pruning is in progress. Universal started but Warners-First National is more drastic. Radio is the only studio formally announcing no cuts as vouched for by David Sarnoff and Hiram Brown at the Monday night dinner.

SHERMAN WILL ACT IN AND DIRECT "GREEKS"

For pictures the play, "Greeks Had a Word for It," will become "Greeks Had a Name for Them," to suggest more pointedly what those Greeks were referring to. This decision was reached by Sam Goldwyn coincident with the picking of three blondes for the trio of featured roles in the play.

These are Ina Claire, under contract to Goldwyn; Jean Harlow, under contract to Caddo, and Carole Lombard, loaned from Paramount. Another loan has been made to get the leading male role and director post filled, with Lowell Sherman borrowed from Radio for both. "Greeks" is the play purchased for Norma Talmadge, who is now out of UA.

Film Chaperone!

Hollywood, May 19.

For the first time in pictures, film expedition going to the Far East will carry a chaperone.

Harriet E. Huntington, society girl and minister's daughter, will head the group, which will film native dances. Tom White will direct. Henry Clement is in charge of music, Leon Shamroy is cameraman, and Mrs. Sidney Burnap will see that everything is alright.

Stew Stuff

A revamped yarn going the rounds so fast that it can't hurt to give it another push, tells of a couple of drunks staggering past the Garden on wrestling night.

The stews decide to go in and as they sit down one husk in the ring has a headlock on his opponent. The grappling continues for 10 or 15 minutes when finally the same wrestler secures the same headlock again, prompting the first souse to nudge his pal and say:

"Hey, come on. This is where we came in."

SWANSON'S NEXT BY HERSELF FOR U. A.

Agreement has been reached between Gloria Swanson and United Artists for the production of "Tonight or Never" by UA as this star's next.

This further defers "Rockabye," over which Miss Swanson has been fighting as her next production to be produced by herself personally.

Under her contract with UA, Miss Swanson is to produce a number of pictures equal to those financed by UA, star having insisted on her own next since "Indiscreet" was financed by Art Cinema.

Melvyn Douglas, husband of Helen Gahagan and currently in "Tonight or Never" on Broadway, has signed a long term contract with UA and as first part will do lead opp Miss Swanson.

Adela Rogers St. John, who came east to confer on "Tonight or Never," left Saturday (16) and Laura Hope Crews, also cast on yarn, left Monday (18).

Miss Swanson has not decided when she'll return.

Par Abandons "Rancho," Taking $100,000 Loss

Hollywood, May 19.

Paramount has put off "Rose of the Rancho" completely, taking a loss of $100,000 on the Dolores del Rio production which Edward Sloman was to have megged.

It was first announced that the climate and season weren't propitious to the best color photography shots, and that Par had postponed it until the summer.

Miss Del Rio leaves Paramount without having fulfilled an assignment due to story difficulties on "Rose of the Rancho" for which she was signed to a one picture contract but which picture will now be sidetracked.

Miss Del Rio starts her term contract at Radio July 1 for "Bird of Paradise." Paramount has no story for her and cannot get one ready for completion by the Radio starting date.

William LeBaron, of Radio, has informed B. P. Schulberg, of Paramount, he will permit the actress to make a future picture for Par without cost when she is idle at Radio. This is agreeable to Miss Del Rio.

Doris Eaton in Film

Hollywood, May 19.

Harry Holman, vaudevillian, gets his first feature film assignment in "Star Witness" at Warners.

Doris Eaton makes her talker debut in "Arizona" for Columbia.

Leo Morrisson handled the bookings.

$75,000 FOR LOW TO $300,000 HIGH

Distribs Sense Necessity for Separate Maximum if Double Featuring Continues Spreading—Lower Cost Talkers for Kid Appeal Mostly

POVERTY ROW AGAIN?

Two types of screen entertainment, with one picture averaging $300,000 in cost and another $75,000 to $100,000, plus all production geared for the making of two brands of product, one for adult appeal, the other for kids, is believed coming.

Regardless of the failure of double billing in a few spots where recently tried, representative showmen, mostly in sales and equipped with figures that show an alarming increase of the practice with satisfactory results to theatres, say the spread of double featuring can't be checked.

Distribs, divided on the spread of two-timing on screens, are in virtual agreement that single features at lowered admissions or single pictures, plus a stage show, might checkmate double features. All seem to fear that neither chains nor independent operators will take the chance of substitute policies in large enough numbers in view of present conditions.

One known company is already flirting with the idea of two grades of feature pictures to meet the expected heavy demand for standard product and a cheaper second feature for two-picture programs.

Meanwhile it's claimed the entire industry is more scared than would appear on the surface at the threat of widespread double billing. In distribution quarters the fear is based on figures which it is declared show that New England, fatherland of the dual feature plan, and other localities are making money under the policy.

In New York

Distribs say that the increase in double-feature policies in and around New York within the past year has been around 20%, with more coming in all the time, despite the fact the first feature is still costing them a high rental. The same distribs say that while the Washington, D. C., zone and the state of Virginia never had double features before, both territories are now flirting with the idea.

Pennsylvania is also beginning to show signs of swinging heavier into the policy. The middle west and south, always heavy on two for the admission of one, is increasing its two-billing accounts every week.

Los Angeles has gone so strong for double features, mainly in the downtown area, that the only houses now with a single feature on screens are the de luxers.

Double featuring started to spread very noticeably a couple of months ago, when Publix threw several de luxers into the policy in key situations.

12 Years Ago

Indies have always fostered dual billing ever since Jake Lourie originated the idea in Boston 12 years ago in an attempt to fight chain and other opposition. That whole territory is now double featuring, with Publix claimed on the inside as showing better results from its N.E. chain than in any other part of the country. Warner Bros. have been forced to dual billing 100% practically with exceptions chiefly towns over which WB exercise virtual control.

The industry is afraid of the double feature spread because it will bring down rentals, [illegible] more pictures on the market at a time when producing is hazardous, and may mean the revival of Poverty Row and the biggest "in" for indie producers since sound.

The proposal for a cheaper Class B type of picture, costing $100,000 or under, is seen as solving all drawbacks to an extent. Besides keeping indies out where they have a splendid chance of gaining a foothold, distribs figure they can take out the same amount of rental from accounts by providing both grades of product and, at lowered production costs, increase budgets far enough to cover.

At $300,000 a picture, more or less, they are all afraid of getting in too deep with rental off on product and [illegible] dual feature theatres.

Mob of Once Prominent Film Names Now Riding for New Careers on Indie Mustangs

Hollywood, May 19.

Patrons of theatres, playing double bills with indie westerns as fill-ins are getting a load of former silent players battling for a comeback through the horse opera route.

Names that have been out of the running two or three years are filling the indie screens. Most of them in the past gave the quickies the go-by, but are satisfied to get the human image on the screen now with aid of a mustang.

Ex-Names

During the past two weeks a flock of former major players have been assigned to quickie product. Norman Kerry, Kenneth Harlan, Edmund Burns, Carrol Nye, Walter Miller, Lane Chandler, Carmelita Garaghty, Vera Reynolds, Reed Howes and Elinor Faire are currently working in indie westerns.

Others who have been on major programs and are now hitting the quickies are Wheeler Oakman, Wesley Barry, Guinn Williams, Glenn Tryon, Nick Stuart, Rex Lease, Tom O'Brien, Hoot Gibson, Virginia Brown Faire, Charles Delaney, Alice White, Pauline Garon and Barbara Bedford.

Cut But Chance

All have taken a healthy cut in salary to get before the public, but there's the comeback chance in the offing. Several have landed in major studios through their indie work, although usually on a picture-to-picture basis.

Ricardo Cortez is about the only player on record who landed in the indies from a major release then climbed back into the majors again. Cortez' recent starring contract at Radio after two years in overnight indies is the inspiration for most of the struggling players.

A Red Hot Lady

Because a notorious woman in Philadelphia is named Rose Hicks, a dancer with the same name will have to change her billing when the RKO unit in which she appears plays the Warner Earle there in two weeks.

The coincidence was discovered by the Warner booking office, which ordered the name out for that week.

The biggest surprise to many probably will be that there really is a red hot lady in Philly.

OAKIE LET GO BY PARAMOUNT

Hollywood, May 19.

Jack Oakie and Paramount have parted. The juvenile is now a free-lance player.

Situation was forced when Oakie asked Paramount execs to tear up his old contract and give him a new one, thus eliminating some of the agents drawing a percentage of his salary. Affected by the split are Wesley Ruggles, director, and Al Rosen and Edward Small, agents.

Understanding here is that Paramount has been dissatisfied the way recent Oakie films have been registering, and so took the opportunity to call off the relationship. As a result "Is Zat So?" and "Mr. Noodle," pictures intended for Oakie, have been shelved for the present.

Oakie may go to Howard Hughes to play "Whitey" in "Queer People."

Bought Book for $22,500, Then Author at $1,000 Wk

After purchasing the film rights to the new book, "Break-Up," for $22,500, Paramount has the author, Hagar Wilde, as a studio staff writer, for the west coast.

Miss Wilde, only 25, is to do dialog at $1,000 a week.

Roland Brown's New Meg

Hollywood, May 19.

Relegated to the writing department as a disciplinary measure by Fox after he directed his first in "Quick Millions" and listened to back patters, Roland Brown has been taken from coventry to meg "Yellow Ticket."

After "Jacket" he'll do "Sun Also Rises."

CRUEL TO SALLY WYNN, COWGIRL ASKS DIVORCE

Trenton, N. J., May 19.

Sally Wynn, screen cowgirl, has filed suit for divorce here from her millionaire sportsman husband, Herbert Wynn.

Charge is cruelty.

Myrna Loy's Salary

Hollywood, May 19.

Myrna Loy will not be retained by Fox when option time comes.

Player and producers disagreed over her new salary.

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Worcester, Mass., Censors Forbid Any Gang Film in Local Houses

Worcester, Mass., May 19.

Gangster pictures are barred here, the first community to take such an action.

A majority of the local board of censors ordered Harry T. Naylor, manager of Warners' theatre, to make cuts in or withdraw "Public Enemy." Naylor made the cuts ordered, but as soon as another program could be booked "Public Enemy" was withdrawn. It ran four instead of seven days.

At the same time other so-called gangster films were playing in Worcester as follows: E. M. Loew's Olympia, "The Last Parade," Fox-Poli Elm Street, "Quick Millions," Publix Capitol, "Kick In." No action was taken against these pictures, as the houses gave a split week policy, and when the prohibitory decree came their showings virtually were ended.

Chief of Police Thomas P. Foley in his order to the managers said:

"This is to inform you that henceforth gangster films will not be approved by me for showing in local theatres."

With the exception of Naylor all the local managers agreed to abide by the chief's order. Naylor said he still was undecided whether he would protest.

Board of censors long has been a source of added cost to Worcester theatres. Its members are private citizens of various walks of life. Managers are obliged to pay overtime to projectionists for private screening for the more than 50 censors. After viewing a picture the censors vote on it and the majority rules. They notify the police chief of their decision, and he has the authority to make it official.

"Hell Bound"

"Hell Bound" is the second film ordered barred in Worcester. In doubt as to whether it might be considered a gangster picture, Manager Elmer R. Daniels of the Publix Capitol arranged a special showing Thursday morning (14). The preview was attended by Police Chief Foley, Sergt. Pierce P. Power and Elizabeth Tracy, policewoman. The board of censors had nothing to do with this picture.

After seeing "Hell Bound," Chief Foley decreed it is a gangster picture.

Friday (15), Sergt. Power and Policewoman Tracy witnessed "One Night at Susie's," at the Regent, and ordered 400 feet deleted. The section related to gangsters and racketeers.

One-Writer Picture Credit Plan Brings Yelp from "Doctors"

Hollywood, May 17.

With an estimated six writers in Hollywood to every film job, the worry of those not connecting is no greater than the troubles of those drawing a salary who are speculating as to whether they'll ever get their names on the screen.

Top writers, in general demand, are currently agitating for a solo credit on each picture. This has raised heated protests from the boys and girls whose only hope has been to get a break in the post in the "adapting," "dialoging" and other secondary credits.

What opportunity is there, the boys ask, for the 86 writers currently on the pay roll of one studio, which will make only 48 features the coming year? A writer is expected to work on three, four or more stories during the year.

Conditions writer-wise are almost equally topheavy at other studios.

5 Years Longest Term for Film Character Man

The longest tenure yet for a character man in talkers is the five-year contract Warners is issuing to Guy Kibbe. His brief talker work so far has been with Paramount.

Kibbe came up from dramatic stock for "Torch Song" on Broadway last season. When that show closed he returned to stock. The Morris agency brought him back for films at Long Island and is setting the WB deal.

DeMond Leaves U

Hollywood, May 19.

One of the three assistants producers of Universal, Albert De Mond, has resigned.

Three months ago De Mond received a renewal for another year.

OLD FOLKS HOME OBNOXIOUS TO U.A. NOW

United Artists has set itself so seriously to the task of creating a new complexion for the company that its '31-'32 releases may be in whole or in part without pictures from that part of the old guard which includes Mary Pickford, Douglas Fairbanks, D. W. Griffith and Charles Chaplin.

The new line-up horns in the names of this quartet but officially by putting it that UA "expects one each of them" for the coming season. It is declared on the inside it's just as likely all or some will not deliver between Aug. 1 this year and Aug. 1, 1932, the season's year.

Sam Goldwyn, in charge on the west coast, is attempting to build up what he terms a new, youthful organization and has given orders to lay particular stress on this to impress the public. He wants the spirit of youth more infused into the UA ranks and figures that efforts he's making in that direction should provide the company with a good publicity campaign.

On top of considerable young, new talent recently placed under contract by Goldwyn, including Frances Dean, Shirley Gray, Melvyn Douglas, Florence Britton and Faye Pierre, the UA production head has Barbara Weeks from the New York stage and J. W. Crosby searching around the country for other faces. Miss Weeks as her starter for UA gets the femme lead opposite Eddie Cantor in "Palmy Days."

WB-PAR PRODUCT DEAL REPORTED 90% CLOSED

A national product deal between Warner Brothers and Paramount to cover the '31-'32 product, said to be 90% closed, calls for a heavy comitment both ways with interchange of pictures in all important situations. This deal supersedes the buying of Warner-First National product by Publix for around 65 situations where old First National franchises are still in force, and follows the peace treaty between Par and WB recently effected.

Par for the coming season is selling 70 pictures, while WB have 35 and FN 35, reaching the same total.

Warners has also closed on a national deal with Universal.

Miss Wynters on L. I.

Charlotte Wynters, legit, goes with Par for "Personal Maid," with Nancy Carroll. Film will be produced in the Long Island studios.

Maxwell Arnow of the Leo Morrison office handled the negotiations for Miss Wynters.

Ralph Ince at Radio

Hollywood, May 19.

Ralph Ince returns to the RKO Pathe lot for the first time since his brother, the late Thomas Ince, was in charge, in "Iron Chalice."

Buster Collier, Fred Walton, Phillips Smalley and Geneva Mitchell also added to the players' list on this one.

Santell's Good Alibi

Hollywood, May 19.

Al Santell goes East tomorrow (20) to sop up some newspaper atmosphere.

He'll need it for next, "Sob Sister."

NICK LUCAS

The Dallas "Journal" said:

"The stage show, featuring Nick Lucas, is very good. The house was packed, an unusual thing for these days. Nick sang some of his famous crooning songs and it seemed the audience would keep him on the stage all afternoon."

Direction: **Leo Fitzgerald,**
226 W. 47th St., New York

TALENT HUNTS GET THE RAZZ

Hollywood, May 19.

Most studios are sour on scouting trips for star material after all have tried for new possibilities among colleges, stock companies and photo galleries.

Search has brought nothing but headaches, wasted money and time and squawks from those who have returned from Hollywood after flopping.

Producers now scanning the extra ranks here for potential talent.

Woman Hitch Driver of Shiffman's Car Killed As Auto Runs Off Road

Boston, May 19.

Irving Shiffman, salesman for Fox Film, of 78 Broadway, Boston, escaped injury when his car crashed on the Newport road near Lebanon, N. H., causing the instant death of Mrs. Doris Thrasher, 23, and serious injury to Mrs. Gertrude Blaise, passengers in the car.

Shiffman was on his way to Lebanon on business when he met the two women and offered to give them a lift. Shiffman permitted the Thrasher woman to drive while he sat in the rumble seat. As the car rounded a turn on the Newport road it shot off and crashed into a tree.

Booth Men Donate Week's Work Without Pay to Exhibs in Chicago

Chicago, May 19.

As a good will gesture and in view of the general depression in theatres the Chicago Motion Picture Operators' union has agreed to donate one week free service to every exhibitor in town during June. Following the resolution's adoption by the operator's executive council a meeting with full membership present concurred and passed the measure.

Since the first rumblings of exhibitors' squawks about bad business there has been talk of some feasible relief plan. Present move of the operators is of their own initiative with the thought behind that if other affiliated organizations would follow with further concessions, exhibs, now near ready to fold, might be able to weather the hot weather.

Operators' plan is for every booth man in every type house to waive one week's salary in June, but in lieu of laying off is to remain on the job. Practically, it means that the exhibitor will only pay three week's salary for four weeks' work.

Saving to theatres is estimated at between $90,000 and $100,000 all told. In ratio it doesn't mean so much to the big circuits but will afford some break to the smaller man.

As a result of the operators' action the White Way Sign Service, one of the biggest light servicing companies in town, has indicated willingness of working out some plan of offering free service to exhibs during the summer depression. Likewise the Film Carriers union has volunteered a free week of service.

Christie's Release?

Hollywood, May 19.

Christie's contract for Educational release is not yet signed by E. W. Hammons.

ALLEGE M-G-M IS CHI CENSOR IMMUNE

Chicago, May 19.

"Secret Six," Metro-Goldwyn gangster flicker of Chicago, slid through the censor board without a scratch; the first gun epic to make the grade. Film row expected the censorial pat-on-the-back for the Metro film, but the exchanges are nevertheless burning because of the way their own pictures have been slashed to pieces, while the Metro reels escape the scissors. Other exchanges are trying to figure out some newspaper affiliation which would give them special honors.

Metro films have a way of getting through the local censor board without trouble. Things which would be ripped out of other brand pictures, are not noticed by the censors when they see Metro on the frame.

This blindness may be due to the two Hearst dailies in town, the morning Herald-Examiner and the evening American. In the long run, it's the mayor who influences the official attitude on the pictures, and the mayors of this town have always been interested in keeping the friendship of the dailies.

How a change in mayors here affects the pictures is seen in "Front Page," now at the United Artists. Censor board did not touch the scene in which the mayor squawks that "Keep King George Out" is the best campaign slogan. If Bill Thompson were in, the scene would have been ripped.

LOST STUDIO PASS DELAYS FILM'S WORK

Hollywood, May 19.

John Halliday in Radio's "Nancy's Private Affair" delayed work yesterday (18) and was in a hot argument with Director Gregory LaCava after a bawling out.

Actor forgot his studio pass and had to find Joseph Schnitzer for an okay.

Closer Buying Terms for Films Another of Publix Economies

Closer buying of picture product, with notice said to have been served by bookers on some outside distributors that "you'll have to take less this year," notably companies which have managed to chisel good terms in the past, is expected to be an important economic measure in Publix's new saving campaign. The chain's demand to cut down in every possible direction, it is feared by outside distribs, is going to mean reduction of rentals.

And if not a reduction, they add, it will mean the toughest fight yet for contracts on the new season's material, due not only to Publix's economy program but to lowered theatre earnings, which have already reduced percentage returns.

Recently Publix revised its entire buying plan, with division booking supervision from the home office but with the men in the field picking their product. This alone means still closer buying than before, it is believed by sales officials, with div. district and city managers around the country, close to their territories expected to attempt plenty of chiseling on terms.

Buzzell on Features

Eddie Buzzell will direct two full length features on Columbia's program for the coming season. It will be his first directorial attempt on multiple reel subjects.

Buzzell has been making shorts for the company with his contract renewed for another series of 13. The full lengths will be in addition to the one-reelers.

Harry Cohn, Columbia's studio head, and Buzzell are currently in New York on program conferences. They are scheduled to depart for the Coast today (Wednesday).

Muni Gets Role

Howard Hawks left for the coast Sunday (17) after coming on to take further tests and to close the engagement of Paul Muni for "Scarface" (Caddo).

Signatures are now affixed, with Muni to go west shortly.

$750,000 FROM FOX TO BLUMEY

Fox Films has settled with A. C. Blumenthal for $750,000 the latter's commission claims against the company for over $2,500,000, it is inside said. The settlement has been under negotiation for some time. At one time Blumey threatened suit, reported at that time to have declined a million in settlement.

Commission claimed by Blumenthal, realtor, was on the Fox Films buy of the Loew stock control, that deal involving around 80 millions paid by Fox; on the financing adjustment through which William Fox sold out his Fox voting stock for about 18 millions and other minor matters.

The 80 million buy by William Fox of the Loew stock was recently sold by Fox Films to the Film Securities Company for 28 millions in cash, plus a majority interest in the non-voting common stock of Film Securities.

It's the same Blumey recently host to Jimmy Walker on their jaunt to Palm Springs, Calif.

GOV'T STILL COLD ON ANY FOX-LOEW MERGE

Physical get-together of Fox and Loew is as cold with the Government now as it was six weeks ago when the U. S. Attorney General ordered the Fox organization to divest itself of its Loew holdings.

These observations are official. They were made after the trade, a few days ago, was flooded with more reports concerning the two organizations.

West, but Better

Hollywood, May 19.

Harry Cohn's debs, Loretta Sayers and Susan Fleming, are spotted in Columbia's "Arizona," which goes out as a special.

It's a break for the society femmes, who heretofore have been working in Buck Jones westerns.

Sennett's Talk Supe

Hollywood, May 19.

Sennett studio has installed Russell Parker, legit and stock stager, as supervisor of all talk in the Sennett comedies.

First time tried at this lot.

LAWYERS STOP POOLING

Vaudeville, Says Sarnoff, Held Up Grosses and Kept Down Losses for RKO—Cites Outstanding Example

Hollywood, May 19.

David Sarnoff, president of the Radio Corporation of America, parent company of RKO, credits the latter's vaudeville units with holding up the grosses and keeping down the losses on the circuit.

This credit, from Sarnoff last night (Monday) at a private dinner at the Ambassador hotel here is the first important praise for vaudeville since its reformation, and points out a definite spot, on the RKO circuit at least, for the future variety stage show as a box office factor.

The dinner, with Joseph Schnitzer hosting, was given upon the coast arrival of Sarnoff, Hiram Brown and Roxy.

Praise was given Brown and the RKO vaudeville units by Sarnoff for making possible only 6 1/13% loss for the first three months of this year compared to the first three months of 1930.

The RCA head vizualized a great future for vaudeville. Roxy, following, modified this by stating vaudeville and pictures and the combination of both will survive.

Roxy guaranteed longevity of stage entertainment through an elaborate training school in Radio City, which Sarnoff later substantiated. Roxy staggered the dinner guests with his graphic description of the new RCA construction project in New York.

Lauded Brown

Sarnoff again lauded the RKO president, Brown, for taking a company losing $90,000 a week two years ago and turning it into a $2,250,000 profit maker in his first year, and more in its second year.

The visiting trio threw bombshells into the allied RKO-Pathe studios and theatre organizations, each significantly prophesying optimistically on the future of the show business. Most salient was the RCA president's promise of stabilization of business through nonchanging employment, verifying Brown's statement that there would neither be a merger of RKO-Pathe and RKO or any executive changes. William LeBaron, Radio Pictures, was specifically mentioned, this tending to quiet local rumors anent exec changes.

Schnitzer, as toastmaster, mentioned the recently effected 10-year agreement which six months ago would have been impossible, probably referring to the Fox-West Coast deal.

Brown stressed the Trans-Lux theatres with their $1,000 to $1,500 net weekly as a means to additional outlets for film. Sarnoff later described Victor phonograph's home talker machines as more outlet.

Regarding the 500 Trans-Lux theatres mentioned by Brown, the RCA president stated that was the least; that the possibilities in television, now at hand, will mean 26,000,000 theatres in the homes, but neither will interfere with the other, and show business in the theatres will always exist.

Sarnoff described Brown's profitable first year with the formerly heavy losing circuit as an outstanding example in industrial history. Regarding unstable employment in the picture business, he said he could never understand that. In RCA, he stated, nobody thought of losing his job, which accounted for a wholesome and economically profitable family spirit.

"Entertainment will live forever," said Sarnoff.

Hughes' 8 Features

Hollywood, May 19.

Howard Hughes is increasing his program for United Artists from four features to eight this year.

Hughes has the rights to 20 stories and has been after some other major companies as outlets besides his UA contract.

AT 20, STOLE $34,000

Norman King Says He Spent Publix Money on Good Times

New Orleans, May 19.

Norman King, formerly cashier of one of the Publix theatres in Detroit, has been arrested here and charged with embezzling $34,000 from the theatre.

When arrested, King stated that he was broke, the money having been spent on women and booze.

ACADEMY JOINS IN BUDGET BATTLE

Hollywood, May 19.

In an effort to cut down studio overhead and at the suggestion of producer-members, the Academy of Motion Picture Arts and Sciences will institute a series of inter-studio meetings to diagnose top-heavy production costs.

First meeting, June 8, at the Writers' Club, will take up actual picture production costs. Second of the series will be on heavy story preparation expenses.

Meetings will be in the form of civic commission hearings, with various experts in different lines giving testimony. Every item concerning the making of pictures will be analyzed and suggestions will be submitted to the producers for cutting waste.

Plan born when producers started hinting general salary reduction.

U CUTS PAY CHECKS OF ALL OVER $100 WKLY

Hollywood, May 19.

Despite official denials to the contrary, it is known that all Universal departmental heads and execs have taken around a 25% cut.

Cuts in salary have been accepted by writers, directors and other employees on the lot receiving over $100 a week. Among those accepting a pay slash is Carl Laemmle, Jr., from report.

After the acceptances all employees were virtually sworn to secrecy.

Universal is cutting forces on both coasts for economy.

In the melee east three jobs were cut off in the home office p. and a. department. These include Arthur Brilliant, advertising department; Oscar Cooper, publicity, and Jack Thall, exploitation. The work of these three will now be cared for by Paul Gulick, publicity head, with U for 16 years.

Joe Weil will continue to head exploitation.

Douglas Op Swanson

Mervyn Douglas, legit, currently with "Tonight or Never," Belasco play, goes to Sam Goldwyn for one picture with options.

Understood that Douglas will be in the screen version of the Belasco play, opposite Gloria Swanson.

Mae Clark with U

Hollywood, May 19.

Mae Clark has obtained a release from Columbia to take up a five year paper with Universal.

Release carries the stipulation she make one talker a year for the next two years for Columbia.

RKO-PAR PENDING DEAL CALLED OFF

Attorneys Reported Not Approving of Proposed Trading Between Circuits —23 Par and 8 RKO Houses Involved

OFF PERMANENTLY?

Attorneys for Paramount and RKO are reported to have advised the companies that their proposed 10-year pooling proposal for certain theatres of each might be construed by the Dept. of Justice as in violation of the federal laws. The deals were ordered called off and may remain off permanently.

Accordingly it is said all further negotiations between RKO and Par stopped at once. Involved were 23 Paramount and 8 RKO theatres, located in as many cities. The pooling deal contemplated a transfer of policies locally where thought beneficial and de-seating in localities where the closing of any pooled house could be conveniently essayed.

Advice of the lawyers is said to have been that the pooling would be in contravention of the Sherman and Clayton anti-trust statutes. These federal laws against monopolistic control, reduced competition and restrain of trade, though 30 years old and passed in another time, are still operative against all business of today. Though the aged laws are believed to work to the harm of present big business expansion, they have stood intact with the years without modification or amendment. The Clayton act carries a criminal penalty.

RKO and Paramount were reported to have worked out the details of the deal, leaving but the legal scrutiny and approval. What effect the verdict of the companies' attorneys will have on other proposed pooling trades within the theatre division is not mentioned. Nor is the exact method known under which Par and RKO intended to pool.

It had been understood by the theatre operators—of both companies that RKO would continue to handle and book the theatres in the pool-playing stage shows and Paramount would handle the straight picture houses.

Roach Orders Out All Suggestion of Ads of Any Nature in Shorts

Complaints from exhibitors playing the Hal Roach shorts that the studio is apparently being paid for film advertising, has led Roach to order anything out of his product which may thus be attacked.

Squawk mainly was against use of Flit in the last Laurel and Hardy two-reeler and the use of Lux in another.

DOWN TO 25c TOP BY 2 CIRCUITS IN 2 TOWNS

Kansas City, May 19.

Fox and Publix are going after the business in Joplin and Springfield, Mo., with reduced prices.

Publix was first to cut to 25c top in both towns. The reduction was met by the two Fox theatres.

Frank Rowan Gets Started

Hollywood, May 19.

Metro transported Frank Rowan from New York and started him pronto in "Sidewalks of New York."

He's a legit.

Clarke May Leave Fox Films as Pres., To Stick to His Many Utility Cos.; Several Named to Succeed in Post

Expansion

Los Angeles, May 19.

News item the Chamber of Commerce will not release:

The bankruptcy files have been forced into larger quarters in the federal building.

OVERHEAD CUT PLEASING TO PUBLIX

Publix's economy wave, with Sam Katz so pleased with the way the organization is responding he spoke at length on that point at a general meeting last week, is going to mean a 50% reduction in overhead in several spots in the operating field. Division, district and city managerial forces are reported intent on shaving that far in an effort to bring about the first real step in retrenchment Publix has realized.

Where previously when Publix has called for economy programs or more intelligent economy, the field has in many cases accepted it as a gag, made a few changes and let it go at that. Not so now, with the whole organization claimed to be cognizant of the pressing need for lower overhead and in view of conditions a greater need for making pennies as well as dollars count on saving.

Officials are still in huddles over budgets and how best to cut without upsetting the organization too much, reducing its efficiency dangerously or making changes now that will have to be later countermanded.

H-F TAKING OVER SCHENCK'S 12 HOUSES

Los Angeles, May 19.

Hughes-Franklin is taking over Jos. M. Schenck's currently building circuit of 12 theatres on Oct. 1 and also takes over operation of United Artists theatre in San Francisco the opening week. Local UA theatre remains Publix-operated.

The Robb-Rowley-H-F deal is all set and effective as of Jan. 1, 1930, including profits from that date, if any.

Merging Schenck's UA theatres with the Hughes-Franklin circuit was surmised from the start, but denied by all concerned. When Sol Lesser, original operator for Schenck, stepped out of the new UA chain, the H-F merger looked inevitable.

Important part seems to be Franklin must consult Hughes and Schenck on everything.

Mack Brown in Serial?

Hollywood, May 19.

Universal is dickering with Metro for John Mack Brown as the "Fighting With Buffalo Bill" serial lead. U may buy the player's contract.

If deal is consummated Brown will be the most prominent player doing serial in many years.

50c TEXAS TOP

Dallas, May 19.

With the absence of [illegible] policies for the summer, both RKO and Publix are dropping their [illegible] for the Texas circuits.

New tops for [illegible] will be [illegible] instead of [illegible] [illegible] May 20.

Current Fox company plans may see the retirement of Harley L. Clarke as president of Fox and allied properties, with his successor to be selected from a group of several film and theatre execs. This is to be accomplished through creation of a voting trust that will control Fox and in which the bankers will be directly represented. The plan has been set and awaits Clarke's decision. The change may be announced at the next Fox stockholders' meeting, which looks to be held around June 10.

Clarke's retirement from active direction of the film properties is looked upon as his own expressed wish. His reasons as reported are that he desires to be freed from the manifold duties as president of Fox to give his full time to his many properties in the utility field.

There has been no choice yet reported as to Clarke's probable successor. Clarke, himself, if and when retiring, according to downtown sources, will take a seat on the Fox company board. Names so far mentioned as under consideration for the Fox presidency include among others W. R. Sheehan, Nicholas Schenck, William Fox, and J. R. Grainger.

Sheehan is now v. p. and general manager of production for Fox. At present, as far as gleaned he looks the most likely choice owing to certain conditions. It is authoritatively stated William Fox will not rehead the companies, while Nicholas Schenck is reported on the inside as stating he will remain only with Loew's.

Other Reports

There are others considered with the likelihood that a compromise may have to be made between the two interests on a combined choice. Various rumors as to certain changes other than these reports have been denied authoritatively. They include the Sid Kent repeated report of moving from Paramount to Fox.

One also concerned William Fox. Mr. Fox was recently in Washington, and that caused a rumor his visit to the Capital was for the purpose of feeling out the Government relative to a consolidation of Fox and Loew's should he swing in as the guiding head.

This, however, is kayoed by the information that Wm. Fox's visit to the Capital was social and consisted in a formal call on President Hoover, strictly social.

Some months ago when such a plan was first considered by the Fox bankers and Clarke, Kent was mentioned as a likely successor to Clarke. That never got before the informal stage of talking between the various parties concerned. Kent is under contract to Par, and it is stated neither he nor Par would figure for such a change.

Certain theatre execs are also reported under consideration for the post.

Fox Film is owned by General Theatres Equipment, which controls or possesses substantial interests in around 15 different major corporations. These include among others the Fox Theatres Corp., Grandeure Film, National Theatre Supply, United American Investment Corp., Fox Metropolitan Theatres, Schine Circuit, British-Gaumont (not controlled), Mitchell Camera, International Projector Corp., Wesco Theatres, and Hoyt's Theatres in Australia.

Lloyd's Distribution

Hollywood, May 19.

Paramount [illegible] getting Harold Lloyd [illegible] [illegible] after [illegible] [illegible].

[illegible] it is [illegible].

WB Take Over 26 of Skouras' Houses In Midwest—Publix Has 50% of 3

Warner Brothers have taken over this week the Skouras' show properties in the middle west. For that purpose, by which the brothers acquire about 26 of the 31 Skouras theatres, the Warners are floating another stock issue through Hayden Stone of about 41,000 shares.

Skouras brothers, Spyros, Charlie and George, pioneers in the middle west, are now entirely out of that field, with the exception of an interest in several business properties in St. Louis. Other than the Warners, Paramount-Publix holds a reported 50% interest in the Ambassador, Missouri and Grand Central, St. Louis, all first run theatres.

With the major theatre interests disposed of and Charlie Skouras agreeing to oversee temporarily for both Warners and Publix, the midwestern houses, the three Skouras brothers intend to devote all of their time from now on to Publix. They are now only operating six theatres, with the Skouras-Publix theatre deals mostly dated for Aug. 1. That date skips the better part of summer operation.

The houses which they are now operating include: Tower, Philadelphia; Roosevelt, Nixon and Frankfort, all in Philadelphia; the Newary, Newark, N. J., and the United States in Paterson.

Reaching Limit

The calling off of Publix invasion in Warner territory and other singular manifestations of a working agreement between the two organizations Monday was described as far as the two companies can expect to get. Like in the case of Fox and Loew the government attitude was conceded chiefly responsible for any greater proximity between the two.

Coincident with the Skouras buy, it was announced in the Warner home office that the WB-FN studios on the West Coast this week have more pictures in actual production than any other studio.

Plus this information was the statement the coast studios during the 31-32 season will remain open the full 12 months instead of nine or ten as has been the practice in past years.

Warner-First National features now listed as in production include "Night Nurse," "Side Show," "Alexander Hamilton," "The Other Man," "Bought," "Spent Bullets," "Five Star Final," "The Honor of the Family," "Penrod and Sam," "I Like Your Nerve."

Sales Ahead

Warner-First National are 14% ahead in film sales over the current period a year ago, it is claimed. Brotherites credit the impetus to a special sales month just closed.

Inside comment of WB officialdom on the stock market is that the figures don't reveal the true status of the company and that Warners, within another three months, will further prove this in a material way.

N. Y. to L. A.

Francis X. Bushman, Jr.
Leo McCarey.
Joseph M. Schenck.
Howard Hawks.
Harry Cohn.
Eddie Bozzell.
William Scott.

L. A. to N. Y.

Louis Bamn.
Frank O'Hearn.
Johnny Simon.
Carl Laemmle Jr.
Robert Wyler.
David Sarnoff.
S. L. Rothafel.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

1st Runs on Broadway

(Subject to Change)

Week May 22

Paramount—"Kick In" (Par).
Roxy — "Always Goodbye" (Fox).
Capitol—"Shipmates" (M-G).
Globe — "Everything's Rosy" (Radio).
Rivoli — "Seed" (U) (2nd week).
Strand — "Public Enemy" (WB) (5th week).
Rialto — "Indiscreet" (UA) (3rd week).
Mayfair — "Donovan's Kid" (Radio).
Hollywood—"Svengali" (WB) (4th week).
Winter Garden—"Party Husband" (WB) (2nd week).
Central Park—"Tabu" (Par) (11th week).

Week May 29

Paramount — "Lawyer's Secret" (Par).
Roxy—"Women of All Nations" (Fox).
Capitol—"Daybreak" (M-G).
Globe — (Not known Monday).
Rivoli — "Seed" (U) (3rd week).
Strand—"Gold Dust Gertie" (WB).
Rialto—"Indiscreet" (UA).
Mayfair — "Donovan's Kid" (Radio).
Hollywood—"Chances" (WB) (28).
Winter Garden — "Maltese Falcon" (WB) (28).
Central Park—"Tabu" (Par) (12th week).

$2 Pictures

"Trader Horn" (M-G-M) (Astor) (16th week).
"Dirigible" (Col) (Central) (7th week).
"The Smiling Lieutenant" (Par) (Criterion) (May 22).

Foreign Films

"Zwei Herzen im ¾ Takt" (Super Co) (German) (Europa) (33rd week).
"Foersterkristl" (Transocean) (German) (Belmont) (5th week).
"Beggar's Opera" (WB) (German) (Warner's) (2nd week).
"Le Million" (Tobis) (French) (Little Carnegie) (20).
"Son of the Land" (Amkino) (Russian) (Cameo) (22).

Collar Ad Actor

Another collar ad hero comes into pictures in the person of William Daly, whose mugg was lamped by Eddie Cline, Paramount director at Astoria, in one of those pictures with the ad line "P. S., He Got the Job."

Cline signed Daly, who had been posing for the collar ads, for a role in "Girl Habit," which he is directing.

MAUREEN O'SULLIVAN
Last in "A Connecticut Yankee"
Next in "Skyline"

OUTSIDERS SAY AGENTS' ASS'N CLANNISH

Hollywood, May 19.

Now that an agents' association has been organized and officers elected, there are quite a few agents who want to know what the idea was to organize and elect without inviting all agents in; also when will that mass meeting happen to take in all the agents?

It's slated for this week at the Beverly-Wilshire when the organization quorum of 15 agencies will ask all the others to attend.

Feeling also exists against being governed by any charter group.

Further comment locally that Frank Joyce, who opposed it last year is now president of the association. This might be explained by reports of Joyce and Myron Selznick splitting up their various agencies and sub-corporations through both bidding against each other, although ostensibly associated. Nothing definite on this.

At the first open enrollment meeting of the Agents' Association, in the Beverly Wilshire Hotel last night (Monday) 15th, additional agents joined the 15 charter members. The most prominent withholders are now William Morris and Myron Selznick.

There are around 100 agencies here.

Nina Mae McKinney with Film Nearly All White

Nina Mae McKinney, now in vaude, engaged by Warners for "Safe in Hell." It starts in June on the Coast.

With the exception of Miss McKinney and one other, cast of "Safe in Hell" will be composed of whites.

WILLIAM K. HOWARD
Now Directing
"TRANSATLANTIC"
A Fox Production

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Direct Dealing Out

Story handlers among the newly formed Association of Artists' Representatives and Managers are aiming at the elimination of direct dealing between studios and writers. Main protest is against studios which read stories submitted by the agent and eliminate him by negotiating with the author. Reps point out that studios doing this have the poorest product, since agents are now reluctant to submit their best material.

Studios claim that they can buy much cheaper from the writer direct. One case was the purchase of a yarn for $1,500 from the author that an agent submitted for $10,000.

Palmer Returns

Corliss Palmer in "Honeymoon Lane," starring Eddie Dowling for Sono-Art. It's her first role in three years and the company's first production in a year.

Dorsay Quits Fox

With Fifi Dorsay finishing two years of an original five-year termer for Fox on June 24, she is scheduled to open in vaude four days sooner at Cincinnati for RKO.

Gable Oke at Metro

Clark Gable's work in "Secret Six" and previous Metro films has brought him a new ticket with more money and annual options instead of semi-annually.

Reno Cycle

Reno has knocked story departments for a cycle. Almost every lot has a divorce and gambling idea slated. Fox sent Jack O'Donnell to Reno for story atmosphere. Lew Serecky will direct a Reno burlesque at Radio with Wheeler and Woolsey.

Sennett Tardy

Sixteen comedies behind on correct schedule, Mack Sennett studio goes into a sprint to clean up by June 15. Then the new program of 26 two's, three three's, and 12 one-reelers begins.

Universal bought "Nice Women," novel by William A. Grew, for the current line-up.

Hines-Burr Again

Johnny Hines and C. C. Burr back together after several years. Burr will produce first picture, starring Hines titled "Darling of the Gobs," for state-rights.

Montgomery's Triple

Salary of Robert Montgomery at Metro has been jumped from $700 to $2,500. Also got a $10,000 bonus.

Late "50 Fathoms"

After eight months of varying treatments, Columbia starting "Fifty Fathoms Deep" with Roy Neill directing. Dorothy Howell was the successful scenarist.

Retaking "5 and 10"

Marion Davies' "Five and Ten" company called back for retakes at Metro. Plenty change on the story.

"Vice Squad" is Paramount's trouble. More retakes. First shooting finished March 27.

Ungar Leaves U.

Arthur Ungar, assoc. producer, is leaving Universal (20) due to U's curtailment of production schedule. In the nine months Ungar has been with U he started several production assignments but didn't complete any.

Color's Climate Delay

"Rose of the Rancho" set back at Paramount until late summer, as execs say this is not the right weather for color shooting.

Schenck East

Joseph M. Schenck left May 17 for his semi-annual New York trip. Will be gone two months.

Simplifying Barnes

Carman Barnes, who was to have written and played in "Confessions of a Debutante" for Paramount, is just an actress now opposite Charles Rogers in "Road to Reno."

Metro's "Son of the Rajah" recaptioned "Son of India." Ramon Navarro sings one song in this.

LeMaire's Talent Hunt

Rufus LeMaire, Warners-First National Caster, leaves next week for a month's talent hunt among legits in the east.

Garrick at Pathe

John Garrick, former Fox juve, goes to RKO-Pathe on a one-picture contract opposite Helen Twelvetrees in "Gangster's Wives."

Horwin's Transfer

After completing his work as asso. producer on "Ex-Bad Boy" for Universal, Jerry Horwin becomes assistant to Richard Shayer in the scenario department.

Barbara Weeks' Break

Barbara Weeks, ex-show girl, opposite Eddie Cantor in "Palmy Days," UA.

Jr. on Finance

Carl Laemmle, Jr., left Saturday (16) for New York to confer on Universal's new financial arrangements, stopping off in Chicago to meet his father. Robert Wyler, on his way to Paris, accompanied.

Musicians Again

The new Fox-Arlington at Santa Barbara will open minus musicians Friday night. Union refused to sign because non-unions built the house. Local contracts responsible, Fox WC merely leasing the house.

Writers' Utopia

Metro and Paramount writers' lists are longer than ever before in studio history. Metro has 86 and Paramount 52. Thirteen of the latter are on Long Island.

Metro Gets Cooper

Metro, distributing Roach comedies, got the break on taking over Jackie Cooper, under contract to Hal Roach, and on loan to Paramount when "Skippy" was made. Paramount and Radio were both after the boy.

Par Starters

Ruth Chatterton's "Laurels and the Lady" has started, Sam Hardy directing. Studio has "Murder by the Clock" and "Rich Man's Folly" for this week.

Cut With Ads

The clip-the-ad-and-cut-the-admish move joined by the Triangle theatre last week. Fox-Palace started it.

"Moon's" New Meg

Jack Adolph gets the "Blue Moon Murder Mystery" meg at First National instead of William McGann.

Arliss Renewed

George Arliss will work in two for Warner Brothers in 1932. Salary boost, and studio has an option on year following.

Instead of arranging Universal's production in Germany, Paul Kohner sticks at U. City to replace Albert DeMond as associate producer.

Radio's flood story, "High River House," is off indefinitely.

Harry Garson will take 12 to China to make 18 short Multicolors for Radio. He will engage Japanese cameramen.

Production High

Ten features went into production last week, most since first week in March, when 15 started.

Miss Wills' Reason

Helen Wills' reason for turning down Universal's $25,000 offer for a feature or $2,000 each for six shorts is that U. S. Tennis Ass'n is too tough on amateurs who go over the line.

Agents Peeved

Many agents not invited to the initial meeting of the agent's association are peeved over the asserted slight.

"Greeks" and Talmadge

Ever since "The Greeks Had a Word for It" was handed to Ina Claire, after being bought for Norma Talmadge, settlement of Miss Talmadge's U. A. contract, which came last week, was expected.

Divorce case of Leon Leonidoff in New York is delaying the Roxy stager's western trip for Fanchon & Marco.

James Cagney's Warners option picked up. Now on second lap of a five-year stretch.

Miss Young's Comeback

First big part in five years for Clara Kimball Young is lead in James Cruze's "Women Go On Forever."

Charles King, legit director; MacQuarrie Brothers, agents; Walter Chenoweth, theatre manager, and Myron C. Fagan, author, planning a corporation to produce new plays locally at $1 top and handle all selling rights.

Jill Esmond Ill

Jill Esmond's illness in New York is delaying the trip planned by her husband, Lawrence Olivier, to fulfill their Radio contracts.

Universal [illegible] "Rich Are Always With Us," so-

(Continued on page [illegible])

INNER TROUBLES FOR ALL

Coast Newspapermen Trying to Fathom Studios' Secrecy Reason

Hollywood, May 19.

One of the present indoor sports among the large group of newspaper people located here is trying to fathom the underlying reason for the attempts at secrecy being pursued by the major studios through their pass system.

Visitors to the studios, regardless of their name or object, must procure a pass specifically mentioning the purpose of the visit. At most studios the visitor is escorted to the place of interview and back again to the gate, as though martial law had been declared.

Causes ascribed by the studios are efficiency, to prevent interruption of labor of the employes or solicitation of them during working hours, and to regulate the newspapermen mostly. Superficially the causes might be accepted, were they not so immediately hopped upon by all of the larger studios and provided discrimination did not prevail.

Newspapermen in discussing the studio pass annoyance see in it an attempt by the studios to suppress news of their lots with their causes as the alibis. From this the news lads run into other reasons for the stringent ban, just as plausible on their surface against the studios as the causes seem to be otherwise.

Covering Up

Included in the reasons is a newspaper belief that the studio producers seek to cover up whatever they otherwise might see in print, and which they don't want the important New Yorkers, from Times Square to Wall Street, to find out.

The studios stand pat in their position to an extent. That is to a point where the restrictions do not apply to certain newspaper people unfamiliar with show business as a whole and the studios in particular. At their present rate of releasing the ban, the studios will shortly be in the spot where they will self-expose the real objective of the new pass system.

Not all the newspapermen out here will go to the red tape bother of first getting a pass and then waiting for an escort. Instead they pass up the studios, often securing news from other unauthenticated sources.

Despite the bankers' well known antipathy to suppression of any news that may be secured by the press, the studio producers who seem nowadays always to think of the bankers first, have to date persisted in their stand on the studio barring, which is what the new version of the pass thing virtually means.

New WB Contract and Increase for Cagney

James Cagney's Warner contract expires shortly with the next option calling for a slight raise. The studio is reported considering a new contract for him at an increase.

As Cagney has been specializing in gangster parts, notably his click and sudden rise in "Public Enemy," Warners, from account, is doubtful about him as other than a gangster stylist. But WB is unwilling to turn him loose without probing all possibilities.

Cagney will be teamed with Joan Blondell in a picture called "Larceny Lane." Yarn is of a couple of badger game exponents.

Girl's New Name

Hollywood, May 19.

UA has decided that Betty Grable is a name that can be improved on for pictures. The girl as a result becomes Frances Dean from now on.

Miss Grable got her first chance in "Whoopee."

Flavin Moves Over

Hollywood, May 19.

Martin Flavin's writing contract with Metro has been taken over by Paramount.

No cash exchange involved.

U.A.'s Regional Meets

Divisional sales managers of United Artists, in New York to attend national meeting at the home office which started Monday (18), will each conduct regional conferences in their respective territories.

The six div managers, Al Lichtman, general sales chief and distrib execs under him, met Monday (18) to discuss policy and product for the coming season, when UA will sell 18 pictures.

P. A.'S ADMIT IT REALLY ISN'T COLOSSAL

Hollywood, May 19.

Modesty has overcome the advertising and publicity boys out here. With one accord they are admitting they have been on the wrong foot for a long time, and that every picture isn't "the greatest, stupendous, most marvelous epic" ever created.

P. a's, after running out of superlatives and super superlatives, are acknowledging what those outside the industry have known for many moons, that somebody besides the fool born every minute reads the puffs.

New Adjectives

It took a general box office fall off to convince the blurbers that it's time for a new deal in adjectives. Now it is almost worth a subordinate press agent's job to use superlatives. "Find a selling argument along novelty lines, but forget the biggest-ever mush," is the new order.

A new crop of display advertising is coming out of the change.

For Twenty Years

For 20 years there has been little change in the type of ballyhoo for pictures.

With biz oke no one saw any reason for changing the type of blurbing, but now it's different. All the boys are taking hints from commercial types to hit on the reaction angle instead of the direct action in the new display stuff.

Sennett Plans 3-Reelers To Regain Lost "Doubles"

Hollywood, May 19.

Mack Sennett's answer to the double-feature policy's slap at shorts is three shorts, which he is dubbing "semi-features."

The trio will be three-reelers on next year's program. Plan is to have houses bill them as semi-features, with the house advertising a "feature and a half" instead of the bargain double.

"Speed," made that length as a tester, prompted the new gag.

BOLES IN "DISHONORABLE"

Hollywood, May 19.

After testing six possibilities of its own contract list, Universal finally decided on John Boles, home product, for the lead in "Strictly Dishonorable."

Femme top spot goes to Sidney Fox.

Schertzinger's Five

Hollywood, May 19.

That Spanish location trip for "Marchetta" looks further away than ever for Victor Schertzinger. He's assigned to direct "The Bird of Paradise," Dolores Del Rio's first for Radio.

Makes five for Schertzinger on the current program.

FREE NEWSREELS TO WIRED HOTELS

Major Companies' Organizations Unable to Go on Record — Indies Excited Over Non-Theatrical Opposition

FUTURE FIREWORKS!

Filmdom's political organizations, including the Hays and the Motion Picture Theatre Owners of America, are facing issues admitted too delicate and involving too many of their own members to go on record for or against. Screen advertising and non-theatrical installations are conceded pertinent disturbers.

Allied Exhibitors and the Theatre Owners' Chamber of Commerce on the other hand are proving just the opposite, taking aggressive stands; one for screen ads and the other for retaliation against any move by the electrics which shape up as unfair competition.

With Paramount and Warners using ads in their own theatres and with Captain Baynes (Kinograms) one day sitting in on Hays' directorial sessions and the next closeted with the Allied group; with Hays theatre members the supporting members of the MPTOA and with the MPTOA okaying the use of the Allied reel by its own indie members—things, politically, are in a muddle which promises fireworks in many directions very soon, interested parties in practically all of the organizations admit.

Regret is expressed in producer quarters the big newsreels didn't capitalize on the Allied ad idea before Allied. It is stated all other news reels may have their present circulation cut down by Allied's free reel, if the latter has any consistent merit. With Paramount and Fox the theatres of both will sustain their reels, it is figured. Pathe can only hope to push its newsreel theatres at vantage points to make up for any deficit in its RKO circuit. Universal will be on its own.

Holding out that a "technical membership" doesn't mean a thing, the Theatre Owners' Chamber of Commerce is willing its members should take advantage of the Allied free reel, as they see fit. Under no circumstances will the TOCC permit its members to become a part of Allied, it is stressed. Although the Allied contract provides that the moneys from the reel go in automatically as Allied dues TOCCites who go for the reel will do so for any advantage and just wink at the ritual, it is expressed.

The Law

The non-theatrical enterprises, particularly by Western Electric, are drawing all-round smouldering with the TOCC coming nearest to the flame in claiming that if New York hotels go in for grind policies which compete with legitimate picture business they will consult counsel and start going.

Among the Hays' elect there is anything but a friendly feeling on the same score. There the description of what will happen is a little more diplomatically put. It goes this way:

If the competition is fair the theatre, no matter where it is located will always win.

But, if schools and churches, especially, go in for commercial picture competition, then three things are liable to happen:

(1) Taxation.

(2) Complying with all theatre regulations.

(3) Encountering the dictates of the unions.

Up to now no institutions in this class have had to pay the film rentals theatres pay. Prices in this direction will be jacked up.

On the hotel score certain types of pictures, such as educationals and advertisements can be shown without interference on the part of the industry.

But, if the hotels go in for routine projections of the goods shown at the regular box offices, then the ballroom floor or auditorium will have to have regulation screwed-down chairs; exits, fire proofing and the many other items required to keep a theatre within the law.

The TOCC on this point is particularly interested in the activities of the Astor Hotel, New York, since it blossoms into a Western Electric emporium. That hostelry may prove the test case for the metropolitan exhibitor organization.

Warner Brothers, Personally, Give Ultimatum to Their Bankers They Are Ready to Assume WB Themselves

Wall Street looks for Warner Brothers to break away from their banker connections any time now and assume independent control of the Warner pictures interests. WB bankers are Goldman-Sachs & Co. and Hayden-Stone.

The brothers are known to have served notice to this effect on the bankers, depending on certain conditions relative to raising a $10,000,000 bank credit for film production for WB and First National. The independence ultimatum is said to have been issued when it was handed to the brothers that raising such an amount would meet with difficulties.

The brothers are reported as having replied that they stand ready to dig within their own resources to raise the amount themselves. In that, if happening, it is the Wall Street viewpoint that the banker severance will be complete.

Current Warner film production program calls for making 70 features for the new season equally divided between WB and First National. The situation with the bankers is one of many conditions which surround the WB firm. Among these lies the known proposition by the banker interests to purchase the Warners' personal interest in the film company. This came informally from Hayden, Stone & Co.

The sale of their interests was actually considered, but only temporary by the Warners, and from the present outlook looks to be gone for the present. The Warners, personally, so far as control goes, are in a strong position. They hold exclusive management contracts which have around six years to run. In addition they are also heavy stockholders in the picture company as well as in the Goldman-Sachs Trading Corp.

Other Bankers

Although hinted from time to time that the Warners might have been in need of financial aid for their picture interests, it has been consistently denied. For some time the brothers personally have been interviewing bankers, and certain banks are reported favorable to cover the amount desired in part.

That this is so may be indicated by the strong stand taken by the brothers.

The Hayden-Stone offer made to the brothers is understood to have been mostly agreeable to Albert Warner, but was finally turned down by Harry Warner, with Jack coinciding. Had the sale been negotiated a merger of WB with some other company was in the offing.

Warners' financial condition is mostly complicated by the music company holdings and the Brunswick Phonograph ownership. Both are losers and the Warner interests in the combined group runs to around $28,000,000.

Off Shorts Temp

Hollywood, May 19.

Radio Pictures is abandoning short production for several weeks.

Reason is the inteference with the outlined heavy feature activity.

FILM CONFABS MAY BECOME FORUMS

Hollywood, May 12.

Studio conference on a picture, formerly an exclusive event for execs and directors, now has the lot hoi polloi either inside or knocking on the door. Latest clamoring for admission into the inner circles are the cutters.

Cutters remind that they get the picture last and must piece it into a continuous story. Why not call on them for advice and save making stuff that will eventually land on the cutting-room floor, they ask?

The writers had a hard time edging into the confabs not so long ago. Before that it was the directors.

Distinctions

Influx of new blood into the studio 400 hasn't made it any easier for those on the outside. Writers are just as haughty toward the film snippers as the directors were to the writers.

Besides the cutters, art directors are also tapping on the door. "If sets are important, give us a chance to speak," say the artists who build the scenery. Assistant directors, cameramen and costume designers are also offering reasons for an "in."

Those on the inside aren't reluctant to let in the mob they say, but with too many people to be heard from the conference would turn into a useless forum. Speakers would have to become debators to get over a point.

Webb Blows Sono-Art After Meg Arguments

Hollywood, May 19.

Harry Webb has turned in his producing contract to Sono-Art, and the contract with two more features to be made has been given to Ralph Like.

Difficulties between Sono-Art and Webb over selection of directors caused the blow-off.

First picture to be made by Like is "Hell Bent for 'Frisco." Stuart Paton is directing.

Wm. DeMille at Par's

Hollywood, May 19.

William De Mille has a new one-year contract with Paramount to direct.

Starts June 1.

Franklin Rents a Yacht

Verifying the coast report he has a yacht out there for his family over the summer, Harold B. Franklin, in New York Monday, stated it was Cecil DeMille's. The boat is 102 feet long and carries a crew of six. DeMille will maintain it over the warm spell for Franklin's pleasure and $10,000.

Franklin came in from Kansas City, where he attended a Hughes-Franklin managerial convention. He leaves New York Thursday (21) for Dallas for another H-F meet. After that he will return to the coast.

Nothing special doing, said Harold. He just dropped in on New York to find out how things are. He found out.

London Grosses Hit by Heat Over Wk.-End—'Front Page' $11,500, Falling, $6,500 on 2d Wk.—'Le Million' on Run

London, May 19.

Sultry weather over the week-end knocked grosses severely. Only the Plaza and the Empire are holding up and making things pay.

Approximate Grosses Last Week

Tivoli—"Front Page" (Caddo). Second week and grossed $11,500, $6,500 below the first week's figure. Picture is sliding rapidly toward its $10,000 stop-deadline and no kind of support can probably hold it more than another fortnight.

New Gallery — "The Ringer." Home-made Edgar Wallace thriller in 2d week and flopped. Around $6,000 and out, No. 1, replaced by "The Millionaire" (WB).

Carlton—"Right to Love" (WB). About $7,500 last week. Replaced by "Skippy" (Par).

Empire — "Inspiration" (Metro). About $17,500. Disappointing and out after but one week.

Leicester Square—"Born to Love" (RKO-Pathe). Around $14,000 2d week. Replaced by "Lonely Wives" (U).

Phoenix—"Le Million" (Tobis). French talker hot at this low overhead house. Continues to $13,000 easily.

Plaza — "Royal Family" (Par). Lasted only one week, at $16,500.

BALTO. HOLDS ITS OWN, 'KICK IN'S' $9,500 FAIR

Baltimore, May 19.

Biz continues good but the circus, Wed. and Thurs., will be opposition this week.

Estimates for This Week

Century (Loew) (3,000; 25-60)—"Finger Points" (FN). Barthelmess no wow and doesn't look over $18,000. "City Streets" (Par) last week big at $21,000.

Stanley (Loew-Stanley-Crandall) (3,600; 25-60)—"Daybreak" (M-G). House showing excellent b. o. speed and should maintain pace with Laurel and Hardy comedy as aid; say $22,000. "Secret Six" (M-G) last week, $23,000.

Rivoli (Wilson Amus. Co.) (2,000; 25-60)—"Aloha." Ben Lyon local fav which may mean $8,500. Last week "Born to Love" (Pathe) good at $9,000.

Keith's (Schanbergers) (2,500; 25-50)—"Kick In" (Par). While Bow has been no b. o. sensation here recently, this one should get about $9,500. "Dude Ranch" (Par) last week only fair, $9,000.

Valencia (Loew-UA) (1,500; 25-35)—"Shipmates" (M-G). Looks all right at this upstairs stand, $4,200. "Trader Horn" (M-G), last week, $3,800.

Parkway (Loew-UA) (1,000; 25-35)—"Shipmates" (M-G). Set for good week up here, $5,200. "Trader Horn" (M-G), last week, $4,300.

Auditorium (Schanbergers) (1,500; 35-$1)—"Seed" (U). Second week should get a pretty good $6,000. Same picture last week, with a class draw, grossed a good $8,000.

Metropolitan (Warner Equity) (1,300; 25-50)—"The Millionaire" (WB). Holding over and should get a good $4,800. Same picture last week very big at $6,600.

New (M. Mechanic) (1,400; 25-50)—"Always Good-By." Looks good for possible $9,000. Last week "Young Sinners" (Fox) very good for $8,500.

'SEED'S' SMART $19,000, IN'POLIS FOR 'PAGE' TOO

Indianapolis, May 19.

The Indiana is clicking this week with "Seed." Critics of the three dailies boosted and ideal weather is helping.

Estimates for This Week

Indiana—"Seed" (U) and stage show. Good on both ends of fare this week and house ought to do satisfying $19,000.

Circle—"Bad Sister" (U). Business off at $7,000. Last week "Reno" jerked on Wednesday for "Sister."

Loew's Palace—"Front Page" (UA). Drawing and looks splendid at $11,000.

Apollo—"Svengali" (WB). Only fair for $6,000.

Lyric—"Six-Cylinder Love" (Fox) and vaude. Feeling the Indiana; fair at $10,000.

Ohio—"Gun Smoke" (Par). Average at $2,500.

Cut Crusade in Seattle; Arliss' 3d Week $4,000

Seattle, May 19.

(Drawing Population, 450,000)

Closing of the Fox, cutting the Sweeten band from the Fifth Avenue, notices given at the Blue Mouse, though this may clear away, and the Moore (Bostick-Bainbridge stock) closing June 13, summarizes leading events of the local week. Crusade is on to cut the overhead.

Blue Mouse, John Hamrick's gold mine with the first talkers in town, if closing, would be only for the summer.

Nothing so very hot this week. Weather too summery. Jean Harlow here in person for "Hell's Angels," and nothing else since, now comes to Seattle in three pictures at as many houses.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50) "Young Sinners" (Fox). Looks weak at $11,000, despite special exploitation for stage, "Olympic Games." Last week "Shipmates" (M-G) liked and $15,300, good.

Fifth Ave. (Fox) (2,400; 25-35-50) "Secret Six" (M-G). Playing Wallace Beery big; started slow, but building for probable $14,000, very good. Last week "Strangers May Kiss" (M-G), pulled after five days of second week and $6,000.

Fox (2,300; 25-50) "Father and Son" (FN). Some liked this but only some saw it; house closed winding up with poor $2,800.

Blue Mouse (Hamrick) (950; 25) "Lying Cheat" (Ind). Headed for fair $3,000. Last week "Girls Demand Excitement" (Fox), $2,500; house may close for summer.

Music Box (Hamrick) (900; 25-35-50) "The Millionaire" (WB). Best picture and biz in a long while; now in third week and headed for good $4,000. Last week same film did good $5,500.

Liberty (Jensen-Von Herberg) (2,000; 15-30) "Lightning Flier" (Col). Okay and due to reach around $7,500. Last week "Riding Fool," $4,800 in six days and pulled out.

Orpheum (RKO) (2,700; 25-60) "Iron Man" (U) and Vaude. Lew Ayres and Jean Harlow played up; should do good $12,000. Last week "Subway Express" (Col) bad at $8,200.

Metropolitan (Erlanger) (1,400; 50-$1.50) "Dirigible" (Col). Could have used more advertising as a road show; billed as "not a war picture"; slow at $7,000 pace.

Medbury at U

Hollywood, May 19.

John Medbury is with Universal to dub comedy lectures.

Series is twelve "Dangerous Jobs."

FREDDY MACK
Sincere Appreciation to
HERSCHEL STUART
BERNIE HYNES
Fox New England Theatres

CINCY SKIDS, THO 'PAGE' AT $14,000; CAP $11,000

Cincinnati, May 19.

(Drawing Population, 700,000)

A slump of about $18,000 this week for combined grosses of main line cinema houses as compared to last week. One holdover film and a return of another, plus warm weather, are all having an effect on the shrinkage.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "God's Gift to Women" (WB) and vaude. May nudge $20,000 due to vaude. Last week "Behind Office Doors" (Radio) and excellent stage show drew $23,500; dandy.

Palace (RKO) (2,700; 30-50), "Front Page" (UA). Expected to build for $14,000. Last week "Connecticut Yankee" (Fox), $20,000, great.

Lyric (RKO) (1,400; 30-50), "Strangers May Kiss" (M-G). In second week looks like $11,500, after whopper $20,500 first week.

Capitol (RKO) (2,000; 30-50), "Ladies' Man" (Par). Heading for $11,000, fair. Last week "Seed" (U), $13,000, good.

Keith's (Libson) (1,600; 30-50), "Gun Smoke" (Par). Normal at $5,500. Last week "Men Call It Love" (M-G) drew a little better than $5,000.

Strand (RKO) (1,350; 25-40), "River's End" (WB) at $5,000, good. Last week "Man to Man" (WB), $4,000.

Family (RKO) (1,140; 20-35), "City Streets" (Par). A return and "Sin Ship" (Radio), split, on way to a nifty $5,000. Same figure last week for "Beyond Victory" (Pathe) and "Lightnin' Flyer" (Col).

Erlanger Grand (1,600; 50-$1.50), "Dirigible" (Col). Just opened; slow twice daily start. Last week "Forester's Daughter" (German), at 30-50c scale, $4,000.

Portland Following Many Types of Exploitation-'Sinners' Fair at $10,000

Portland, Ore., May 19.

(Drawing population, 400,000)

Check the form of exploitation you fancy and note the results in this burg. Local houses are now divided into four groups, and each is following a differnt line to aid b. o. results.

Chief plugger is the Orpheum, boosting with heralds, special supplements and tie-ups of all kinds.

FWC Paramount going for institutional hookups, free-dance lessons (to feature F-M stage shows), but chiefly selling picture for direct b. o. returns.

Fox-Broadway and United Artists operating on steady and directory style ads, with biz running lower but on very even keel. Both houses have a lower nut and lower grosses than others, but have been plenty good enough on most weeks.

Latter two (Fox-Portland, Inc.) spots are basing exploitation on the traditional theme that house must sell the first two days' biz and then it's up to the picture to stand or fall. Word-of-mouth comment a very big factor in this burg, as elsewhere.

Hamrick switched policy again to check falling biz at the Alder. Turned that house into third run grind and put the first runs back into the Music Box at 25 cents all day. Low admish keeps the b. o. busier. Last week "The Millionaire" would have gotten 50% higher gross at reg 50 cents top. As it was, house filled at 25 cents and these were b. o. cues, but gross was kept down, due to low admish.

Hamrick's night prices have got the boys scratching their heads to figure it out; 25 cents at the Alder for third runs and 25 cents at the Music Box for first runs.

This week grosses will be down all around, due chiefly to hot weather and cheap gasoline.

Estimates for This Week

Paramount (FWC) (3,500; 25-60) —"Young Sinners" (Fox) and F-M unit). Doing fairly for about $10,000. Last week "Daybreak" (M-G), $11,500.

Broadway (Fox-Portland) (2,000; 25-60)—"Secret Six" (M-G). Only so-so for $9,000. Last week "Dishonored" (Par), $7,800.

Orpheum (RKO) (2,000; 25-60)—"Iron Man" (U) and vaude. Not bad on $9,000. Last week "Born to Love," $7,700.

United Artists (Fox-Portland) (1,200; 25-60) — "Tarnished Lady" (Par). Doing poorly; only $6,000. Last week "Indiscreet" (UA), $6,500.

Rialto (FWC) (2,000; 25-50)—"Three Girls Lost" (Fox). Too weak at $2,500. Last week "Lemon of Orange" (Fox) okay on $3,600.

Music Box (Hamrick) (2,000; 25) —"Public Enemy" (WB). Doing well on new admish policy for $4,000. Last week "Millionaire" (WB) big for this house around $4,500.

'Bound' and 'Enemy' Strong in Frisco, $20,000 and $15,000

San Francisco, May 19.

Record hot weather added to general conditions is a tough b. o. slap at this time of year. However, two houses look like they'll have gravy.

Estimates for This Week

Fox (5,000; 50-65-75-$1) "Young Sinners" (Fox). One of the poorest weeks in history of house; probably not over $25,000. Last week "Never the Twain Shall Meet" (M-G) little above average at $35,000.

Warfield (Fox) "Stepping Out" (M-G). Despite everything looks like it will hit $30,000, big. Last week "Men Call It Love" (M-G) slightly under normal, $18,000.

Paramount (Fox) "Kick In" (Par). Indicates itself as a dud for around $10,000, very bad for this house. Last week "Tarnished Lady" (Par) okay at $17,000.

California (Fox) (2,200; 35-50-65-$1). "Lady Who Dared." About $7,000 in sight. Last week "Dude Ranch" (Par) better than expected and profitable at $9,800.

Orpheum (RKO) (2,270; 35-50-65) "Born to Love" (Pathe) (2d week). Slipped about average and probably $8,000, fair for b. o. Last week $11,000, normal.

Golden Gate (RKO) (2,485; 30-40-50-65) "Hell Bound" (Tiff). Leo Carrillo local fav plus great vaude, may do $20,000, excellent. Last week "Laugh and Get Rich" (Radio) little under average at $14,500.

Warners (WB) (1,365; 30-50-60) "Public Enemy" (WB). Copping record attendance and looks like around $15,000, one of the biggest grosses house has had. Last week, third of "The Millionaire" (WB), finished at $9,000, okay.

"ENEMY" MAY TOUCH $17,000 IN NEWARK

Newark, May 19.

(Drawing Population, 850,000)

Real summer again is casting a shadow over the theatres and nothing but the weather looks hot. But with any break at all "Public Enemy" and a fine unit should make the grade at the Branford.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Public Enemy" (WB) and stage show. At the least should go $17,000; okay. Last week "Svengali" (WB) n. s. g. at just over $15,000.

Little (Newark M. P. Guild) (299; 30-60)—"Pandora's Box." Hottest advertising yet used may draw $1,200. Last week old "Dr. Caligari" (Ufa) got $1,100.

Loew's State (2,780; 30-50)—"Tailor Made Man" (M-G) and vaude. Haines doesn't mean much here, so $12,500. Last week "Strangers May Kiss" (M-G) fine at $21,000.

Mosque (WB) (3,281; 25-40)—"The Millionaire" (WB) and "Lady Who Dared" (FN). If they make the rent here they are happy; maybe $3,500. Last week "Finger Points" (FN) and "Cracked Nuts" (Radio) a shade better at $4,000.

Proctor's (RKO) (2,650; 25-40-50-60), "Bachelor Apartment" (Radio) and vaude. Should do $16,500. Last week "Born to Love" (Pathe) good on over $18,000.

Terminal (Fox) (1,900; 25-50)—"Young Sinners" (Fox). Should get $6,000. Last week "Doctors' Wives" (Fox) good enough at a little above $6,000.

"Hell Bound" Doing Well In New Haven, $14,500

New Haven, May 19.

Managers have put their S.R.O. signs in mothballs, as the coming of warm weather bodes no good. The Roger Sherman is sticking to its double feature idea, finding it profitable.

Estimates for This Week

Paramount (Publix) (2,353; 65), "Hell Bound" (Tiff) and Publix unit. Should be near $14,500 this week, nice. Last week "Kick In" (Par), $13,200.

Fox-Poli (Fox) (3,040; 65), "Young Sinners" (Fox) and F-M Idea. Modest at $11,500. Last week "Daybreak" (M-G), light, $10,500.

Roger Sherman (WB) (2,200; 60), "Born to Love" (Pathe) and "Laugh and Get Rich" (Radio). Bobby Jones and Connie Bennett on way to nice $11,000. Last week "Svengali" (WB) and "Divorce Among Friends" (WB), $11,500.

College (Fox) (1,565; 50), "Never Twain Shall Meet" (M-G) and Leona Lamar, psychic. Low at $3,500. Last week "Seed" (U) moderate on $5,500 for eight days.

Bijou (Fox) (1,536; 50), "Drums of Jeopardy" and "Meet the Wife." Light with $3,500. Last week "Spy" and "Three Girls Lost" so-so, $4,000.

'HORN' POOR AT $21,000—PENN, ALL PITT OFF

Pittsburgh, May 19.

(Drawing Population, 1,000,000)

It points to a pretty drab current session all around. No doubt about summer having started legally, with daylight saving raising plenty of havoc. It's a question whether "Trader Horn" will touch a pretty bad $21,000 at the Penn on its pop priced try after roadshowing a month ago at the Nixon. That's plenty disappointing for a picture that got as much ballyhoo as this one.

And it looks just about the same for the Stanley with "Young Sinners" and Lillian Roth on the stage. After building slowly but surely at the Stanley last week, "Seed" was shoved into the Davis for a subsequent run but trade is very disappointing and it's doubtful if it will better $4,000.

Estimates for This Week

Aldine (Loew's) (1,900; 15-25-35-50)—"Quick Millions" (Fox). House dropping plenty of late and some talk locally that site may fold for summer; current session looks like poor $2,300, with film chopped plenty by censors and taking a drubbing from cricks. Last week "Men Call It Love" (M-G) about the same.

Davis (WB) (1,850; 25-35-50)—"Seed" (U). Picture played Stanley last week and started building toward close of engagement; as a result, WB moved it to Davis, replacing "Three Girls Lost," which was to have played day and date with Stanley; trade, however, indicates false hope, for film will hardly better $4,000. Last week "Subway Express" (Col) around $3,900.

Enright (WB) (3,750; 15-25-35-40-60)—"Three Girls Lost" (Fox) and stage show. Off to weak start with no more than $7,800 indicated, not so hot. Last week "Subway Express" (Col) $9,000.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50) — "Tarnished Lady" (Par). Another house that has been dropping recently; present week hardly better than $3,500. Last week "Dude Ranch" (Par) around $3,300.

Harris (WB) (1,800; 10-15-25)—"Strangers May Kiss" (M-G). Second run for Shearer feature should touch fair $2,500. Last week double feature, of "The Flood" (Col) and "Texas Ranger" (Col) accounted for $2,700.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Trader Horn" (M-G) and stage show. Pop-price run, following two week roadshow date at Nixon, big disappointment all around; not more than poor $21,000 indicated. Last week "Kick In" (Par), helped by Teddy Joyce on stage, around $24,500, fair.

Pitt (Shuberts) (1,700; 50-75-$1-$1.50)—"Dirigible" (Col). Roadshow air special, scrammed after fortnight and no better than $10,000 for full engagement.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Tarnished Lady" (Par). Will probably stagger to $2,750, if that. Last week "Dude Ranch" (Par) claimed $2,500.

Stanley (WB) (3,600; 25-35-60)—"Young Sinners" (Fox), and Lillian Roth on stage. Much ado locally about Hardie Albright, graduate of Carnegie Tech drama school, and also Miss Roth, much in news of late as result of marriage to Pittsburgher, but won't help much as bill looks like weak $21,000. Last week "Seed" (U) around $26,000, okay.

Warner (WB) (2,000; 25-35-60)—"Svengali" (WB). Second and last week of Barrymore feature expected to wind up with fairly decent $7,000. Last week, its first, excellent at $13,000, unusual for this star who usually doesn't mean much locally.

"Millionaire's" $3,000 Best In Tacoma This Week

Tacoma, May 19.

(Drawing Population, 125,000)

"The Millionaire" came to the Blue Mouse this week, and looks like the up and up money maker of the town.

Estimates for This Week

Broadway (Fox) 1,500; 25-40-60) "The Prodigal" (M-G) and "Never Twain Shall Meet" (M-G). Looks like oke week, at $5,000.

Orpheum (RKO) (1,500; 25-40-60) "Too Young to Marry" (FN) and "Lady Who Dared" (FN). Neither too hot; may hit $5,000.

Blue Mouse (Hamrick) (650; 25-50). "The Millionaire" (WB). Arliss has his following and due for $3,000, fine.

Rialto (Fox) (1,250; 25-35) "City Streets" (Par). Playing up Gary Cooper and can get $2,500, okay.

LOW SCALE HITS STUDIOS

No L. A. Smashes, but Several Spots Better—'Enemy,' 'Dishonored' O.K.—'Yank' Nabe Sock on $7,200

Los Angeles, May 19.

Nothing sensational anywhere in town. Highly anticipated entries like "Public Enemy" and "Dishonored," but latter is not doing as big as anticipated. Dietrich's $15,000 at the United Artists is $5,000 under "Front Page's" opening at same house, and there are regrets of not holding "Page" a fifth week considering its strong $10,400 on the fourth and final stanza. At the same time no squawks on Dietrich.

With $13,000 "Cracked Nuts" hopped the Pantages, while downtown the RKO is bullish with "Tailor Made Man" at $14,000. Criterion is also holding up nicely with "Secret Six" at $14,000. State and Paramount are again sluggish at under $14,000 and $16,000, respectively, with "Dude Ranch" and "Young Sinners."

Estimates for This Week

Carthay Circle (Fox) (1,500; 50-$1.50), "Seed" (U) (5th-final week). Currently $6,500; house dark to reopen next week with "Daddy Long Legs" (Fox).

Criterion (Fox) (1,600; 35-65), "Secret Six" (M-G) (3d week). Holding up at $12,000. Last week $17,000.

Egyptian (UA-Fox) (1,800; 40-65), "Lemon of Orange" (Fox). Scared of this one, they premiered it at the Egyptian; only $2,100, bad. Last week "Skippy" (Par) $4,200.

Orpheum (2,270; 25-50), "Born to Love" (Pathe) (2d-final week). Shot its bolt in first week; only $6,500. Last week same film $10,500, fair.

Pantages (Fox) (2,700; 24-40-65-90), "Cracked Nuts" (Radio). Under $13,000, fair; strong comedy bill including Laurel-Hardy. Last week "Doctors' Wives" (Fox) $11,600.

Paramount (Publix) (3,595; 35-$1), "Dude Ranch" (Par). At $14,000 below last week's "Kick In" (Par), which was under $15,000; 'way down in each case.

RKO (2,950; 30-65), "Tailor Made Man" (M-G). Strong at $14,000. Last week "Subway Express" (Col) $13,500, okay.

State (Loew-Fox) (2,024; 35-$1), "Young Sinners" (Fox). Under $16,000 and same as last week's "Quick Millions" (Fox) $15,700; too low for either film.

United Artists (Pub-UA) (2,100; 35-$1), "Dishonored" (Par) (1st week). Okay at $15,000, but not overly strong; "Front Page" (UA) quit to $10,400 in fourth week; house regrets not holding it a fifth.

Wilshire (Fox) (2,296; 35-60), "Connecticut Yankee" (Fox). Neighborhood smash at $7,200. Last week "It's a Wise Child" (M-G) $4,100.

Downtown (WB) (1,800; 30-75), "Public Enemy" (WB). At $11,000 pretty good. Last week "Millionaire" (WB) $12,000 on holdover, fine.

Hollywood (WB) (2,756; 35-75), "Public Enemy" (WB). Will reach around $15,000, strong; second Bobby Jones short playing both Warner houses; feature may hold over.

Light Draws in Mont'l; 'Indiscreet's' H. O. $8,000

Montreal, May 19.
(Drawing Population, 600,000)

Cold, wet May week makes it probable that a heat wave will hit this week with resultant stay aways from flickers. Nothing currently outstanding at the main stems with a couple of holdovers adding to the general light b. o. His Majesty's turns out the lights which may help a little.

"Tailor Made Man" and above average vaude should 'put' Loew's on top for the first time in weeks. Capitol and Palace will run close while the balance includes "Indiscreet," repeating at the Princess, and "Four of the Infantry," holdover at Cinema de Paris. Nabes only so-so.

Estimates for This Week

Palace (FP) (2,700; 75)—"Shipmates" (M-G). Montgomery popular and house can rely on femme trade; may get $13,000. "The Millionaire" (WB) held up quite well at about that figure last week.

Capitol (FP) (2,700; 60)—"City Streets" (Par) and "Finn and Hattie" (Par). This double looks fair and should rate around $12,500. "Paid" (M-G) and "Young Woodley" (British) at $13,000 last week.

Loew's (FP) (3,200; 35-60)—"Tailor Made Man" (M-G) and vaude. Will fetch them as vaude is above usual; likelihood of $14,000. "Men Call It Love" (M-G) made a fair grade last week at $12,000.

Princess (CT) (1,900; 35-60)—"Indiscreet" (UA). Gloria Swanson crowded 'em in and will repeat, making [illegible] $8,000 [illegible] possible. Last week same film in on $12,000.

Imperial (FP) (1,900; 25-40)—"Not Exactly Gentlemen" (Fox) and [illegible] (WB). Looks like another fair week at around $3,800. Last week was "Ten Years to Marry" (WB) and [illegible] (WB) fair at $3,500.

Cinema de Paris (Hall) (600; 25-50)—"Quatre de l'Infanterie" [illegible]. Holdover can do around $2,000. First run last week about $2,700.

DENVER HAS ITS MOMENTS

"Indiscreet" and "Enemy" Look Good, Each at $10,000

Denver, May 19.

Three of the first run houses are headed towards fair to good week while other two are not doing so well.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Born to Love" (Pathe). Will be shy of b. o. weight at $6,000. Last week "The Millionarie" (WB) finished to $9,500 and could have been held over, but too many pictures on list.

Denver (Publix) (2,300; 25-35-50)—"Kick In" (Par) and unit may do fairly for $15,000. Last week "Daybreak" (M-G) and Nick Lucas in person spurted for $18,500.

Paramount (Publix) (2,000; 25-35-50)—"Indiscreet" (UA). Swanson seems on way to a good $10,000.

Rialto (Publix) (1,040; 25-35-50)—"Gun Smoke" (Par). Gives evidence of a good $4,000. Last week "Father's Son" (FN) did $2,600.

Huffman's Tabor (1,900; 25-35-50)—"Public Enemy" (WB). Drawing and headed for nice $10,000. Last week "Not Exactly Gentlemen" (Fox) did poor $8,500.

'Seed's' $10,000 Light, but 'Page's' $17,000 O.K.

Columbus, May 19.
(Drawing population, 475,000)

When one thing's right another's wrong. This week with the theatres playing above average pictures and good biz expected, there's a carnival to fight—and it's put on as a benefit to the local zoo, with plenty publicity. Same outfit here last week, but was rather quiet for them. Weather is only fair, with showers frequent.

"Front Page," at the Broad, should get the play, as publicity is far above normal.

Estimates for This Week

Palace (RKO)—"Seed" (U) (3,000; 25-50). Hardly a chance to better colorless $10,000. Last week "Ladies Man" (Par) not so hot, $10,700.

Ohio (Loew-UA) — "Tarnished Lady" (Par) and unit (3,074; 25-50). Should hit about $16,500. Last week "Secret Six" (M-G), with plenty unit help, $17,200.

Broad (Loew-UA)—"Front Page" (M-G) (2,500; 25-50). Week's real bet. Menjou always a draw here, and publicity hitting hard to pull the femmes; should do fine around $17,000. Last week "Shipmates" (M-G) dove to only $10,200.

Grand (Neth)—"Public Enemy" (WB) (1,100 25-50). Too many gang films here and they just won't hit tops; may get $5,000, aided by Donn Cook, local lad, in cast. Last week "The Millionaire" (WB) closed to light $4,250.

Majestic (RKO)—"Dude Ranch" (Par) (1,100; 15-30). If this gets better than $3,800 it will surprise. Last week, split, "Ten Nights" and "The W Plan" did well at $4,150.

ADMISSION CUTS AFFECT BUDGETS

Coast Studios Feel Production Costs Must Be Lowered to Meet Dropping Theatre Prices

PRE-WAR STATUS

Hollywood, May 19.

Accepted theory here among the producing heads is that the picture industry is heading toward lower admission scales.

Theory is backed by plenty of indications. All orders from the east coming this way recently have been to cut, cut, and then cut.

With admission prices going down, it follows that production costs must also take a slash. The economy wave is on as never before.

Calling in of the Academy, including every branch representing the employes, to study how costs of production can be sliced 40% is one indication. Another is the willingness of all Universal employees getting over $100 a week to reduce up to 25%.

Salary Cuts

Similar cuts are reported from the inside as due at another studio, perhaps more than one.

Gentlemen's agreement among the producers to stop soliciting each other's stars and making the talent self-important is another indication.

Still one more is the recent dropping at several studios, notably Universal and Radio, of high-priced associate producers. Latter lot has also inaugurated a new accounting system whereby costs on pictures can be known up to any hour of the day.

Every producer has almost overnight become an economist and student of the supply and demand thing, quoting the higher powered economists on the present state of affairs.

They're explaining that the price standards of all commodities are virtually back to the normal of pre-bellum days, and, naturally, theatre admissions must be comparable. The hey day of $1.50 tops and lines outside 75c houses is a thing of the past.

Boston Can't Find First Base

Picks Up a Little, but Has Been Very Low—Both Keith Houses Around $14,000

Boston, May 19.
(Drawing Population, 850,000)

Ideal outdoor weather is raising hob with the theatres, the public not yet having gotten used to the exterior warmth. Until they do, things are apt to be at a standstill over here.

The neighborhoods are comparatively doing the best business. Looks as if it will take a barrage of strong product to blast them into the downtown spots, or wait until they start coming around to keep cool.

Estimates for This Week

Metropolitan (4,350; 50-75)—"Svengali" (WB). Should be better than $30,000; not so good, but signs of emerging from slump. Last week was 'way off at $24,500 on [illegible] and "Kick In" (Par).

State (4,000; 30-40-50)—"Shipmates" (M-G). Got away to good start and likely for $21,000. After a strong start last week "Trader Horn" (M-G) slipped badly and finished to fair $22,000.

Keith's (4,000; 30-50-60), "Bachelor Apartment" (Radio). Doesn't look strong enough to lift house out of the mediocre business it has experienced lately; won't go much beyond a very bad $14,000. Last week with "Iron Man" (U) did about $17,000, not good here.

Keith Boston (3,000; 50-60)—"Subway Express" (Col) and vaude. Looks like $14,000 here, too, 'way off. Last week "Virtuous Husbands" (U) only $14,500.

Fenway (1,369; 30-50), "The Millionaire" (WB). Warrants being held over on $7,500.

Uptown (1,700; 30-60), "Public Enemy" (WB). On second week will probably do a little better than $9,000. First week $10,200, fine.

Scollay (2,562; 35-50-60), "The Millionaire" (WB). Being used here also and likely close to $15,000. Last week "Hell Bound" (Tiff) $13,000.

"Seed" B'way Standout, $39,000; Buddy and Par Head for $55,000; Globe's "Girl" $15,000—Roxy $65,000

Building matinee business looks to be the Main Stem's biggest problem. Those midday interior deserts in the face of strong warm weather and conditions has Broadway house operators groggy. The only current afternoon attracter seems to be "Seed." Picture is thriving on femme interest and a $39,000 Rivoli start isn't so bad these days.

Generally speaking, last week was only fair and the current period appears hardly better. Week-end ran ahead of the previous week's finale, but there was nothing to shout about.

Buddy Rogers, who succeeded Amos 'n' Andy on a personal at the Paramount, doesn't look strong enough to go much past $55,000 this week. That's of the radio pair's figure, who disappointed somewhat as a stage draw at $65,000 last week.

Capitol is currently swinging a big stage show for "It's a Wise Child," surrounding the film with George Jessel, Vincent Lopez and Helen Kane. If this combo does $70,000 it's still short of big, but the picture is not pulling.

Strand is handing "Public Enemy" a fifth week after the current period, while "Indiscreet" slid to $25,000, but shortage of product may hold it on for an extra fortnight until Par can make up its mind on "Mother's Millions," tentatively slated to follow.

"Party Husband," at the Winter Garden, probably will be forced a second week and the Hollywood may exit "Svengali," also after another week, to be followed by "Chances."

Estimates for This Week

Astor (1,120; $1-2) "Trader Horn" (M-G) (16th week). Running at a tired pace with no real reason for staying on other than there's nothing with which to replace.

Capitol (5,400; 35-85-$1.50) "It's a Wise Child" (M-G). Strong stage support gathered for film; expects $70,000, which is way below what house would do if film were drawing. Last week, second of "Secret Six" (M-G) claimed around $69,000.

Central (916; $1-$2) "Dirigible" (Col). Just hanging on, with a Sovkino Russian film to follow.

Globe (1,065; 35-50-75) "Good Bad Girl" (Col). Walked in a couple days early but at $15,000 fair. Last week, "Virtuous Husband" (U), yanked prematurely.

Hollywood (1,800; 65-85) "Svengali" (WB) (3rd week). Blows next week as only looks like $22,000. Last week $25,100. Will be followed by "Chances" (WB), May 28.

Mayfair (2,200; 40-$1) "Bachelor Apartment" (Radio). Going nowhere at $15,000, low. "Born to Love" (Pathe) exited a day early last week at $18,000.

Paramount (3,664; 65-85-$1) "Up Pops the Devil" (Par). Buddy Rogers doing a personal here again, but won't go much beyond $55,000, not good. Last week, "Hell's Bound" (Tiff) and Amos 'n' Andy on stage for $65,400, pretty far short of hopes, but fair.

Rialto (2,000; 40-65-85-$1)—"Indiscreet" (UA) (2d week). Slipping normally after good opening; looks for $25,000 this week after $33,000 first week; shortage of product may hold it on for additional two weeks.

Rivoli (2,200; 40-65-85-$1)—"Seed" (U). Brightest spot on Broadway at $39,000 pace; picture is getting early afternoon biz. Last week "Tarnished Lady" (Par) exited after two weeks to unusually low $15,100.

Roxy (6,200; 50-75-$1.50)—"Six Cylinder Love" (Fox). Weak at $65,000. Last week "Young Sinners" (Fox) fair on $70,000.

Strand (2,900; 25-50-75) "Public Enemy" (WB) (4th week). Hopeful for $25,000 and holding for record five weeks; last week's [illegible] film $28,700.

Warners (1,400; 50-75) [illegible] Opera" (WB) [illegible]

Winter Garden [illegible] "Party Husband" [illegible]

BUFFALO BRIGHT

Century on Way to $12,000 With 'Enemy'—'Ladies Man' $13,000

Buffalo, May 19.

Good screen offerings are helping grosses this week but spring weather is still welcome enough to the peasants to prove the deciding factor one way or the other.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Tarnished Lady" (Par). Picture cool but show with Heidt band should help to reach $21,000. Last week "Millionaire" (WB) nice on $23,800.

Century (Publix) (2,400; 25-35-50) "Public Enemy" (WB). Started very strong and being well touted; looks like big $12,000. Last week "Kiki" (UA) only $5,300.

Hipp (Publix) (2,400; 25-35-50) "Ladies Man" (Par). With Powell well liked around $13,000 indicated. Last week "Dude Ranch" did $11,500.

Great Lakes (Fox) (25-35-50) "Young Sinners" (Fox). Nothing much for this at about $13,000. Last week "Secret Six" (M-G) got $15,000.

Lafayette (Ind) (3,400; 25-35-50) "Ladies Refuse." Off slightly but should go over $11,000. Last week "Hell Bound" (Tiff) nearly $15,000, oke.

'Lady' May See $9,000 in L'ville—'Husband' $4,500

Louisville, May 19.
(Drawing Population, 500,000)

Although last week's attendance at Churchill Downs was surprisingly poor, the big Derby crowd benefited the theatres. This week should be about normal.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Virtuous Husband" (U). Title helping and should hit $4,500. Last week "Dude Ranch" (Par) around $5,000.

Brown (Brown) (1,500; 15-25-40)—"Laugh and Get Rich" (Radio). Looks like about $4,400. Last week "Finger Points" (FN) good at $5,600.

Rialto (4th Ave.) (2,940; 30-40-50-60)—"Tarnished Lady" (Par) and vaude. Tallulah Bankhead, Southern girl, should hit for class trade to tune of $9,000. Last week "Hell Bound" (Tiff) above $9,800, good.

State (Loew) (3,252; 25-35-50-60)—"Front Page" (UA). City famous for newspaper men, showing special interest; may reach $12,500. Last week "Shipmates" (M-G) also near $12,500.

Strand (4th Ave.) (1,865; 25-35-50-60)—"Public Enemy" (WB). Ought to exceed $6,500, okay. Last week "Millionaire" (WB) liked for $6,700.

"Secret 6" Voted Just Another By Gangster—Apathetic Chicago; Oriental-Ellington Up Again $35,000

Chicago, May 19.

With the Jubilee week now gathering dust in the newspaper files, loop theatres check up and find that business was helped but little. Restaurants prospered but theatres suffered between 7-9 although doing better than usual on last shows. A million people (conservative) were in the loop Wednesday (13) night.

This week brings a neck-to-neck race for leadership between the ace deluxers, the Chicago and Oriental. At the latter house Duke Ellington's band is again bringing 'em in on his third visit since the beginning of the year. While his gross currently will not touch his previous marks, the register is tinkling pleasantly.

Oriental is still hot for stage attractions. It has been proven here over and over again that since the house can't grab decent films, it's up to the stage. Jean Harlow is a future possibility and Paul Whiteman has been approached, but his $10,000 quotation is too steep. Coon-Sanders and the Wayne King bands have both turned down persistent offers. King states his outfit is strictly dancehall.

McVicker's, with "Secret Six" and a load of Hearst publicity, can't get started.

"Svengali" opened slowly at the Roosevelt, but should turn in a fair week. "Last Parade," gun epic at the State-Lake runs into competition immediately with "Secret Six" getting underway yesterday (18) at McVicker's.

Bobby Jones shorts at the Woods and Orpheum are getting heavy billing and are counted upon to hold up these houses.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Young Sinners" (Fox). Stage show. House running along on a slightly lower level, having hit a trail which has kept it between $37,000 and $41,000; this film will not move theatre out of path, but figures to clip off fairly satisfying $39,000. Last week "Daybreak" (M-G) drew good notices and after slow start built to $38,900.

McVickers (Publix-B. & K.) (2,200; 50-75-85)—"Secret Six" (M-G). Opened yesterday (18) after much Hearst exploitation, which included serial in dailies and huge quarter-page displays; doesn't look strong enough for startling business with this town apathetic to 99 out of 100 gun films. "Trader Horn" (M-G) finished last nine days to good $20,300.

Oriental (Publix-B. & K.) (3,200; 50-75-85) — "Dude Ranch" (Par). Stage show. Duke Ellington blowing trumpets for third time and will come through with money-making business at $35,000. "Finger Points" (FN) last week got $28,500, fair.

Orpheum (Warner) (600; 40-60-75)—"Woman Hungry" (FN). Flicker panned and showing no strength; gross due to Bobby Jones' short, day-and-dating with the Woods; maybe $3,000. Last week brought to close five stanzas of "Little Caezar" (WB), and for finish $2,900, oke.

Palace (RKO) (2,300; 50-75-85)—"Beyond Victory" (Pathe) and vaude. Harry Richman headlining and will show slump from previous week, indicating a fair $22,000. Last week "Lady Refuses" (Radio) and Peggy Joyce on stage came through with mid-week surprise to good $25,200.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Svengali" (WB). Barrymore starting slowly and doesn't indicate better than $18,000, fair, for first week. "Millionaire" (WB) finished two good weeks to $14,200.

State-Lake (RKO) (2,700; 50-75-85)—"Last Parade" (Col). Not as big as hoped for, another gang picture and maybe $23,000. "Bachelor Apartment" (Radio) last week, grabbed passably $20,200 and out.

United Artists (Publix-UA) (1,700; 50-75-85)—"Front Page" (UA). Going into second week at nice pace, should hit satisfactory $24,000. Opening week a slight disappointment due to bad weather early in week at $29,100.

Woods (Jones) (1,200; 50-75-85)—"Don't Marry Young" (WB). And the first of Jones' golf reels; feature weak and will hold trade down to approximate $8,000. "Leibeslind" (Ufa), all German, was off to fast start but slipped midweek to finish at fair $6,000.

A-A About Repeating Buddy's $47,200 at Par In B'klyn This Week

Brooklyn, May 19.

What excitement around town this week is caused by the personal appearance of Amos 'n' Andy at the Paramount. Radio team away to even start with their stage predecessor, Buddy Rogers.

The holdover of "Public Enemy," although the most talked of flicker over here during the past year, is slumping.

Estimates for This Week

Paramount — "Tarnished Lady" (Par) Amos-Andy in person (4,000; 85-75-50-25). Picture no help and will not be far from $50,000 again; in these days that's all right. Last week with Buddy Rogers in person and "Hell Bound" (Tiff), a bit disappointing ending—$47,200.

Fox—"Young Sinners" (Fox) (4,000; 25-35-50). Picture well received but not more than $25,000 in the offing this week. Last week with Lila Grey Chaplin on stage and "Three Girls Lost" (Fox), pretty good, $28,000.

Albee — "Bachelor Apartment" (Radio) (3,257; 35-50-75). Vaude fare might help but looks like bad drop for week at $18,000. Last week "Born to Love," (RKO-Pathe) okay, around $27,500.

Strand—"Public Enemy" (WB) (2,200; 25-35-50-75). A smash and second week will hold fairly well for $18,000, maybe better. Last week opened to $25,800, swell.

Metropolitan — "Devil to Pay" (UA) (3,200; 35-50-75). Colman's popularity always good here and eight acts will help; should get around $22,000, fair. Last week "City Lights" (UA) good at $27,300.

NO CHEERS IN CAPITAL, "CITY'S" $20,000 FAIR

Washington, May 19.
(Drawing Population, 450,000)

A bad week-end, possibly the worst in many moons, and "Dirigible" going out after one week at $1.50 at the Metropolitan, are the outstanding local events in pictures.

Estimates for This Week

Columbia (Loew) (1,232; 35-50). "Dishonored" (Par). Not so good at $11,000. Last week, second for "Trader Horn" (M-G), $7,800.

Metropolitan, "Dirigible" (Col). Started middle of last week and out tomorrow (Wednesday); one off week of two-a-dayling.

Earle (Warner) (2,244; 25-35-40-60-70), "Party Husband" (FN) and vaude. Won't do over poor $13,000. Last week "Public Enemy" (WB) may have done $17,500.

Palace (Loew) (2,363; 25-35-40-60-70), "City Streets" (Par) and unit. Maybe about $20,000. Last week "Shipmates" (M-G), $23,800, okay.

Fox (Fox) (2,434; 15-25-35-60); "Young Sinners" (Fox) and unit. Won't do much, although Johnny Marvin in as m.c.; maybe around $23,000, not bad. Last week "Tarnished Lady" (Par), even with the Bankhead connections here, only about $21,000.

Rialto (U) (1,978; 25-30-50-60). "Seed" (U). Should get around $13,000 this week; house has two weeks' notice up. Last week "Mother's Millions" possibly $8,000.

Keith's (RKO) (1,875; 35-50). "Subway Express" (Col). Will do $10,000. Last week "Gun Smoke" (Par) took a licking; maybe $7,500.

NEW ORLEANS VERY SLOW

"Indiscreet" Out Front This Week At $14,000—"Svengali" Fair, $3,500

New Orleans, May 19.
(Drawing Population, 500,000)

Business in the five downtown first-runs continues to decline, with the total for these houses about $5,000 less than it was just after Easter. This week looms as another period of box office gloom.

Loew's State is leading the town with "Indiscreet." Improved stage shows are helping this house.

Estimates for This Week

Loew's State (3,218; 60)—"Indiscreet" (UA). With Gloria Swanson should get $14,000. Last week "Shipmates" (M-G), $16,000.

Saenger (3,568; 65) — "Ladies Man" (Par). Is taking it on the chin for around $13,000. Last week Clara Bow's "Kick In" (Par), $12,000, bad. Bow is all through here.

Strand (1,800; 50) — "Svengali" (WB). Will get around fair $3,500. Last week "Public Enemy" (WB) got $4,400, best in some time.

Orpheum (2,400; 60)—"Bachelor Apartment" (Radio). Running along lightly for maybe $8,500. Last week "Subway Express" (Col) also off at $8,500.

Tudor (800; 50)—"Six Cylinder Love" (Fox). May do $2,000. Last week flopped hard with "Undercover" at $1,800.

BARNEY RAPP
Master of Ceremonies
FOX-POLI THEATRES
NEW ENGLAND
Seasons 1928-29-30-31
Thanks to HERSCHEL STUART

"Chan" Pushing Fox for $25,000, Mast Still in Rut

Philadelphia, May 19.

With several highly exploited and much heralded pictures opening to good notices, business in the downtown picture houses should be moderately good this week. However, indications point to some real summer weather after last weeks' rain and cold. Average trade is the forecast.

The Stanley-Warner people tried a novelty with "Seed," the Boyd attraction. Opening it at 11 p. m. Friday evening with plenty of ballyhoo about the occasion being a "gala premiere with all the glamour of Hollywood including the lights, cameras, broadcasting, and celebrities." Philly doesn't generally go for this kind of novelty but this one went over quite well. Film looks as if it will do well.

"Public Enemy," at the Stanley, also got plenty of newspaper space, although the reviewers accentuated its grimness and brutality. The slicing censorship cuts won't help either. The Mastbaum's "Party Husband" was panned by the critics but most of them liked the stage show. It looks like another lean week for the big house.

The Fox, on the other hand, after some painful weeks, figures to make a neat comeback with "Charlie Chan" while "Front Page" is being held at Keith's. But it appears as if it will have to come out early next week.

The Earle has some good names on its vaudeville bill with "Laugh and Get Rich" as the picture. However, novelty of vaudeville policy has apparently begun to wear off.

Estimates for This Week

Mastbaum (4,800; 35-50-75) — "Party Husband" (FN). Making quite a play on Ed Lowry, new m. c., but week doesn't look so hot; around $35,000 indicated. Last week "Daybreak" (M-G) got about $39,000.

Stanley (3,700; 35-50-75)—"Public Enemy" (WB). Notices emphasized brutality of picture and censor cuts also likely to hurt; maybe pretty good $18,500. Last week "Svengali" (WB) around $12,000 in second week.

Fox (3,000; 35-50-75)—"Charlie Chan" (Fox). Most likely looking feature house has had in a month and $25,000 indicated. Last week "Three Girls Lost" (Fox) $22,000; not so good.

Boyd (2,400; 35-50-75)—"Seed" (U). Ballyhood with "Hollywood Opening"; has chance for $22,000. Last week "Indiscreet" (UA) about $13,000 in second week.

Keith's (1,800; 35-50-75)—"The Front Page" (UA). Off in second week, but strong enough to be held in; maybe $13,000 in this its third week, but also a chance of being pulled before week is over.

Stanton (1,700; 25-65)—"Trader Horn" (M-G). Held for third week and still strong for about $9,500. Round $13,000 last week.

Earle (2,000; 25-65)—"Laugh and Get Rich" (Radio). Plus eight acts, about $20,000 indicated; novelty of vaude policy now but house has been doing well. Last week $21,000 for "Bad Sister" (U).

Karlton (1,000; 50)—"Svengali" (WB). Barrymore picture moved here from Boyd; $5,500 or $6,000 indicated. Last week "Born to Love" (Pathe) near $5,500.

Arcadia (600; 50) — "Skippy" (Par). Probably $4,000; new policy calls for pictures opening Monday. Last week "Dishonored" (Par) got $3,500.

Majestic's Duo Lead in Prov. on Good $11,000

Providence, May 19.
(Drawing Population, 315,000)

Not one outstanding picture in town. Big headlines in local dailies of banning gangster pictures seem to be helping "Hell Bound" at the Albee.

Twin features at the Majestic may pull the house through, although no special strength indicated.

Estimates for This Week

Loew's State (3,500; 20-50-75), "Men Call It Love" (M-G). Plenty of criticism heard and nothing to hint that the house will better $11,000. Last week "Secret Six" (M-G) okay at $17,600.

Paramount (2,200; 15-50), "It's a Wise Child" (M-G). Not likely to create any great disturbance; Marion Davies has never given this town anything to talk about; may garner $8,500 at best. "Kick In" (Par) last week; pulled out Wednesday after poor week of $6,800.

Majestic (Fay) (2,200; 15-50), "Connecticut Yankee" (Fox) and "Three Girls Lost" (Fox). Will Rogers only strength but house leading town because of twin features; sure of $11,000, good considering everything. Last week "Sit Tight" (WB) and "Woman Hungry" (WB), another twin bill, came through at $12,000.

Albee (RKO) (2,500; 15-50), "Hell Bound" (Tiff). Being helped by publicity of ban on gang films; considering no draw names in feature biz moving along okay; should do $8,000. Last week "Seed" (U) built well for $8,700.

Victory (1,600; 15-50), "Virtuous Husband" (U). May see $3,000, very weak. "Ten Nights in a Barroom," last week, opened big but petered quickly to $6,400.

Fay's (1,600; 15-50), "Gun Smoke" (Par) and vaude. Pretty evenly balanced bill; house will likely come through okay at $6,500. "Hot Heiress" (FN) last week so-so at about $6,000.

K.C. FEELS WARMTH, BUT 'ENEMY'S' $14,500 BRISK

Kansas City, May 19.

Beautiful weather is hurting heavily and the film week appears slow.

"Public Enemy," heavily publicized by the Newman is doing well despite being another underworld edition. "Young Sinners," at the Midland, played here this season and pleased as a show. Title should be surefire for the flaps but attendance is moderate.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Young Sinners" (Fox). Despite snappy title, coupled with showing of stage play a short time ago, looks light at $14,500. Last week "Front Page" (UA) $17,900, good.

Mainstreet (3,200; 25-35-50-60)—"Seed" (U) and vaude. Title did not mean a thing to many of regulars but the "Mainstreet habit" is strong; will do around good $18,000. Last week "Iron Man" (U) $17,200.

Newman (1,890; 25-35-50-60)—"Public Enemy" (WB). Strong newspaper publicity and despite being another gang film will be strong at $14,500. Last week "Ladies Man" (Par) only $11,000.

Royal (840; 25-50)—"Dude Ranch" (Par). Little house just plugs along about the same every week; will be lucky to get $3,800. Last week "Seas Beneath" (Fox) $3,100.

Heat Makes Ice a Draw, Birmingham in Fair Shape

Birmingham, May 19.
(Drawing Population, 325,000)

The mercury soars, and to the extent where it has commenced driving the folks to matinees to get where it's cool. Dancehalls opening up and cutting themselves a slice of show business. Most of the halls, however, are short-lived.

Estimates for This Week

Alabama (Publix) (2,800; 25-50) "Indiscreet" (UA) and "Shipmates" (M-G). Bill okay for good week in hot weather, $9,000. Last week "Secret Six" (M-G) and "Stepping Out" (Par) had censor helping out by banning kids; good at $9,200.

Ritz (RKO) (1,600; 25-40) "Lemon of Orange" (Fox). Should top last week because of Brendel's popularity. $5,100. Last week "Cracked Nuts" (Radio), $4,800.

Strand (BTAC) (800; 25-40) "Tailor Made Man" (M-G). Will do around $2,400; "Daybreak" (M-G), last week, poor at $2,300.

Empire (BTAC) (1,100; 25-40) "Public Enemy" (WB). Gang films not generally liked but this one fine for $3,800. Last week "Doctors' Wives" (Fox), clicked nicely for $3,500.

Trianon (RKO) (600; 20-25) "Subway Express" (Col). First three days okay; "Virtuous Husband" (U), fair at best; both films good for $1,000. Last week "Beyond Victory" (Pathe) light, and "Air Police" (W-W), poor, for $900.

Galax (BTAC) (500; 25) "God's Gift to Women" (WB). Moderate week at best, $800. Last week "Dude Ranch" (Par), $750.

"MATES" $23,000 LOW AT ACE IN MINN.

Minneapolis, May 19.
(Drawing Population, 500,000)

A surprise is the slow start of "Shipmates" at the Minnesota this week. Present indications point to a very mediocre seven days for this Robert Montgomery stellar film. "Indiscreet" also is not too auspicious. The Montgomery picture got luke-warm notices from the critics, but "Indiscreet" was highly praised.

The usual summer slump is starting earlier than usual despite that three large loop first runs have been closed for several weeks and prices in most of the theatres have been reduced 10c at nights and 5c matinees. Publix and Columbia, however, have the temerity to put "Dirigible" into the Century, reopened for this one attraction, as a roadshow for an eight days' run starting Saturday (23). Picture is in on a percentage arrangement.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Shipmates" (M-G) and Publix unit, "Town Topics." Montgomery regarded as draw here, but his first starring picture fails to so indicate; stage show, first of Publix Chicago units, very pleasing; around $23,000, not so good. Last week "The Millionaire" (WB) did well enough at $24,500.

State (Publix) (2,200; 50), "Indiscreet" (UA). Gloria Swanson invariably a magnet, but hard times too great a handicap; not more than $8,500 indicated; below expectations. Last week "Doctors' Wives" (Fox) all right around $9,400.

Orpheum (RKO) (2,890; 50), "Iron Man" (U) and vaude. Lew Ayres, former Minneapolis boy; good box-office material here; should cop around $12,000, pretty good. Last week "Born to Love" (Pathe) about $14,000, good.

Lyric (Publix) (1,300; 35), "Stepping Out" (M-G). Comedy will have quiet week near $3,000. Last week "Not Exactly Gentlemen" (Fox) around $3,600, fair.

Aster (Publix) (900; 25), "The Spy" (Fox). Mediocre picture and business nothing to get excited over; may not do over $1,800, not so good. Last week "Misbehaving Ladies" (FN) around $1,700.

Grand (Publix) (1,100; 25), "Royal Family" (Par), first half, second loop run; "Single Sin" (Tiff), with Bert Lytell playing in Shubert stock in person, last half. Prices reduced 10c at night and around $2,500 indicated. Last week "Parlor, Bedroom and Bath" (M-G), first half; "East Lynne" (Fox), last half; second loop runs; around $3,000, pretty good.

Gloria's $20,000 Best; "Daybreak" Pulls Mch. Down to $25,000 Level

Detroit, May 19.

Six new pictures and four of them just so-so in boxoffice and audience reaction. "Indiscreet" is outstanding of the new ones and has a chance to do well.

Estimates for This Week

Michigan — "Daybreak" (M-G) (4,045; 35-50-75). Lester Allen helping on stage, but not enough to overcome weak picture; will wind up around a poor $25,000. Last week "Ladies' Man" (Par) off on $26,200.

Fox—"Six-Cylinder Love" (Fox) (5,100; 15-25-50). Will be lucky to get $20,000; bad. Last week "Young Sinners" (Fox) down at $29,400.

Fisher — "Dude Ranch" (Par) (2,300; 35-50-75). Names in this one helping it to nice week; fair enough at $17,000, and good considering everything. Last week "Kick In" (Par), only $14,400.

Downtown — "Batchelor Apartment" (Radio) (2,750; 15-25-50). Doing fairly; may wind up with $11,000. Last week "Iron Man" (U), poor at $10,500.

United Artists—"Indiscreet" (UA) (2,018; 35-50-75-90). Swanson doing okay, with three weeks the outside limit; about $20,000. Last week "Front Page" (UA) went to pieces in third week; $6,600 on final five days; run was not so strong as a whole.

Paramount—"Secret Six" (M-G) (3,300; 35-50-75). Fourth week and out; doing fairly and will finish to about $10,000. Last week same film, $13,700.

State — "Subway Express" (Col) (3,000; 15-25-50). Moderately good and will get about $8,000. Last week "Gun Smoke" (Par), $8,500.

Little System in Booking Foreign Films Over Here—Growing Worse

With the field of showing foreign language films in America becoming more important daily, New York is being flooded by constantly growing chiseling, shoestringing, pirating and double-crossing. Every day brings new stories either of poor people getting stung or of roundabout methods of selling.

One instance has to do with a German film man coming over in grand style a few weeks ago with 10 films and moving into a fine hotel. Last week he was trying to borrow money enough to get back home.

Another man told a distributor he had six foreign pictures to show and sell. He didn't have money enough to pay for their screening for prospective customers and wanted to cut the distributor in, if the latter would arrange for credit for a projection room.

Any number of films are sent over here by Europeans on a chance of clicking. Practically every theatre showing foreign films in New York has a half dozen or so films once showed and that never got a second booking.

Firm sending them over often has no one in New York to further selling of them and they just drop the matter, feeling it's cheaper to let the film lie than to send for it.

Common stunt of people having foreign films for exhibition over here is to show them to several people and doubling back on the bids. One film was recently sent to a New York foreign film theatre from Germany for showing. Theatre spent considerable money screening the film and dickering for it. Price was agreed upon. The German company then showed the theatre's bid to another theatre, asking if it wouldn't go up on the bid, with the first man losing out.

So many smallie producers all over Europe that have no representation on this side that the theatres trying to get their films are being victimized by any number of chiseling stunts. When these producers do appoint a rep for America it is usually someone who has no knowledge of ordinary picture business ethics or movements and it ends up by costing the theatre men even more.

G-B SHARES AT $1.60; NO DIVIDEND RUMORS

London, May 19.

Gaumont-British $2.50 shares are being quoted at about $1.60 and still falling. Unsteadiness is said to be due to the uncertainty of the coming declaration of a dividend, with insiders claiming that it will not be paid.

Some time ago the shares stood as high as $9.

Hague-Banned

The Hague, May 19.

Censors here didn't think "Poisoned Youth" was a good moral title, so the German film by that name was changed last week to "Fettered School Youths." No one's morals, they felt, could be hurt by that.

At the same time censors banned completely Universal's "One Day to Live" and Sowkino's "Bed and Settee" (Russian).

Looks Better in France

Paris, May 19.

Picture money market is becoming slightly easier.

Looks like considerable improvement ahead.

Jeff McCarthy Silent

London, May 19.

Jeff McCarthy here and "have nothing to say for publication." Leaves for Paris Saturday (23) with Mrs. McCarthy.

Schiller on Way

London, May 19.

E. Schiller in here today [illegible] from South Africa.

He will sail Friday (22) for New York on the "Bremen."

PAR'S BRITISH MADES

Five Multi-Linguals During '31—Stager as Dialog Director

London, May 19.

Unable to get a single worthwhile British picture director, Paramount's European organization has engaged Reginald Denham, stage producer and writer as a dialog director of all Par's British talkers. Idea is to make him a producer later.

Paramount expects to make five multi-linguals here this year, with Rosita Moreno, Continental star, for the English and Spanish of "The Man I Killed." Dmitri Buchowetzki will meg.

Alexander Korda may come from Hollywood to do two films.

Control of Par's British production is now under Howard Young through Robert Kane in Paris.

FOX SUIT ON G-B STOCK LIKELY

London, May 19.

Suit of tremendous importance by Fox Films against Gaumont British is likely to be tried in the English courts shortly. Suit comes out of the Fox purchase of 75% of $3,000,000 worth $2.50 shares at $6 per share from the Metropolitan and Bradford Trust. Total sales price was $17,000,000.

Idea of paying the inflated price was to get 100% showing of Fox pictures on the Gaumont British circuit. This understanding was given by A. C. Blumenthal (American), who negotiated the deal in London on behalf of Fox, but when the contracts arrived in America, and after Fox had paid the money, a clause was found in the agreement limiting the Fox power to 49% and Gaumont British also 49%. Other 2%, according to the agreement, was to be held by an impartial chairman of the Metropolitan Trust, whose favor is naturally inclined towards the British concern.

Understood that Fox consulted its English legal authority who maintains that the Fox concern has justification for a suit under the Corruption and Bribery Act.

Understanding here is that Blumenthal, for his part in the deal, got a kickback of $200,000.

Swiss Make It Harder

Geneva, May 12.

Swiss Managers' Union, in conclave here last week, made a resolution interdicting its members from playing synchronized films in the future.

Move means that an even greater difficulty will be felt by theatres in this country in booking pictures, since Europe is already suffering from a film shortage.

Griffith with English Co.

London, May 19.

Charles Wilcox, who recently left British and Dominion to form his own talker unit with money raised in financial circles, has engaged D. W. Griffith for one film.

Film probably will be a talker version of "Broken Blossoms" and will be made in England.

Szekler May Remain

Al Szekler, recently appointed general manager of Universal, who went to Germany a couple of weeks ago ostensibly on a special mission to clear off the ban on "All Quiet," may remain there permanently in charge of Continental Europe for U, a post previously held by him.

In that event the [illegible] come inoperative again. [illegible] is U's general sales manager.

Carl Laemmle, [illegible] June 29 for Germany.

FRANK RICHARDSON

"The Joy Boy of Song"

Late star of "Sunny Side Up," "Fox Movietone Follies '29-'30," "Happy Days," "Let's Go Places."

Thanks to Winfield Sheehan, DeSylva, Brown & Henderson and David Butler.

Routed up until February, 1932, RKO.

This week (May 16), Palace, New York.

Direction ROGER MURRELL

Par's 6 English Quota Films Costing Million

London, May 12.

Paramount has put aside $1,000,000 to make six English quota films here. First of these six, Michael Arlen's "These Charming People," starring Cyril Maude, cost $150,000 to make and is now ready for release. Will show at the Plaza, Par's local showcase, early in June.

Next production, being readied now, is titled "Divorce for Two," and will star Iris Hoey.

Paramount has a lease on part of the British and Dominion studios at Elstree, but is now negotiating for purchase of the entire studios, which seems to indicate further expansion by it on this side.

SCREEN ADS FOR ENGLAND

Screen advertising will shortly be introduced in England and other English speaking countries through the medium of the Kinogram newsreel.

It is negotiating several deals abroad, independently of Allied Exhibitors over here, which hold exclusive rights to the reel only in the U. S.

W. Ward as Par's Star

London, May 19.

Paramount has Warwick Ward as its first British star under their European production schedule.

Ward will star in "The Man Who Killed," Par's initial multi-lingual here.

British Made Talkers Beating Out U.S. Films in England by 50% in Gross

London, May 11.

British talkers are grossing 50% more than American program pictures in England.

This state of affairs is surprising renters and exhibs. Indie showmen in particular are now concentrating on cramming as much of the home product as possible into their programs, knowing that, as against straight programers from the States, they will make better grosses for the same rentals or percentages.

Reason for this unexpected development is attributed to various causes, two most important being break-up of the American star system, and the wild publicity boosts achieved here by the home product.

Exhibs and renters alike are unanimous in admitting the quality of the English talkers is never up to the American program standard, but the public, which is at present in a state of critical blankness, cottons to the home product, to the detriment of the more lavish Hollywood productions.

Although it's more of a joke here than anything else, it is still a fact. English audiences don't like the American language, actually preferring a poor picture in which their own native tongue is holy and unsoiled.

English, being the most snobbish people in the world, like their entertainment to be smeared with Dukes and things, all talking a very refined language. Fact the hick audiences here talk worse English than is ever heard on the Bowery doesn't mean anything. It merely makes 'em love the Oxford stuff all the harder.

Every British film, on preview, is hailed as a masterpiece by a battery of critics whose chief journalistic ability is their genius for finding new adjectives with which to applaud old masters, or mistresses, as the case may be.

This factor undoubtedly helps the home product, and even such pictures as "Suspense" score up higher grosses than American programers.

UFA'S 10 HOUSES HERE

German Film Co. Contemplates That Number in German Centres

At least 10 theatres throughout the country will be opened by Ufa about September as the nucleus of a theatre chain for German films. H. Wynne-Jones, Ufa director in New York, is negotiating for the houses, which, he says, will not necessarily be in key cities but will be placed in German centers.

Opening date for first of the Ufa American houses in New York will be either May 28 or 29, depending on which of those days are acceptable to the German ambassador in Washington. Theatre is the Cosmopolitan at Columbus Circle. It will serve as a showcase, first film going in being "Der Grosser Tenor" ("The Great Tenor") with Emil Jannings.

AM. ORIGINALS GAIN IN FRANCE

Paris, May 19.

American originals are being shown more and more frequently here, sometimes even in houses controlled by local circuits. One important result of this is that public taste here is improving and is making necessary an improvement in local production.

Film shortage makes it imperative originals and dubbed versions be shown more and more, despite local artists are protesting strenuously against both.

Les Miracles, theatre owned by Leon Bailby, influential newspaperman, has contracted to show "Morocco" in dubbed French, as soon as available. "Scandal Sheet" (Par) is at the Elysees in its original, with considerable pleasant comment on the tempo.

A caution is called for. It is advisable that companies do their dubbing abroad, since the government here is unofficially considering restricting the import on dubbed product.

Spanish Observer on Coast

Humberto Rivas, Spanish writer, has been appointed observer in Hollywood for Spanish National Talkies S. A. of Barcelona.

Rivas will look over Hollywood product while in the making for distribution in Spain.

Harvel's New Job

London, May 19.

John Harvel is now technical supervisor for the new Associated Radio Studios in London, making talkers for RKO.

Harvel leaves for America soon to arrange for equipment of the studios here.

Australia Tough for Film Profit, But U. S. Talkers Getting Best of It

No gangsters. No sex. No subtle society stuff. Not too much dialog. Plenty of action. Occasional mush. That's the formula for U. S. films in Australia.

Only way to land big grosses in that territory is to follow those rules, says William Scott, managing director for Radio Pictures and RKO-Pathe in Australia, now in New York for his annual visit. He leaves tomorrow (21) for the Coast, from where he will sail for Sydney June 11.

Conditions in the amusement field in Australia have been very bad [illegible] in the past two years, but are beginning to look up. Internal political trouble has helped to make things tough for exhibitors [illegible] exports exceeding imports [illegible]

(Continued on page 39)

"BIG HOUSE" IN TROUBLE

French Censors Delay OK—Lucien Boyer's Part in It

Paris, May 19.

Censors have delayed okay on French version of "Big House" (Metro), which will probably prevent the film's intended opening at the Madeleine tonight.

Metro is having other trouble with the film over here. Producers have banned the film from a number of circuits because of Lucien Boyer's presence in it. Boyer contracted [illegible] Metro for [illegible] He had a previous contract with Pathe-Natan, which he cancelled when the American [illegible] was shown him.

Osso's Films in N. Y.

Jos. Fliesler has made an agreement with Osso Films of France, to show its films at his 8th St. Playhouse, New York.

First of the series, "Mystere de la Chambre Jaune" (Mystery of the Yellow Room) goes into the 8th St. Friday (22) with "Arthur" (musical) scheduled to follow.

"Mystery of the Yellow Room" is the first film made by Adolphe Osso when he broke away from Paramount to go into production on his own. He had been Par's European chief for many years.

English Musical Liked

London, May 19.

"Chance of a Night-time," new British and Dominions musical talker starring Ralph Lynn, is at the Plaza for the current week.

It's well over the English average for talkers and looks good for a normal week. Nice comedy performance by Lynn helps.

Deval Off at Metro

Hollywood, May 19.

Metro has dropped Jacques Deval, widely known French playwright.

Deval's contract expired today. He has been doing French versions.

RKO Acts in London

London, May 1[illegible].

RKO may use stage acts at its Leicester Square [illegible] in June.

House opened [illegible] business with [illegible]

B.I.'s "Carmen" with Miss M. Namara in Title Role

[illegible]

Amusements Keep on Sliding with Rest of Market—Too Low at Present For Any Daily Marked Price Drops

Amusements kept pace with the remainder of the market for the week ending Monday (18) in sliding downward. That the amusement shares did not hit some of the drops made by the high grade and priced regular listings was probably through the amusements being too low at present to take a dive of consequence in a single day. Like most of the others they have bent slowly backward. There is no show common stock at present reaching 50.

Yesterday's closing prices were again down with Warners at 5; RKO, 15⅝; Fox, 14¼; Loew's, 42⅜, and Par 26.

U. S. Steel also edged below its drop under par of Monday.

Monday was a record breaker for the gilt edged issues with Steel lasting under 100 into 99; American Can marking 97 on its nose dive and AT&T drawing attention through tossing off 8½ points that day, to 169⅜. Steel's high for the year has been 152; Can at 129, and AT&T, 201¾.

Biggest slipping mark for the week was the Warner Bros. bond quotation Monday, of $32 on sales the same day of $78,000. It was a dip of $6.50, with WB bond high for 1931 so far $74.50. On the Curb Monday Columbia Pictures made a new low of 11⅝, with its previous low 13 and high for year 22.

Other show stocks were at about their lowest, some only separated by a point or two from the year's low. Among these were RKO at 16⅛; Loew's, 42¾; Par, 26⅞; and Fox, 15½.

Warners hit a new down price at 6½ Monday, with its former low 7⅛. Eastman Kodak, one of the aligned trade stocks, also got within an inch of its 1931 lowest with 144¾.

Fox's Dividend

With Fox's price under 20 comes talk of a dividend cut or pass with its $4 a year at the present quotation. Other reports on Fox are of impending changes in the general direction of the company, reported elsewhere.

Paramount's dividend cut to $2.50 a year instead of $4 was followed last week, after a slight rise the following day, by a continued slump from a trifle over 30 to its Monday's closing. That prior quotations to a further decline are discounted in advance of dividend cutting appear to be disproven by the Paramount instance.

While the amusement shares are in line with the rest of the market the steady but slow slide seems to say there is a feeling abroad the show business is also dropping off on its net earnings. With the summer nearly here, that condition is not expected to immediately improve.

Yesterday's Prices

STOCK EXCHANGE

Sales.		High.	Low.	Last.	Net chg.
200	Cons. Film	5⅝	5⅝	5⅝	− ⅜
300	Con. F. pf.	14⅝	14⅛	14⅛	− ¾
15,300	East. K.	148	139⅝	141	−3¾
22,300	Fox, Cl. A	16⅜	13½	14½	−1
70,200	Gen. Elec.	40½	39⅛	40½	+ ⅝
6,500	Gen. T. Eq.	4⅛	4	4⅛	
16,200	Loew	43⅜	41⅝	42¾	+ ¼
300	do pf.	85	85	85	
500	Mad. Sq. G.	5⅞	5¾	5¾	− ⅛
13,100	Par	27¾	25¾	26	− ⅞
2,100	Pathe	1½	1⅜	1⅜	− ⅛
300	Do. A	4	3⅞	3⅞	− ⅛
65,000	Radio	17	15⅝	16⅛	− ⅜
27,300	RKO	16¼	14⅞	15¾	− ⅞
72,500	War. Bros.	6½	4¾	5	−1½
200	Do pf.	18	17	17	−2
300	Zenith	2⅝	2⅝	2⅝	− ⅛
	CURB				
500	Col. Pict.	11½	11	11	− ⅝
1,100	De Forest	3⅞	3⅜	3⅜	− ¼
4,500	Fox Thea.	3⅛	3	3	− ¼
3,000	Gen. Thea.	7⅜	6½	6¾	−1⅛
600	Techni	7¾	7½	7½	− ⅜
700	Trans-Lux	7⅞	7½	7½	
	BONDS				
$25,000	Gen. Thea.	40	38¾	38¾	−1¼
10,000	Keith	75⅝	75	75	− ⅝
300	Loew	95½	95	95	− ¼
18,000	Pathe	83	82¾	82½	− ¼
15,000	Par-F-L	83	87	88	−1
4,000	Par-Pub	80½	80½	80½	− ½
1,000	Shubert	13	13	13	−1¼
16,600	War. Bros.	32	25	30	−2

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.

	Bid.	Asked.
Roxy, Class A (3.50)	10	12
Roxy com.	⅞	1⅛

Gen. Thea. Got $4,454,405 In 1930—85c on Common

General Theatres Equipment, Inc., net income for the year ended Dec. 31, 1930, is reported at $4,454,405. That amounts to $2.23 a share on the 1,892,608 no-par shares of new common stock which will be outstanding when all old stock has been exchanged. The net represents income after depreciation, subsidiary dividends, interest and other charges have been paid.

Allowing a full year's dividend requirements on the new preferred stock outstanding for only one month last year the balance would equal 85 cents a share on the new common.

Around half of the G.T.E. net represents income from a controlling interest in Fox Film. The latter's annual report has not been yet announced. There will be two reports on Fox Film earnings by two different sets of accountants. One may show earnings of approximately $11,000,000, and the other of around $7,000,000.

The consolidated income account of G.T.E. as of Dec. 31, 1930, shows total assets of $129,094,728.

Summary for week ending Monday, May 18:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
9	5	200	American Seat	5	5	5	− ½
15	5	600	Consol. Film	10¼	5⅞	6	− ⅜
18⅝	13½	1,200	Consol. Film pfd. (2)	14⅞	13⅞	13⅞	− ⅞
185¼	143⅜	44,600	Eastman Kodak (8)	159	144⅜	144¾	−13¼
38⅝	14½	74,400	Fox, Class A (4)	17⅞	14¾	15½	− ¾
64¾	40⅞	244,100	Gen. Elec.	44	39⅝	39⅞	−3⅛
15½	2¾	75,100	Gen. Thea. Eq. n	4½	3½	4⅛	
63½	41½	21,000	Loew (3)	44½	42¼	42¾	−1
98	83	400	Do pref. (6½)	86¼	83	85	
7½	5	800	Madison Sq. Garden (60c)	6	5⅞	5⅞	− ¼
27	25	200	Met-G-M pref. (1.89)	26¾	26½	26¾	+ ⅜
50¾	26⅜	68,100	Paramount	30⅝	26⅝	26⅞	−2¼
2⅜	1⅛	2,800	Pathe Exchange	1⅝	1½	1½	− ⅛
6½	3¾	3,000	Pathe, Class A	4⅝	4	4	− ¼
27½	12	370,000	Radio Corp.	20¼	16⅜	16¼	−4½
24½	15⅝	42,000	RKO	17⅞	16⅛	16⅛	−3⅞
9⅜	4	400	Shubert	5	5	5	[illegible]
20⅝	7⅛	55,700	Warner Bros.	8	6½	6½	−1⅞
5¾	2⅜	200	Zenith Radio	2⅝	2⅝	2⅝	[illegible]
			CURB				
22	13	100	Columbia Pics., Vtc. (1¼)	11⅞	11⅝	11⅝	− ⅜
8¼	1⅝	8,700	De Forest Radio	4⅛	3⅜	3⅜	− ⅞
6¼	3	4,100	Fox Theatres	3¼	3	3	− ¼
31¼	5⅝	6,500	Gen. Thea. Eq. pf. (3½)	7⅜	5⅜	7⅜	− ⅞
15¼	6¾	800	Technicolor	8⅞	7⅞	7⅞	−1
15¼	6⅛	2,700	Trans Lux	8½	7½	7½	−1½
			BONDS				
76	31	$239,000	Gen. Thea. Eq. '40	41½	31	39½	[illegible]
78¼	75	300	Keith 6's, '46	75⅝	75⅛	75⅛	− ⅝
99¾	94	58,000	Loew 6's, '41	96	95½	95⅝	[illegible]
89	51	40,000	Pathe 7's, '37	85	84	83	[illegible]
		20,000	Par-Fam-Lasky 6's, '47	90	87	87	−2
89¼	79½	45,000	Par-Publix 5½'s, '50	81	81	81	[illegible]
		19,000	Shubert 6's	15	14¾	14½	[illegible]
74½	28½	306,800	Warner Bros. 6's, '39	48	32	32	[illegible]

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.

[illegible]	Roxy, Class A (3.50)	12	12	
[illegible]	[illegible]	[illegible]	[illegible]	

CUTTING "GEORGES" OFF

Plain ordinary Metaxa in all credits and billing is what Georges Metaxa, young Roumanian actor at Paramount's Long Island studio, becomes on release of "Secrets of a Secretary."

He copped the part opp Claudette Colbert in this one, now nearing completion.

French Personal Appearance

Charel de Thomee, French singer formerly with the Folies Bergere, Paris, is making a personal appearance at the Fifth Avenue Playhouse, New York, for the week starting Friday (22) with a French film on the screen.

It's the first time Fifth Avenue has played live talent.

EL BRENDEL
He put the "El" in Laughter.
Management, SIDNEY PHILLIPS.

Col-RKO Release Deal Is Off; Circuit May Play Col's Films as Agreed

RKO may take one-half of the Columbia program of 26 features for the '31-'32 releasing year instead of the entire output, as used the past season under contracts.

The distribution agreement with RKO for the 20 made by Columbia this season expired May 15. It is not being renewed, with mutual accord in that direction.

Col is reported feeling it didn't get the returns under the RKO blanket deal expected. Meanwhile, it shut out any part of its product for other major chains in situations where RKO operated.

Under the contract releasing deal with the RKO chain, Col had to guarantee a minimum cost on production, first set at a reported $3,750,000 for the 20 features and later increased to $4,500,000, or an average of $250,000 a picture.

From the distributor's point of view, any theatre which plays vaudeville, as does RKO in most of its important first run operations, is not considered as good a percentage account as the straight picture houses, due to the overhead from playing acts. When the vaude overhead is tacked on to regular operating overhead, the distrib's chances of averages after reaching split figures, in such cases high, are correspondingly slender.

The only alternative in vaude houses is to get a higher percentage up to the split or a flat rental.

ESTELLE TAYLOR'S LINEUP

After a year under contract to United Artists, under whose banner she has yet to appear, Estelle Taylor is going into action.

Miss Taylor will be opposite Ronald Colman in "Unholy Garden" and will also play in "Street Scene."

SALLY EILERS

Who is making the most of the big chance she was given in Fox Films' "Quick Millions," which resulted in a long term contract.

Her newest pictures are "The Black Camel" and "Wyoming Wonder." Next is Vina Delmar's "Bad Girl."

Boston Met's Stockholder's Suit For More Profit and More Rent

Can't Kid Chi in Chi

Chicago, May 19.

Three hundred women cheered when Mayor Cermak announced yesterday (Monday) at a luncheon of Federated Women's Clubs that Chicago is through taking kidding and derision.

The Mayor directed his remarks to wisecracks on the stage and screen, declaring that same from now on will be penciled out in Chicago.

Judgments

Paramount Hotel Corp.; Hardwood Products Corp.; costs, $126.

Novel Service, Inc.; Chisedge Theatres, Inc.; $7,728.

Jack Linder; State Tax Commission; $94.

Photocolor Corp.; Bethlehem Properties, Inc.; $1,234.

Gene Buck; Nassau Utilities Fuel Corp.; $1,027.

New Wayburn Studios of Stage Dancing, Inc.; Consumers Glass Corp.; $1,608.

Acierno Amus. Corp., Felix Holding Corp., Feliciano Acierno and Marie Acierno; S. P. Danzilo; $27,993.

Shaw-Nathan Productions, Inc.; B. Blumkin, assignee; $181.

Golden Park Beach Realty Corp. and David W. Keen; Republic Radio Co.; $1,266.

George Lewys; Theatre Guild, Inc.; $5,119.

George Lewys; Boni & Liveright, Inc., et al.; $5,968.

George Lewys; Eugene O'Neill; $7,861.

George H. Davis and Paul J. Richrath; Capital Film Exchange, Inc.; $32,824.

George F. Haight; L. Davis; $693.

Satisfied Judgment

Pavillion Royal Restaurant Co., Inc.; W. H. Mullen Co., Inc.; $110.

Judgment Vacated

Irving Yates; I. Maslof et al.; $1,146.

Incorporations

CALIFORNIA

Sacramento

Triumphant Film Corp., Ltd., Los Angeles; capital stock, $200,000; $5 subscribed. William Appleby, Bruno Valletty, Samuel G. Lindenstein, F. M. Andreani, M. A. Whitten.

Bebe Daniels Corp., Los Angeles, becomes Ltd. Number of directors increased from three to five.

MASSACHUSETTS

American Pictures, Boston, capital 5,000 shares no par; incorporators, Harry Asher, Brookline; William Berman, Brookline, and Annie Caghin, Everett.

Rube Rosenberg Resigns

After nine years with Universal, last three on west coast as assistant director, Reuben Rosenberg has resigned, in the thought of hooking up in the east.

He may join Paramount's Astoria studio staff.

Boston, May 19.

Samuel Pearson, of Brookline, Mass., owner of 50 shares of the Boston Metropolitan Theatres, has filed application for a receiver in the Superior Court of Suffolk County. He asks the Olympia Theatres, Inc., be enjoined from making any disposition of its holdings in the Boston Met until further order of the court.

The defendants named are, in addition to the Boston Metropolitan Buildings, Inc.; Sam Katz, Ralph A. Kohn, Sam Dembow, Jr., Austin C. Krough, Frederick L. Metzler, Eugene J. Zukor, Norman Collyer and Marion Coles, all of New York; Clark T. Baldwin, Herman A. Mintz and Prescott Bigelow, of Boston; Max Shoolman, of Brookline; Metropolitan Theatres Co., Olympia Theatres Co. and Publix Theatres Co., all of Boston.

The complaint recites that under a contract dated June 18, 1925, the Boston Capitol Operating Co. made an agreement with the Boston Capitol Buildings, Inc., to operate the Metropolitan theatre for 25% of the net on the first $4,000 weekly and 50% of all in excess of that sum for the first 10 years and a flat 50% of the net for the remainder of a 25-year period.

The plaintiff deposes that to his information and belief the defendant companies are composed of officers or employees of the Paramount Publix Corporation and that, in violation of the terms of the agreement, they have charged excessive rentals for the Paramount pictures shown in the theatres, have caused to be paid excessive salaries, which have been charged against the Metropolitan Buildings Co., and that instead of using Keith-Albee booked vaudeville have used Publix acts and stage shows which have been paid sums in excess of what is paid for similar entertainment elsewhere.

$100,000 Net Last Year

The building, which contains the Metropolitan and Wilbur theatres, the former originally known as the Capitol, is chiefly owned by Olympia Theatres, Inc., a subsidiary of Paramount Publix. It showed a profit last year of about $100,000, of which 76% went to the stockholders. The minority squawks that this sum would have been larger had not the operating company, at the instigation of Publix, grossly inflated the rentals and operating expenses.

The attorney of record for Pearson is George B. Lourie, whose father, the late Judge Lourie, was a heavy stockholder in Netco Theatres, Inc., which was sold to Publix two years ago. The lawyer is still interested in two theatres in East Boston.

The complaint argues that the loss to the stockholders through the practices complained of represents a sum in excess of $80,000.

NO POLITICS WITHIN, SAYS OLDKNOW, IN FWC

Los Angeles, May 19.

Evidently impelled by direct causes within Fox West Coast and as a result of his recent survey of the circuit made by tour, Oscar Oldknow, FWC chief, has issued a rigid pronounciamento in the current issue of the western edition of "The Last Word," official organ of Fox Theatres.

It intimates those playing politics within the organization are known to the management while no names are given a subdued suggestion is made for the staffs to ignore all political rumors or thought.

That takes in outside influences besides as the article leads off to say that the present management of FWC will remain for some time to come as will the present management of Fox Film.

Oldknow's policy is similar to the one laid down by himself and Harry Arthur for the Fox eastern circuit some months ago. His order for FWC, however, is more rigid in tone.

Loew's Reg Div

Loew's declared a regular quarterly dividend of 75 cents on common stock, payable June 30 to stockholders of record June 13.

Your CONTRACT is only as good as the SINCERITY of the company BEHIND IT!

WARNER BROS.

is the only company that *delivered* MORE than your 1930-31 contract *demanded!*

9,571

satisfied exhibitors will tell you about WARNER BROS. square-deal policy that insures only guaranteed, dependable product for every day in the year.

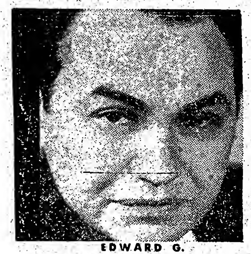
When you get them from WARNER BROS. you know they've passed the acid test

!

What WARNER BROS..... *promised!*

WARNER BROS. *have* MORE *than* *delivered!*

Bigger stars! Better stories! Greater pictures than you contracted for. That's the WARNER square-deal policy that is giving you these great hits RIGHT NOW!



EDWARD G.
ROBINSON
in "Smart Money"
with James Cagney

CONSTANCE
BENNETT
in "Bought" with Ben Lyon and Richard Bennett

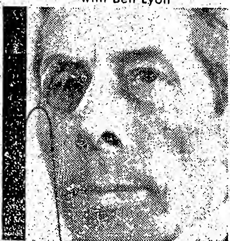
JAMES **CAGNEY**
in "The Public Enemy"
with Jean Harlow

BARBARA
STANWYCK
in "Night Nurse"
with Ben Lyon

JOHN
BARRYMORE
in "Svengali"
with Marian Marsh

WINNIE
LIGHTNER
in "Gold Dust Gertie"
with Olsen and Johnson

BEBE
DANIELS
in "The Maltese Falcon"
with Ricardo Cortez



GEORGE
ARLISS
in "The Millionaire"

MARIAN
MARSH
the star-find of the year. Keep your eye on her

Check these VALUES against our PROMISES!

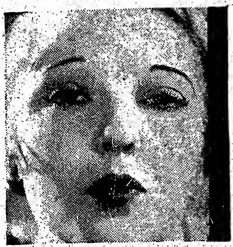
FIRST NATIONAL

Finishes The Season In A Blaze Of Glory ! ! !

RICHARD
BARTHELMESS
in "The Finger Points"

JOE E. BROWN
in "Broad Minded"
with Ona Munson, Marjorie White, Wm. Collier, Jr

LORETTA **YOUNG**
in "Big Business Girl"
with Ricardo Cortez and Frank Albertson


DOROTHY
MACKAILL
in "Party Husband"
with Donald Cook

DOUGLAS
FAIRBANKS, Jr.
in "Chances"
with Rose Hobart

THE
RECKLESS HOUR
with Dorothy Mackaill, Conrad Nagel, H. B. Warner

Hit after Hit—Week after Week—with the biggest hits still to be released!

and for
NEXT SEASON
the same
SQUARE-DEAL POLICY
will give you **66** *Stars in*

35 *star* **hits** *from* **WARNER BROS.**
35 *star* **hits** *from* **FIRST NATIONAL**

70 *Guaranteed* VALUES

VITAGRAPH, Inc.
Distributors

TALKING SHORTS

"THE HANDY GUY"
EARLE SANDE
Dramatic Sketch
16 Mins.
Winter Garden, N. Y.
Vitaphone Nos. 1209-10

For non-followers of the track this two-reeler will probably remain something of a mystery. That's because Earle Sande can hardly be termed an actor. Launching the w. k. jock on the screen in a haphazard dramatic playlet hasn't panned out auspiciously. For those spots where the races are closely followed the Sande name may have a percentage curiosity pull. Otherwise, these two spools rate as a filler and a none too strong one at that.

Story has Sande in love with the sister of a sporting writer with a daily assignment at the track. He's thrown in his first camera race and it's the hospital with the doctors convinced that he'll never ride again. Down and out, the jockey finally makes his way back to the track, where his old trainer has bought the lamed horse which fell with him. The old man figures the former combination is worth another try, and they're out in front when the horse goes lame again and has to be destroyed. But the money comes in as the stewed reporter has accidentally bet on the right and long-priced winner.

Race stuff is a mixture of newsreel shots. As many as three and four different clips, ranging from Epsom to Belmont, trace the one-circuit progress of Sande around the track. No closeup material of Sande's skill in the saddle, so it looks as though the producers neither had the inclination nor time to show him riding clear of a jam, a pocket or coming through on the rail. Something should have been in to bear out his reputation. It's absent; hence, the release merely amounts to a very ordinary race track two-reeler which would never reach a Broadway house were it not for the Sande name.

Support players are not particularly strong, though the boy playing the reporter manages to sneak in some comedy. Sande is not comfortable in his histrionics, but if they ever let others in the cast carry the story, and go to closeups of what a jockey has to do in the saddle, Sande could turn out a good short.

This is Sande's first. It's not known whether it's his last. *Sid.*

"BELIEVE IT OR NOT"
ROBERT L. RIPLEY
Illustrated Monolog
9 Mins.
Winter Garden, N. Y.
Vitaphone No. 1189

Usual Ripley oddities not advantageously presented in this instance, the ninth of the series. The camera seems to be spending too much time on close-ups of the cartoonist, who doesn't look any too well in the soup and fish he's displaying here. Also, the evident intent to create the illusion of Rip's illustrated lecture before his club membership is not clear.

A constant stream of descriptive words from Ripley as the screen flashes what he's talking about. The fast prattling voice gets a bit monotonous after a while and the studio should fish around for a new method of getting the subject across. It's still a good idea, but poorly handled in this issue.

Finishes as Ripley chalks up one drawing, his lone effort of this kind in the reel. Not good entertainment as it stands, although most of the various items are interesting. It's become a matter of showmanship and needs some thought which the series, as it draws to a close, is apparently not getting. *Sid.*

"PEST OF HONOR"
Comedy
8 Mins.
Warner's, New York
Vitaphone No. 1118

Well acted by an unbilled cast. It's built around the Barnett burning gag with Luke not getting any credit. Weak finish after some very funny minutes hurts, but booking anywhere ought to be easy.

Has a guest of honor at a party secretly hiring a butler to burn up everybody. He slaps the hands of one man who's using the wrong spoon, spills ice down a lady's back, etc. Throwing the pest out of the window is the finish.

"ALL GUMMED UP"
Comedy
20 Mins.
Globe, N. Y.
Pathe

Edgar Kennedy, the blundering hubby, knocks his head and clowns around in the usually obvious way in this one. There's plenty of ice cream, paint and cake as the theme has to do with a kid's birthday party.

Rough slapstick and plenty of it. Since the average fan goes for this class of product, it can't be anything else but okay for all but the class houses. *Waly.*

"HOW I PLAY GOLF"
BOBBY JONES
"Chip Shots"
11 Mins.
Winter Garden, N. Y.
WB—No. 2

More real golf than general entertainment in this second episode. The links hounds will study it, like it and probably sit through it more than once. The non-golfers will be patient because the Jones personality is not hard to take.

This second link in Warners' golfing chain is shorter than the opening reel and lacks the comedy of its predecessor. Here the contrast material is left to Charlie Winninger, John Halliday, William Davidson and Robert Elliott, who break up a business meeting for a fairway duel. Winninger sneaks away early to practice chip shots and Jones comes ambling past. Upon request, he stops to coach Winninger (whose genuine jousts with Leon Errol on the coast are famous), when along come the rest of the foursome, and they all sit in to learn something.

Jones starts running them up to the pin with a mashie iron, and keeps moving back until he's using a mashie niblick. The retreat from the green also includes the use of the run-up shot with a mashie. The use of all three clubs has been well cameraed in normal and slow motion, and the way the Atlantan lays them up there will break the heart of many a golfer. Shanking, hitting the ball with the heel of the club so that it swerves out to the right, is aptly explained by Jones, who also supplies the remedy.

The short is notable in that Jones wastes nothing. There doesn't appear to be a superfluous word or stroke, although that may be strictly a golf opinion. But from this angle the lesson on chip shots is much more instructive than the opening session with the putter. At least much more time is given to instruction.

There is no off-screen verbal descriptive matter here, other than from Jones, and the climax has the foursome on its way with Winninger all keyed up to take the boys over.

The tailing footage, acting as a trailer for the next demonstration, has Jones in a trap snapping them out with a niblick. The third shot will likely roll a couple of golfers in the aisle, as Jones here deliberately steps upon his ball and then blasts it out into the camera.

It's even money that these shorts are going to throw many a golfer off his game for a day or two as they try to emulate Jones. But this may also bring them back to take another look just to check up.

One problem for these shorts is to pick a golfer sufficiently skilled to play the duffer, as the dub, after the lesson, must play the shot right. So far they've picked Frank Craven and Winninger, both of whom are consistently in the 80's and who, upon occasion, can shade that figure. *Sid.*

"IN CONFERENCE"
Comedy
19 Mins.
Loew's New York
Educational

Mack Sennett flunks badly in this one. Starting out with a novel idea, built around a Scotch and Jewish partnership in picture production, with plenty of trouble over a temperamental star and the bad voice he reveals on going into talkers, Sennett's writers have failed to do their part and the actors or recorders have fallen down entirely. Short is so jumbled, so badly cut and the reproduction so poor it hasn't a chance.

What little dialog is present mainly concerns the producing duo's gratification over their star in silent days, with a heavy contract handed out, and their disgust with the same star on hearing him in his first talking role. With one of the partners playing dead to make it appear he committed suicide over that contract, the actor breaks down and tears it up. On top of that a mouse runs up the opossum partner's pants-leg and there's the expose.

Andy Clyde and George Wilson play the picture partners. Either something happened to their voices or the recorder on the set took time out for a nap. Harry Gribbon, as the actor, is better but also indistinct in a majority of his scenes. Director is Eddie Cline. A good idea wasted. *Char.*

"HUNTING THRILLS,"
RICE SPORTLIGHT
10 Mins.
Mayfair, N. Y.
RKO-Pathe

Gunless alligator stalking with the specialist giving the picture attache a quiver. Not unfamiliar, as the subject has been skimmed over by many of the newsreels, but worth a sled for any house.

Carries a couple of twists in the reptile wrestler hypnotizing one alligator by scratching its stomach and also diving in later on and struggling with it where the water is over his head. Main punch is the manner in which the pursuer figuratively boxes and feints for the quick clasp to close the big jaws.

Still interesting as a screen subject, and where they haven't seen this similar Florida pastime sure-fire. *Sid.*

"TIGERS VS. ELEPHANTS"
Expeditionary
20 Mins.
Cameo, N. Y.
Talking Picture Epics

An interesting series of clips from Commander Dyott's feature production, "Hunting Tigers in India." It's a worthwhile short and a new idea in that direction since it also affords a different slant on trailers.

The story told is the main thing and it is thoroughly completed. It has to do with a train of elephants encircling tigers in their native haunts. Closing in on them until the animals leap out from the grass when they are shot down is the main sequence.

An off screen lecture on the tiger during the running time. *Waly.*

Aria Shorts

Hollywood, May 19.

Italian Filmopera Co. has started production of seven shorts based on operatic arias, with Alfred Verrieo directing. Series being made at Cinephone studios.

Heading the casts are Franco Profata, tenor, and Maria Vitti-Colasuonno, soprano.

Miniature Reviews

"**Drei Groschenoper**" (WB). Highly arty picture made by Warner Brothers as an original in Germany. Will bring raves and eulogies but unlikely much money.

"**It's a Wise Child**" (Metro). No subject matter here for family audiences. Otherwise ordinary picture with some comedy its only savior. Given heaviest stage support at Loew's Capitol on Broadway with three stage names of any de luxe on Broadway in months. Wholly dependent upon Hearst papers' plugging in those cities as Cosmopolitan production. Marion Davies starred.

"**Seed**" (U). Good woman's picture that will strike generous b. o. anywhere. It's holdover possibilities are limited to localized conditions plus the picture's technical lack of action. Careful cast selection, evenly produced and intelligently dialogued.

"**Bachelor Apartment**" (Radio). Poor picture, depending mostly on crude dialog and sophisticated gags. No action. Directed by Lowell Sherman, who also plays the leading role for 90% of the footage. Irene Dunne and Mae Murray in cast. No action. Best hope lies in downtown met spots with plenty of stage support. Doubtful for smaller spots and inland towns.

"**Six Cylinder Love**" (Fox). Fair comedy that should see fair money. Anything better should come only through strong stage support; without such help the results, in some spots, might be less than fair.

"**Yankee Don**" (Capitol). Good western for double feature use. Contains action and Dick Talmadge's acrobatics usually please the kids and men.

"**Up Pops the Devil**" (Par). Good, pleasing entertainment for the masses but lacking in names for draw. Will need support and word-of-mouth advertising.

"**Party Husband**" (FN). Inconsequential parlor comedy-drama of little or no b. o. import. Dorothy Mackaill but best suited to split weeks minus de luxe house display.

"**The Good Bad Girl**" (Columbia). Fair gangster talker with more romance than in most of them. Picture well enough made and played but without a box office name. Love twist here may aid in drawing women; stag trade as usual.

"**Jede Frau Hat Etwas**" (Par). Inferior German version of "Honey." B. O. possibilities nil anywhere.

"**Monsters of the Deep**" (TPE). Gem for sportsmen; educational and adventure picture for children—but possibly a few too many fish for the average housewife.

3 GROSCHENOPER

("Beggar's Opera")
(GERMAN MADE BY WB)
(With Music)

Warner Brothers production and release. Made in Germany. Directed by G. W. Pabst. Story by Bert Brecht. Music by Kurt Weill. Settings, Andrei Andrejew. Camera, F. A. Wagner. Sound, A. Jansen. At Warner theatre, New York, week May 15. Running time, 97 minutes.

Mickle Messer	Rudolf Forster
Polly Peachum	Carola Neher
Peachum	Fritz Rasp
Mrs. Peachum	Valeska Gert
Tiger Brown	Reinhold Schunzel
Jenny	Lotte Lenja
Jailer	Vladimir Sokoloff
Ballad Singer	Ernst Busch

Hard to believe that Warner Brothers knew what they were doing when they ordered this film to be made for them in Germany by and for the Germans. Added to the fact it has meant a headache for them on the other side, in the way of law suits for copyright reasons, it must have been an even bigger headache to them when the film arrived on this shore. But it's going to do a surprising thing. It's going to establish the Warner Brothers of the United States as having turned out the finest film artistically that has ever been made in Europe. Although bringing little into the box office. That starts the old argument again of what is a good picture.

"Beggar's Opera" is Warners opening film in their new attempt to run a foreign langauge film house of their own on Broadway. Maybe it's a good first choice. It will bring them all kinds of eulogies from the arty boys and may give the house an arty customer impetus, which, added to the German trade, may fill the 1,100 seats.

When G. W. Pabst, probably Germany's best director, was let loose on the script of this film, he must have been given free rein. And he took it and deserves a palm on that. Impossible to go away from the film, whether understanding it or not, liking it or not, without realizing that Pabst has done a remarkable job. Using the Rene Clair technique of mixing sweeping shots with short jabs and adding to it every trick of shadow and angle photography that the late Murnau developed, Pabst has improved on both.

Casting, also, is exceptional. Every type (and the picture is full of character parts) is beautifully picked and fits. Acting in all cases is up to the highest standard and photography perfect. But all are overshadowed by the direction.

Trouble with the film is that it is done throughout in such a highly "modern" maner that it is almost impossible to follow the story that sometimes becomes distinctly bewildering. Bad cutting may be to blame for part of this, but not entirely. In the middle of a piece of business, for instance, and for no logical reason, action stops while a man having nothing to do with it sings a song. It may be good art, but it isn't good theatre.

Kurt Weill, who wrote the music and is responsible for most of the rest of it in the original, is one of Germany's most modern composers, and has quite a following over there. A lot of his music must have been cut out, but what remains is really quite fine and touching. It's always in the background, but sticks out, despite that there're no singable tunes.

Story, not that it matters, has to do with a racketeer who marries the daughter of another racketeer and thereby incurs trouble. He's a sort of king of a crook band, while the girl's father is the Beggar King. That is, he fixes up disguises for all the beggars in town at so much per. That permits a lot of weird action and a parade of a thousand or so beggars that is quite exciting.

Many American directors are going to be grateful to Pabst after seeing this picture, for the things they can learn from it. But the brothers may have to wait a long, long time before they get back any large part of the money it cost them. *Kauf.*

IT'S A WISE CHILD

Metro production and release. From the stage play hit produced by David Belasco. Marion Davies starred. Sidney Blackmer and James Gleason featured. Polly Moran, Lester Vail and Marie Prevost underlined. Directed by Robert Z. Leonard. Cameraman, Oliver T. Johnson. Dialog by Laurence E. Johnson, author of the stage play. At the Capitol, N. Y., week of May 15. Running time, 73 mins.

Joyce	Marion Davies
Steve	Sidney Blackmer
Cool Kelly	James Gleason
Bertha	Polly Moran
Roger	Lester Vail
Annie	Marie Prevost
Mrs. Stanton	Clara Blandick
G. A. Appleby	Robert McWade
Otho	Johnny Arthur
Alice	Hilda Vaughn
Bill	Ben Alexander
Jane Appleby	Emily Fitzroy

Metro's "It's A Wise Child" should not have been placed on the screen, but even with its obnoxious subject matter it's not a box office picture. In houses playing to children or young people this talker shouldn't be shown. In its downtown runs the picture, with Marion Davies starred, will have to depend upon the plugging the Hearst local papers will give it as a Cosmopolitan-Hearst production. As a picture it is quite ordinary, played in the farcical way and held up only by the comedy stuck into it by James Gleason as the ice man. That's not enough.

How the Hays office that reads so much so carefully could have let this one get past isn't fathomable at first glance. But Metro appears to be able to get away with a lot of offside stuff.

Not so easy to describe the subject matter, but it principally hinges upon the family of a girl believing she has gone astray and is about to become a mother. Through the farcical story the girl wrongly admits it. Then follows a hunt amongst the family and friends for the man. He may be one of three. They are the girl's ex-fiance, her present fiance and her lawyer-guardian.

This is all set within the home of a sedate family, the son of which has secretly married the maid of the household while both were drunk. The maid is also to have a baby. It is to shield the maid that the daughter becomes involved in the local scandal.

Dialog is too frank and the entire story centering around this point is too much of a curiosity maker for the young. It must prove embarassing to young unmarried couples attending the theatre together.

Marriage between the son and the maid is annulled and the maid marries her first love, the ice man. He said he couldn't sleep nights thinking of her and he marries so he can get a little sleep.

Gleason plays the ice man 150%. Another comedy aid is Polly Moran. There is no comedy in the story itself as transplanted to the screen. "It's A Wise Child" was a Belasco stage hit for Broadway. It doesn't even commence to approach a screen hit. The suggestiveness probably sold it for a picture but that never makes itself felt strongly enough on the sheet to bring out the talk that might create business. Instead the only talk will be why it was allowed to be pictured. Capitol evidently thought so little of it the house this week has three expensive stage names in support despite Hearst's three New York dailies.

Marion Davies' role calls for no especial work. She passes through it in that way. Sidney Blackmer, as the lawyer does the best straight playing with Hilda Vaughn second. Johnny Arthur does a neat bit and Marie Prevost is the maid who has little to attend to except bawl. Lester Vail has a non-sympathetic juve role. Robert McWade is in too elderly a part for the situation as a whole.

What's the use of trying to bring back the kids? *Sime.*

SEED

Universal production and release. Featuring John Boles, Genevieve Tobin, Lois Wilson, Raymond Hackett and ZaSu Pitts. Directed by John Stahl. From novel of same name by Charles G. Norris. Continuity and dialog by Gladys Lehman. Photographer, Jackson Rose. At Rivoli, New York, May 14 on indef. grind run. Running time, 98 minutes.

Bart Carter	John Boles
Mildred	Genevieve Tobin
Peggy Carter	Lois Wilson
Junior Carter	Raymond Hackett
Margaret Carter	Bette Davis
Nancy	Frances Dade
Jennie	ZaSu Pitts
Bliss	Richard Tucker
Dicky Carter	Jack Willis
Danny Carter	Bill Willis
Johnny Carter	Dick Winslow
THE CHILDREN	
Junior Carter	Kenneth Seiling
Dicky Carter	Don Cox
Danny Carter	Terry Cox
Margaret Carter	Helen Parrish
Johnny Carter	Dickie Moore

This is a woman's picture. As such it will enjoy generous b. o. wherever spotted. Its holdover possibilities may be limited to localized conditions plus the picture's technical lack of action. That lack keeps the film from reaching an extraordinary rise. The popularity which the book from which the film takes it title has enjoyed should also lend impetus to the b. o.

A husband leaves his wife and five children for prettier inspiration when, after 10 years of married life, he bumps across a first sweetheart who encourages him on to success in writing, which he has neglected because of family preoccupations. Another 10 years and the successful man returns to find his children grown. This time he takes them away, too. His money and position can do more for the children than their mother who has nursed and brought them up.

There are all kinds of tear moving moments in that situation. It's practically axiomatic in the theatre that what will make the femmes cry will make b. o.

When the wife calls the turn on her pretty rival, customers get a tickling moment. They get another at the finish, when the rival admits victory to the mother as the husband forsakes his paramour for the children, whom he has missed all these years.

It couldn't have been an easy job to put this yarn on the screen because of the limited action, although the situations and the dialog are there. That Universal has succeeded in making an attractive film out of a homely subject of family life and a father's ambitions is due to the intelligent cast selection, acting and general treatment. Few pictures move with a more even pace.

There is rhythm in the unreeling that keeps interest buoyant.

Nobody who knows kids but what will get a kick out of the chatter and antics of the five kiddie actors as they perform contrary to parental admonitions. In both periods through which the story runs the youngsters who play the most youthful roles will bring wistful laughter. First it's Dickie Moore and then it's Dick Winslow, both very apt in their characterizations.

ZaSu Pitts, ever good, is fully satisfying in her brief moments here, but all others in the cast act equally admirable. Lois Wilson, both in the early stages and later as a matronly divorcee, fulfills in clear style the characterizations demands. John Boles emerges here much more finished in camera bearing and extremely the better actor than when seen before. Genevieve Tobin as the femme menace puts over a finished performance that coincides with the sympathetic movement of the story. Miss Tobin's role does not excite undue antipathy.

With it all the makers have succeeded in a happy enough ending. After the father has departed with the children, the two women are shown again, but in reverse positions. The paramour admits defeat in retaining the love of the man she stole. He's got his children now and she no longer interests him fully. That way the inference is left upon customers that the man will eventually return to the woman who bore him children. *Shan.*

Bachelor Apartment

Radio Pictures production and release. Co-featuring Lowell Sherman and Irene Dunne. Directed by Lowell Sherman. Original story by John Howard Lawson. Scenario and adaptation by J. Walter Ruben. Photographer, Leo Tover. At the Mayfair, New York, week May 14. Running time, 74 mins.

Wayne Carter	Lowell Sherman
Helene Andrews	Irene Dunne
Agatha Carraway	Mae Murray
Lee Carlton	Norman Kerry
Lita Andrews	Claudia Dell
Henri De Maneau	Ivan Lebedeff
Janet	Noel Francis
Henry Carraway	Purnell Pratt
Rollins	Charles Coleman
Miss Clark	Kitty Kelly
Charlotte	Bess Flowers
Mrs. Halloran	Florence Roberts

This picture suffers from bad taste. It oversteps the reasonable limits of sophisticated art. Rather than being smart and having an elegance of the subtle tinge, the sophistication angles as here presented are crude and professional. Thus the film is doubtful for small towns. Besides the acting, the story is none to appeal too heartily for metropolitan audiences either. However, there are laughs in the dialog.

It's about a bachelor who lives in one dressing gown after another and is hardly fastidious about his women friends. There's at least two goofy gals always chasing him and he wisecracks about it gentlemanly. Then he meets a virtuous stenog and falls. Some complications occur, but they don't matter to the yarn so much as offering Lowell Sherman extra wisecracks.

That Sherman bird is all over the picture. He directed it and plays the lead. That doesn't help the film. When he isn't fronting the camera and showing his stereo eyebrow raising and finger twiches, girls of one kind or another are seen in various stages of undress. Sometimes it's in the bachelor's apartment and sometimes it isn't.

Merely a vain attempt for Director Sherman to show Sherman, the actor, in every possible position with a woman, in dialog and otherwise.

There's an interesting moment of Arlene Judd (or Judge), new Radio find, who plays an unlisted role here as one of the stenogs in the bachelor's downtown office. Her voice and face registers okay. But that broker's suite is something Wall Street has never seen or will. It looks like a Roxy background.

To the wise mob besides there's an offside laugh at the chorine type as played by Claudia Dell. There's also Mae Murray and Norman Kerry. Looks like a reunion of old friends. Kerry is photographed on bad angles and his lines are mostly silly while Miss Murray looks just as the silly role she is given befits here.

Irene Dunne is best and offers the only real attempt at acting, but Sherman's direction nullifies any hope for the cast to show to advantage.

Miss Dell as the chorine is too tall and hardly the type anyway. She is spotted as a girl who wanted badly to go bad but remained good and silly enough to marry another dumb adagio dancer just when the audience is given to believe she has slipped.

The picture makes its own curves and in more than one situation suddenly detours when it's opportune for Sherman to wisecrack. The picture is 90% Sherman and 10% women in various stages of deshabille. Miss Murray is most of the latter.

Seems Radio muffed in setting Irene Dunne for a thing like this after her "Cimarron" favor. It's like sending a brilliant prospect backward. *Shan.*

NO LADY

(ENGLISH MADE)

London, May 8.

Gaumont British production and release. Directed by Lupino Lane from story by L'Estrange Fawcett. Photography, Percy Strong. Recorded on British Acoustic system. Stars Lupino Lane. In cast: Sari Maritza, Renee Clama, Wallace Lupino, Cyril McLaglen. Length, 6,171 feet. Running time, 70 mins. Censor's Certificate "U." Reviewed Astoria, London.

Picture starts with the cast asleep and ends with the audience feeling sympathetic. This sort of thing would have to be remade by a major American company to be good enough to put on the shelf. It is doubtful whether even the record of recent British production can point to a more dire piece of work, considering the time and money spent on it.

To get an idea of this picture you've got to go back to the Keystone days, when the slapstick may have been okay for its generation but is useless now. Photography and production generally in this "comedy" epic are so pitiful they defy criticism, with spotlights following the characters round in some sequences.

What is optimistically described as a "story" in the press sheet tells how a much married man, on holiday in Blackpool—English Coney Island—gets in with a lot of Ruritanian spies, who are out to wreck the British plane in a glider competition. Their stunt is to smash it by radio control, but why they spent their time hunting for odd bits of plans is a mystery.

The man has some curious slapstick adventures, running through every gag ever thought of in two-reelers. It even contains the gag about a Scotchman opening his purse and a moth flying out. Probably the only original gag in it centers round a religious service.

Recording ghastly, about level with photography and production generally. Lane's idea of making his foreigners burlesques is a mistake, because he overdoes it. But then the whole thing is one serious mistake.

A few more like this and they'll have to rescind the Quota.

Picture met with one long scream of laughter at the trade show, which gives you a slant on English "trade" audiences. It's so dire even the English sticks, where the worse they are the more they like 'em, ought to give it air. But you never know with these English grinds, they seem to put up with anything.

If this is Lupino Lane's idea of making pictures, something ought to be done about it. *Chap.*

SIX CYLINDER LOVE

Fox production and release. Directed by Thornton Freeland. Adapted from William Anthony McGuire's play of same title. Spencer Tracy, Sidney Fox, Edward Everett Horton featured. At Roxy, New York, week May 15. Running time, 71 minutes.

Donroy	Spencer Tracy
Monty Winston	Edward Everett Horton
Marilyn Sterling	Sidney Fox
Richard Burton	William Collier, Sr.
Margaret Rogers	Una Merkel
Gilbert Sterling	Lorin Raker
Stapleton	William Holden
Mrs. Burton	Ruth Warren
Harold Rogers	Bert Roach
Janitor	El Brendel

It's a pretty fair talker Fox has made in transplanting this one-time stage comedy to the screen, with grosses as indicated probably to be about fair also. It contains nothing noteworthy in cast or otherwise to become the hit in pictures that it was 10 years or so ago on the stage.

As treated by Fox, the picture's cast strength is submerged under secondary assignments. The strongest part was issued to Lorin Raker with Raker not even billed.

Where Raker shines mainly is in his more tragic moments. He doesn't tote the Ernest Truex punch, in other words the necessary punch, which "Six Cylinder Love" needs on celluloid as much or more than it did in legit. Increasing the comedy necessity was the playing down of the fly auto salesman character in the talker adaptation. Spencer Tracy has this role, with first featuring in the billing, but no prominence in the plot.

The stage version's punch line, "Everything's gonna be all right," on the stage helped make the show. Here it isn't inserted until late in the running, and thereafter doesn't warrant the frequent repetition.

Otherwise little change in the adaptation.

El Brendel has a brief bit as a Swede janitor right under the climax. Up to then it wasn't known he was in the picture. This also through the top billing lines, which omitted this comic. Same applies to Una Merkel, in more frequently but not doing so much and always wearing a wide brimmed hat so as to be hardly recognizable.

If the thought was to build up the support strength in realization of the b. o. weakness on top, it missed because of the lack of opportunities for any of the better known supporters to assert themselves.

Raker and Sidney Fox draw most of the laughs with their baby talking lovey-dovey newlywed stuff. Material handed William Collier, Sr., and Tracy, either or both of whom would ordinarily stand out as any picture's comedy element, was decidedly weak in contrast.

In following the stage version closely in most ways, including production, the talker had the advantage of a favorable pattern at the start. The stage method fitted well enough in this instance. *Bige.*

YANKEE DON

Capitol production; state-right release. Directed by Noel Mason. Story by Madeline Allen. Continuity and dialog by Francis Jackson. Richard Talmadge, Lupita Tovar, Gayne Whitman and Sam Appel featured. At Loew's New York, one day, May 12, as half double feature. Running time, 60 minutes.

Action full western laid in the late '80s. Acrobatic antics of Richard Talmadge help what would otherwise have been but a usual small time western.

Story isn't as hackneyed as those of other double feature westerns. Story opens in the Bowery in 1880 with Talmadge a Bowery desperado. Drifts out west, aligns himself with a Spanish Don, whose rancho he was first hired to secure for a gang of outlaws. Outlaws attempt to take the rancho by storm but Talmadge and his Mex gang turn them back.

Love interest is Lupita Tovar, as daughter of the Spanish Don. Romantic angle means little. It's the action that counts. Talmadge is his usual nonchalantly swaggering self. His acrobatics and trick horse riding promote male interest.

One big scene in this western is oke for the men and bit out of ordinary for a smallie. It's when Talmadge and his boys attack on horseback the invading desperadoes.

Most of these westerns are of late attempting to add a big time flavor by using songs by the featured players and a chorus. It's done intermittently here and is a drawback. When Talmadge commenced to warble a love song the mob at this house rightfully giggled.

The Woman's Angle

"The Beggars' Opera" (F. N.-Tobin). Long series of fine photographic compositions put together with heavy deliberation and occasional humor.

"It's a Wise Child" (MGM). Brisk small town comedy cast and paced for average intelligence, with a faint tinge of scarlet to evoke femme giggles.

"Seed" (Universal). Triumph of home and children over less worthy enticements gives this saga of domesticity genuine femme appeal.

"Party Husband" (F. N.). Once more modern marriage fails but by this time audiences know all the pitfalls. Cast and treatment add nothing new.

"Up Pops the Devil" (Par). Consistently entertaining and pleasing story of young romance directed with a sense of humor and played by a likeable cast.

"Bachelor Apartment" (RKO). Expert, artificial comedy entertains with its intrigues of Park avenue and Poverty row and the realization of a stenographer's dreams, but is too insincere to engage deep feminine sympathy.

"Six Cylinder Love" (Fox). Excitement over the purchase of an automobile seems a bit antiquated for modern ladies to whom General Motors is now a household word. Dated, domestic comedy, mildly amusing, best suited to provincial audiences.

"Monsters of the Deep" (Epics). Uninteresting photographed deep-sea fishing cruise, alternately boring and revolting to feminine audiences.

"The Good Bad Girl" (Col).—Tenderly told reformation of a gangster's moll adds flashy clothes, expensive backgrounds and a darling baby to its claims upon feminine interest and sympathy.

UP POPS THE DEVIL

Paramount production and release. From play of same name by Albert Hackett and Frances Goodrich, with adaptation and dialog by Arthur Kober and Eve Unsell. Directed by A. Edward Sutherland. Photography by Karl Struss. At Paramount, New York, week May 15. Running time, 74 minutes.

Biney Hatfield	Skeets Gallagher
Stranger	Stuart Erwin
Anne Merrick	Carole Lombard
Polly Griscom	Lilyan Tashman
Steve Merrick	Norman Foster
George Kent	Edward J. Nugent
Gilbert Morrell	Theodor von Eltz
Luella May Carroll	Joyce Compton
Mrs. Kent	Eulalie Jensen
Mr. Platt	Harry Beresford
Mrs. Platt	Effie Ellsler
Laundryman	Sleep N. Eat
Waldo	Guy Oliver
Kelly	Pat Moriarity
Subscription Boy	Matty Roubert

Here's a plenty satisfying strip of celluloid but it won't do any drawing unless it's by word-of-mouth advertising. Not a name in the whole cast that means enough box office to make any difference. Title may do some attracting, but it's unlikely the curiosity to be aroused from what might happen when the devil pops up is going to help the picture measureably.

Before throwing "Up Pops the Devil" into work on the west coast, Paramount was intent on changing the title but had some differences with the h. o. over making a change. New York apparently figured value of title as play meant something. That's probably true in New York but not off those big drags.

Norman Foster, Skeets Gallagher, Stuart Erwin and Carole Lombard are of the newly built up or building crop of Par featured players. While all are coming, none has reached the point where the name alone is manna from heaven for the b. o. Miss Lombard, who works beautifully and screens as well, is probably going to reach the top fast. So is Foster, although here Gallagher comes close to stealing the picture as a n'eer-do-well drinking lad about town.

Joyce Compton in a minor role as a cute little thing from the south, coyly on the make for the hero, makes big capital out of her opportunity and may be expected to come along in nice style with proper assignments.

"Up Pops the Devil" marks the return of Lilyan Tashman as a Par featured player. She does a picture reviewer-sobby who likes to drink with the boys and seems to fit her part—or make it fit her—nicely.

An interesting angle of "Devil" is the ad that Paramount stuck in for itself. There are several of these ads and not so disguised, either. First is where Gallagher, getting a favor from a superintendent, hands him a pass, saying "good for two at the Paramount." Next is mention of the presentation at the Paramount, but here there's a topping crack by the sobbie, "The exit march was enjoyed by all."

This all seems to work up to the sequence where it becomes necessary for the young wife, in supporting her husband that he may spend all his time trying to write novels, to go to work for the local Paramount, where, as also mentioned, there's one performance after another.

The veiled advertising will probably be all Greek to fans in spots where there isn't a Paramount or a stage show, but exhibs will doubtless notice it.

Par has given "Up Pops the Devil" a touch of spice that makes the material live more radiantly. Briefly, story concerns a wife's conclusion to keep her husband that he may write, the husband's resentment eventually over his friends knowing of this condition, a break-up and a subsequent separation after the boy has made good.

Carried out effectively and directed with a keen eye to entertainment values. Well cut and edited.

A good deal of sympathetic interest wrapped up in the picture. That will help it a lot with those who see it and pass on the word. *Char.*

PARTY HUSBAND

First National production and release. Stars Dorothy Mackaill. Features Donald Cook, Dorothy Peterson, James Rennie and Joe Donahue. Directed by Clarence Badger from adaptation of a novel by Geoffrey Barnes. Cameraman, Sol Hickox. At Winter Garden, New York, on grind run, May 14. Running time, 74 mins.

Laura	Dorothy Mackaill
Jay Hogarth	James Rennie
[illegible]	Dorothy Peterson
[illegible]	Don Cook
[illegible]	Mary Doran
[illegible]	Joe Donahue
[illegible]	Helen Ware

A feeble attempt at sophisticated drawing room comedy-drama best suited to the smaller houses and split weeks from the release date. Many of its 74 minutes are superfluous as not much of anything takes place.

Picture seems unusually talky due to a lack of action and because the conversation doesn't stand up. It gets away to a nice start of a bridal party tossing much yelled banter at the newlyweds, but soon starts to fold and never fulfills the promise of the first half reel.

One mitigating circumstance is again James Rennie and his unfortunate sequence of not being able to carry love interest for [illegible]. A good actor who still seems destined to play heavies if he's going to remain in pictures. Badger's direction reveals no imaginative spark to twist a trite story into anything unusual, hence the result here is just another and ordinary feature.

The film's femme appeal might have been enhanced had the Don Cook and Rennie assignments been reversed. Cook spells handsome love interest who will probably mark time until the right role comes along when he will suddenly blossom. As the polite pursuer of this young wife he doesn't do much other than to prattle with the rest. Script is so choked with dialog that it's not long before it all becomes pretty dull.

Everybody seems to have had to struggle with their "sides." Badger hasn't probed an outstanding performance from any member other than Joe Donahue, who makes the early footage twinkle through being in possession of the best chatter which the script affords. Pictorially the settings are adequate and the camera work of Hickox is standard.

It tells of a modern bride and groom who are going to revolutionize matrimony by allowing each other full social and independent sway. It doesn't work out, of course, because Rennie imbibes a bit beyond capacity and bounds from a grass widow to his wife's girl friend with whom he spends a night.

Meanwhile, Miss Mackaill, as the wife, is absorbed with her young boss to the extent of boarding the Albany night boat with him. But she spares herself censorial stigma by explaining to Cook her presence is only to teach Rennie a lesson and she's going to her stateroom.

After which the bride's mother shows up unexpectedly while the light is on and it looks like a two-reeler finish. However, the slapstick is passed up and the picture expires much more quietly than it starts.

Miss Mackaill, with some sort of a new coiffure, hasn't helped her appearance and she really should take to wearing girdles. Dorothy Peterson handles herself capably as the too friendly family friend, while Helen Ware and Mary Doran are prone to overplay their respective parts of the mother and man snatcher.

Feature amounts to a silly hour and a quarter which won't mean anything to the box office or anyone in the cast. As regards the Winter Garden it will probably have to be forced to linger two weeks and is apt to be yanked any time the Warner execs think they've got something suitable for the house. *Sid.*

THE GOOD BAD GIRL

Columbia production and release. Directed by Roy William Neill. Mae Clarke, James Hall and Marie Prevost featured. Adapted from story by Winifred Van Duzer. Continuity and dialog by Jo Swerling. Cameraman, Teddy Tetzlaff. Asst. director, C. C. Coleman. At RKO Globe, New York, week May 14. Running time, 67 mins.

Marcia	Mae Clarke
Bob Henderson	James Hall
Trixie	Marie Prevost
Tyler	Robert Ellis
Mrs. Henderson	Nance O'Neil
Mr. Henderson	Edmund Breese
Donovan	James Donlan
[illegible]	Paul Porcasi
Roach	Paul Fix
Moreland	Wheeler Oakman
Spike	George [illegible]

A good enough gangster talker in its making and playing considering it has no names to draw otherwise for the customary male trade. "The Good Bad Girl" though may pull the women more so than other mob pictures because of its "should a woman tell?" and "East Lynne" angles.

Not much to the story besides those angles. In this instance the girl didn't tell but married the boy. It was later discovered she had been a gangster's girl. That threw quite a wrench into the Henderson family into which the girl had married.

Then came the baby and then the grandmother and then the girl's husband back from Paris where he had gone for a divorce he didn't get. For when the Henderson family discovered their new daughter, and the Globe lobby labels her "a moll-mother," had had her dark affair, the girl walked out to make her living in a nite club with her apartment above it more sumptuous than the Henderson home. She turned over the baby to the grandparents which stopped them from taking it from her as in "East Lynne." Why she didn't tell, she later said, was through fear of losing the only man who ever asked her to marry. A celluloid heroine.

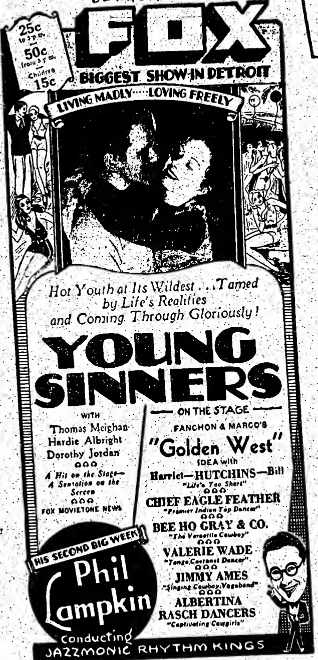
Picture opens with the girl, Marcia, trying to air her gangster lover. She had met the other fellow and knew it was love. This mush stuff is pushed pretty hardily to the front throughout the sloppy story.

The gangster kills a gambler as the latter refused to pay [illegible] cash right on the spot to settle a gambling debt. The girl had [illegible] the gangster's flat and married the boy who doesn't want to know anything about her, [illegible] old formula [illegible]. The gangster is picked up [illegible] and sent to prison for life. His [illegible] escapes.

(Continued on page 39)

Theatre Advertising as Indicated From Various Cities On Week Days

DETROIT



FOX

25c to 5 p.m.
50c from 5 p.m.
Children 15c

BIGGEST SHOW IN DETROIT

LIVING MADLY.....LOVING FREELY

Hot Youth at Its Wildest ... Tamed by Life's Realities and Coming Through Gloriously!

YOUNG SINNERS

WITH
Thomas Meighan
Hardie Albright
Dorothy Jordan

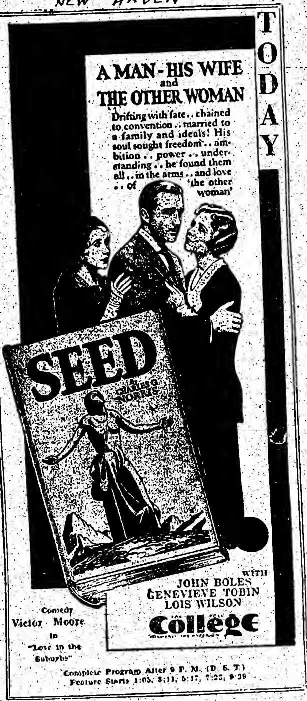
A Hit on the Stage—A Sensation on the Screen

FOX MOVIETONE NEWS

— ON THE STAGE —
FANCHON & MARCO'S
"Golden West"
IDEA with
Harriet—HUTCHINS—Bill
"Life's Too Short"
CHIEF EAGLE FEATHER
"Premier Indian Tap Dancer"
BEE HO GRAY & CO.
"The Versatile Cowboy"
VALERIE WADE
"Tango Castanet Dancer"
JIMMY AMES
"Singing Cowboy Vagabond"
ALBERTINA RASCH DANCERS
"Captivating Cowgirls"

HIS SECOND BIG WEEK
Phil Lampkin
conducting
JAZZMONIC RHYTHM KINGS

NEW HAVEN



TODAY

A MAN—HIS WIFE and THE OTHER WOMAN

Drifting with fate .. chained to convention .. married to a family and ideals! His soul sought freedom .. ambition .. power .. understanding .. he found them all .. in the arms .. and love .. of 'the other woman'

SEED

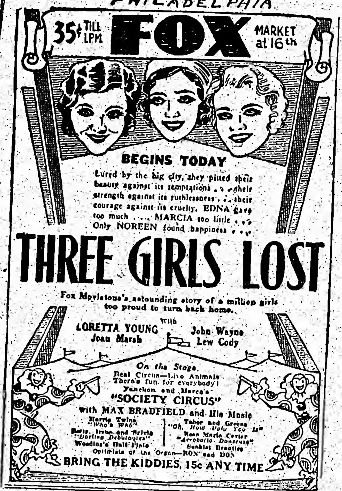
WITH
JOHN BOLES
GENEVIEVE TOBIN
LOIS WILSON

College

Comedy
Victor Moore
in
"Love in the Suburbs"

Complete Program After 9 P. M. (D. S. T.)
Feature Starts 1:05, 3:11, 5:17, 7:23, 9:29

PHILADELPHIA



35¢ TILL 1 P.M. **FOX** MARKET at 16th

BEGINS TODAY

Lured by the big city, they pitted their beauty against its temptations ... their strength against its ruthlessness ... their courage against its cruelty. EDNA gave too much .... MARCIA too little ... Only NOREEN found happiness ...

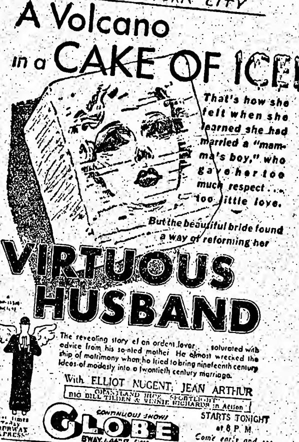
THREE GIRLS LOST

Fox Movietone's astounding story of a million girls too proud to turn back home.

With
LORETTA YOUNG
Joan Marsh
John Wayne
Lew Cody

On the Stage
Real Circus—Live Animals
There's fun for everybody!
Fanchon and Marco's
"SOCIETY CIRCUS"
with MAX BRADFIELD and His Music
Harris Twins "Who's Who"
Betty, Irene and Sylvia "Darling Debutantes"
Woodlos's Bull Pinto
Tabor and Greene "Oh, How Ugly You Is"
Rose Marie Carter "Acrobatic Danseuse"
Sunkist Beauties
Optimists of the Organ—RON and DON
BRING THE KIDDIES, 15c ANY TIME

NEW YORK CITY



A Volcano in a CAKE OF ICE!

That's how she felt when she learned she had married a "mamma's boy," who gave her too much respect ... too little love.

But the beautiful bride found a way of reforming her

VIRTUOUS HUSBAND

The revealing story of an ardent lover ... saturated with advice from his sainted mother. He almost wrecked the ship of matrimony when he tried to bring nineteenth century ideas of modesty into a twentieth century marriage.

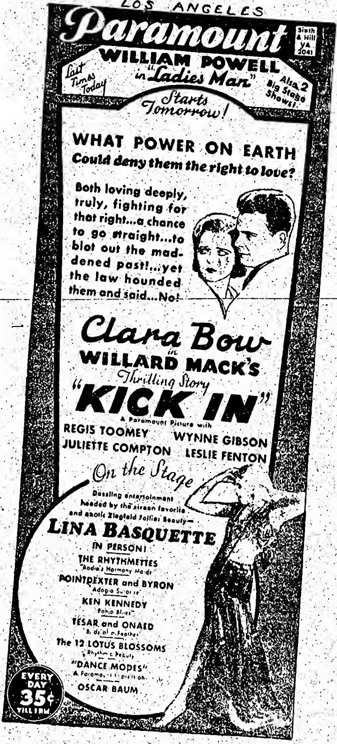
With ELLIOT NUGENT, JEAN ARTHUR

GRANTLAND RICE SPORTLIGHT
BIG BILL TILDEN & VINNIE RICHARDS in Action

CONTINUOUS SHOWS
GLOBE
B'WAY & 46th ST.

STARTS TONIGHT at 8 P. M.
Come early and see 2 shows for one price.

LOS ANGELES



Paramount
Sixth & Hill VA. 2041

Last Times Today
WILLIAM POWELL in "Ladies Man"
Also 2 Big Stage Shows!

Starts Tomorrow!

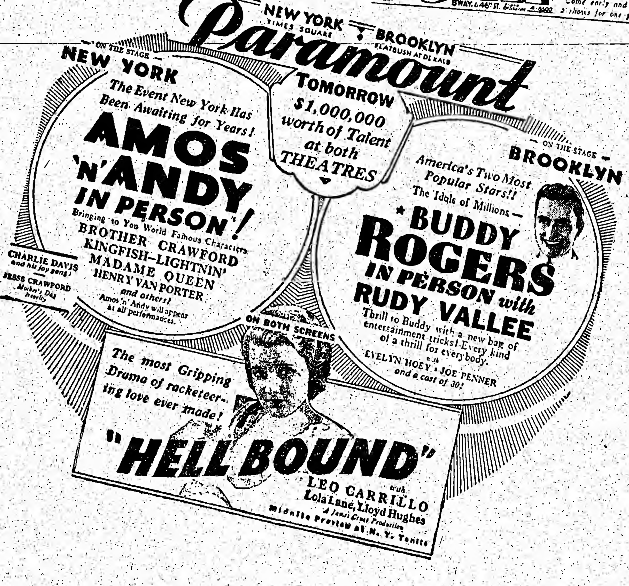
WHAT POWER ON EARTH
Could deny them the right to love?

Both loving deeply, truly, fighting for that right...a chance to go straight...to blot out the maddened past!...yet the law hounded them and said...No!

Clara Bow in WILLARD MACK'S Thrilling Story
"KICK IN"
A Paramount Picture with
REGIS TOOMEY
WYNNE GIBSON
JULIETTE COMPTON
LESLIE FENTON

On the Stage
Dazzling entertainment headed by the screen favorite and exotic Ziegfeld Follies Beauty—
LINA BASQUETTE
IN PERSON!
THE RHYTHMETTES
"Radio's Harmony Maids"
POINTDEXTER and BYRON
Adagio Supreme
KEN KENNEDY
"Banjo Blues"
TESAR and ONAED
"Bird of a Feather"
The 12 LOTUS BLOSSOMS
"Rhythmic Beauty"
"DANCE MODES"
A Paramount Production
OSCAR BAUM

EVERY DAY 35¢ TILL 1 P.M.



Paramount
NEW YORK TIMES SQUARE
BROOKLYN FLATBUSH AT DE KALB

TOMORROW
$1,000,000 worth of Talent at both THEATRES

— ON THE STAGE —
NEW YORK
The Event New York Has Been Awaiting for Years!
AMOS 'N' ANDY IN PERSON!
Bringing to You World Famous Characters
BROTHER CRAWFORD
KINGFISH—LIGHTNIN'
MADAME QUEEN
HENRY VAN PORTER
and others!
Amos 'n' Andy will appear at all performances.

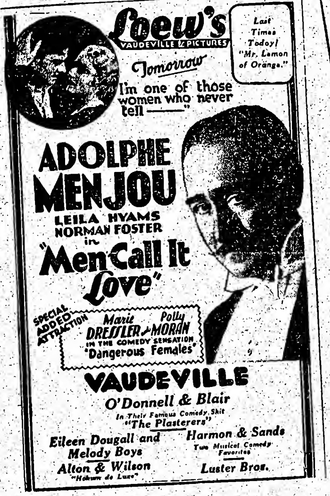
CHARLIE DAVIS and his joy gang!
JESSE CRAWFORD Mother's Day Novelty

— ON THE STAGE —
BROOKLYN
America's Two Most Popular Stars!!
The Idols of Millions—
BUDDY ROGERS IN PERSON with RUDY VALLEE
Thrill to Buddy with a new bag of entertainment tricks!-Every kind of a thrill for everybody.
with
EVELYN HOEY • JOE PENNER
and a cast of 30!

ON BOTH SCREENS
The most Gripping Drama of racketeering love ever made!
"HELL BOUND"
with
LEO CARRILLO
Lola Lane, Lloyd Hughes
A James Cruze Production
Midnite Preview at N. Y. Tonite

Double Feature Bills as Indicated by Week Day Advertising in Key Cities

MONTREAL



Loew's
VAUDEVILLE & PICTURES

Last Times Today! "Mr. Lemon of Orange."

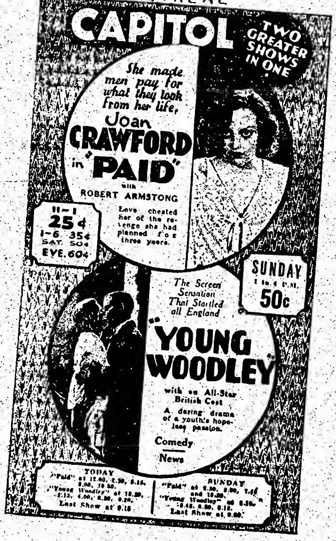
Tomorrow
"I'm one of those women who never tell——"

ADOLPHE MENJOU
LEILA HYAMS
NORMAN FOSTER
in
"Men Call It Love"

SPECIAL ADDED ATTRACTION
Marie DRESSLER and Polly MORAN
IN THE COMEDY SENSATION
'Dangerous Females'

VAUDEVILLE
O'Donnell & Blair
In Their Famous Comedy Skit
"The Plasterers"
Eileen Dougall and Melody Boys
Harmon & Sands
Two Musical Comedy Favorites
Alton & Wilson
"Hokum de Luxe"
Luster Bros.

MONTREAL



CAPITOL
TWO GREATER SHOWS IN ONE

She made men pay for what they took from her life,
Joan CRAWFORD
in "PAID"
with
ROBERT ARMSTRONG
Love cheated her of the revenge she had planned for three years.

11–1 25¢
1–6 35¢
SAT. 50¢
EVE. 60¢

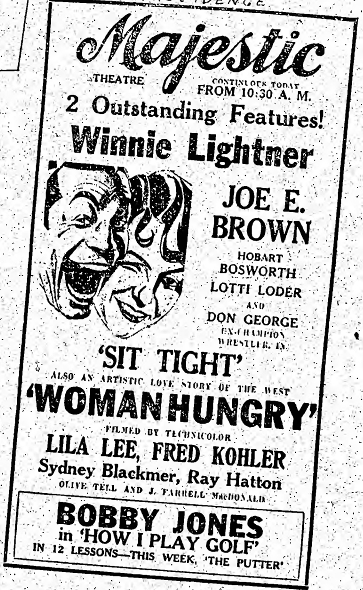
SUNDAY
1 to 4 P.M.
50c

The Screen Sensation That Startled all England
"YOUNG WOODLEY"
with an All-Star British Cast
A daring drama of a youth's hopeless passion.
Comedy
News

TODAY
"Paid" at 12.00, 2.30, 5.15, 8.00, 10.35.
"Young Woodley" at 10.30, 1.15, 4.00, 6.30, 9.20.
Last Show at 9.15

SUNDAY
"Paid" at 2.30, 5.00, 7.45 and 10.30.
"Young Woodley" at 1.10, 3.40, 6.00, 9.15.
Last Show at 9.00.

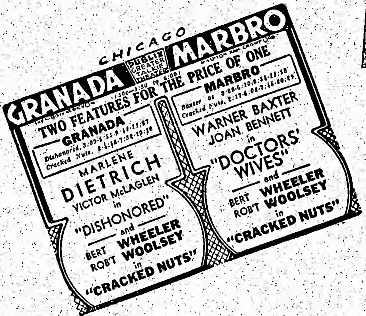
PROVIDENCE



Majestic
THEATRE
CONTINUOUS TODAY
FROM 10:30 A. M.
2 Outstanding Features!
Winnie Lightner
JOE E. BROWN
HOBART BOSWORTH
LOTTI LODER
AND
DON GEORGE
EX-CHAMPION WRESTLER, IN
'SIT TIGHT'
ALSO AN ARTISTIC LOVE STORY OF THE WEST
'WOMAN HUNGRY'
FILMED BY TECHNICOLOR
LILA LEE, FRED KOHLER
Sydney Blackmer, Ray Hatton
OLIVE TELL AND J. FARRELL MacDONALD

BOBBY JONES
in 'HOW I PLAY GOLF'
IN 12 LESSONS—THIS WEEK, 'THE PUTTER'

CHICAGO



GRANADA
PUBLIX GREATER TALKIE THEATERS
MARBRO
TWO FEATURES FOR THE PRICE OF ONE
(30c—1:30 to 6:00)

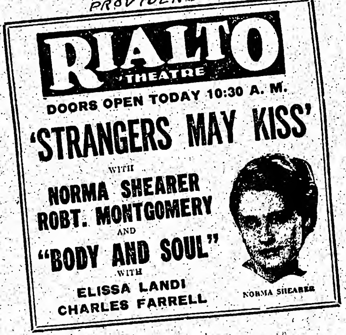
GRANADA
Dishonored, 3:05-6:55-8:46-11:27
Cracked Nuts, 2-4:58-7:32-10:18

MARLENE DIETRICH
VICTOR McLAGLEN
in
"DISHONORED"
and
BERT WHEELER
ROB'T WOOLSEY
in
"CRACKED NUTS"

MARBRO
Baxter at 3:26-6:10-8:53-11:38
Cracked Nuts, 2:17-5:08-7:46-10:29

WARNER BAXTER
JOAN BENNETT
in
"DOCTORS' WIVES"
and
BERT WHEELER
ROB'T WOOLSEY
in
"CRACKED NUTS"

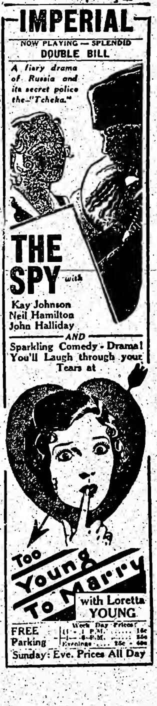
PROVIDENCE



RIALTO
THEATRE
DOORS OPEN TODAY 10:30 A. M.
'STRANGERS MAY KISS'
WITH
NORMA SHEARER
ROBT. MONTGOMERY
AND
"BODY AND SOUL"
WITH
ELISSA LANDI
CHARLES FARRELL

NORMA SHEARER

MONTREAL



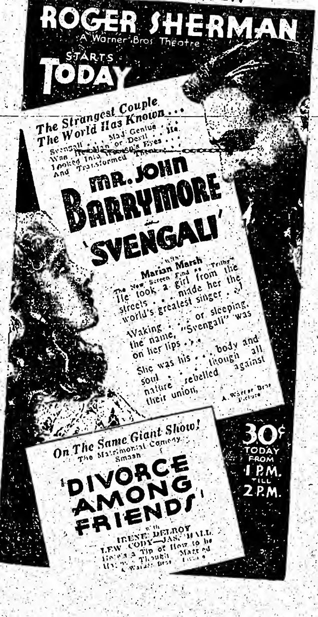
IMPERIAL
NOW PLAYING — SPLENDID DOUBLE BILL
A fiery drama of Russia and its secret police the—"Tcheka."
THE SPY with
Kay Johnson
Neil Hamilton
John Halliday
AND
Sparkling Comedy-Drama! You'll Laugh through your Tears at
Too Young To Marry
with Loretta YOUNG

FREE Parking

Week Day Prices:
11 - 1 P.M. 15c
1 - 6 P.M. 25c
Evenings . . . . 25c - 40c

Sunday: Eve. Prices All Day

NEW HAVEN



ROGER SHERMAN
A Warner Bros Theatre
STARTS TODAY

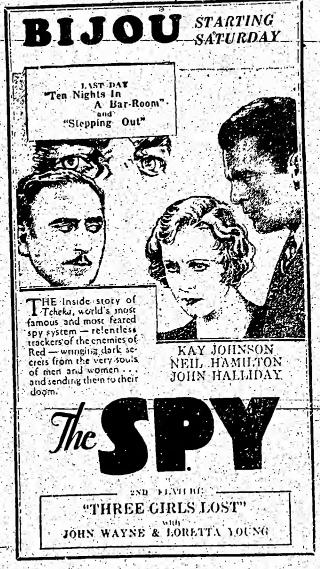
The Strangest Couple The World Has Known . . .
Svengali . . . Mad Genius . . . He Was Man or Devil . . . His Eyes . . . Looked Into Trilby's Eyes . . . And Transformed Them

MR. JOHN BARRYMORE
in
'SVENGALI'
with
Marian Marsh
The New Screen Find as "Trilby"
He took a girl from the streets . . . made her the world's greatest singer . . .
Waking . . . or sleeping, the name, "Svengali" was on her lips . . .
She was his . . . body and soul . . . though all nature rebelled against their union.
A Warner Bros Picture

30¢ TODAY FROM 1 P.M. TILL 2 P.M.

On The Same Giant Show!
The Matrimonial Comedy Smash
'DIVORCE AMONG FRIENDS'
with
IRENE DELROY
LEW CODY—JAS. HALL
[illegible]
A Warner Bros Picture

NEW HAVEN



BIJOU
STARTING SATURDAY

LAST DAY
"Ten Nights In A Bar-Room"
and
"Stepping Out"

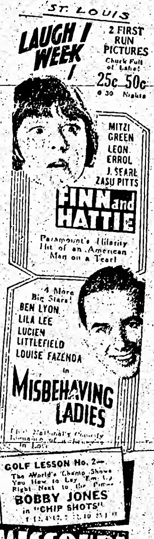
THE inside story of Tcheka, world's most famous and most feared spy system — relentless trackers of the enemies of Red — wringing dark secrets from the very souls of men and women . . . and sending them to their doom.

KAY JOHNSON
NEIL HAMILTON
JOHN HALLIDAY

The SPY

2ND FEATURE
"THREE GIRLS LOST"
with
JOHN WAYNE & LORETTA YOUNG

ST. LOUIS



LAUGH WEEK!
2 FIRST RUN PICTURES
Chuck Full of Laffs!
25c 50c
6:30 Nights

MITZI GREEN
LEON ERROL
J. SEARL
ZASU PITTS
FINN and HATTIE
Paramount's Hilarity Hit of an American Man on a Tear!

4 More Big Stars!
BEN LYON
LILA LEE
LUCIEN LITTLEFIELD
LOUISE FAZENDA
in
MISBEHAVING LADIES
First National's Comedy Romance of [illegible] in Love

GOLF LESSON No. 2—
The World's Champ Shows You How to Lay 'Em Up Right Next to the Pin
BOBBY JONES
in "CHIP SHOTS"
[illegible]

MISSOURI

EXPLOITATION

By Epes W. Sargent

Novelty Stunts Alone Can Aid

According to general belief, this summer will be even worse than last year. By fall there may be a change for the better, but from now until the middle of September it looks like pretty tough sledding.

Straight newspaper work will help if well done, but newspaper work alone can't pull them in in paying numbers. This must be backed up by novel and appealing stunts, special stage attractions and all the rest. The better it all is, the better business is apt to be.

In some localities there seems to be indications that exhibitors will build up on the merchandise give-aways that were effective last year. In many sections china and towel nights were the rent getters during the hot weather period. That this can be repeated remains to be seen. Hundreds of families have not yet broken their china dinner services, and some may have enough sheets and towels to last another year. To play safe, something different must be found for theatre appeal.

If the substitute is less costly, so much the better. Many of the premiums run from six to 12 or 15 cents a night, supposedly halved by the fact that they are given only to the women who attend. This does not always happen. Local talent stage shows have also been a bet if they can be gotten away from the suggestion of the trite amateur night. That was all right years ago, but times have changed and the public wants more legitimate entertainment. Patrons respond to the local boys and girls, but they now require that the performers do something as well.

Long ago shrewd managers built up the skeletons of a local organization, and this idea has been given impetus by the more recent idea of dancing classes as an exploitation stunt. Edgar Hart, of the Fox Liberty, Astoria, Ore., has a bunch he can always call upon. He was formerly an actor himself and can train them without assistance, but where a manager lacks experience he can always call on the local teachers who will be glad to assist for the credit they will receive.

It is not practical to work them every show, or to work them every week, but they can be made the basis from which other stunts may be developed, with the younger boys and girls pinch hitting for various comedy contests. For example, a Brooklyn theatre got six bumper houses in four weeks with a contest in which a dozen boys tried to lap up ice cream in record time. It was put on for a one-time idea, but it worked so well it was repeated again later in the week and given four more encores through the summer. And the bathing girl contest still thrives. It is not the ace stunt it used to be, but the modern beach costume gives a new slant in a "most beautiful back" contest that would have been ruled out a couple of years ago as too much exposure.

The big bet, of course, is a kiddie revue despite that it's been done so often and is more expensive than the fashion show which can be laid off to the merchants.

The big fight is going to be to get them in on Saturdays and Sundays, particularly where there are strong beach or park attractions. Outside of praying for rain, the best thing is to go to the park or beach and try to sell them the shows for the weekdays. This is objected to by some of the chain operators, but it is generally good practice to advertise where it will be seen by the most people. And the best ad audience is not to be found on city streets Saturday afternoons. However, the real puller will be the smash stunt which preferably hands out a laugh along with the idea. It is going to be a summer of super hustle. Send in your own reports and help educate the others into sending in theirs. If you have any special problem, let's hear about it. Maybe there's a solution.

Strict Postal Rules

In view of the recent warnings against radio lotteries, it might be well for managers to get a clear idea of just what the Post Office regards as a lottery since the postal laws probably will be used as a guide by the Radio Commission.

Managers appear to believe that if no price is put upon entrance there can be no lottery. But the law reads "valuable consideration," and it has been held that even taking the trouble to fill out a blank may be such a valuable consideration. Even requiring the winners to be present when the award is made is held a "consideration," even though the same show is given at the same price charged before and after the drawing.

The "element of chance" clause is highly sensitive and may not be dependent upon a drawing. A prize offered to the "first" 10, or a hundred or a thousand is held to constitute a chance. It does not have to be a drawing.

Estimate contests are free from danger, if definitely offered as an estimate and not as a guessing contest. If an entrant prefers to guess rather than estimate, that's his lookout, but urge him to estimate, and the matter becomes one of intelligent thought rather than luck.

In the feverish grab at business the past year there has been an over use of the lottery idea, popular with the public if not the authorities. Many managers are planning to tone down before someone with a badge comes around to help them. It's the easier way.

Round Signature Plate

With circuits and independents alike making drastic cuts in newspaper ads for the summer, it is a good time to switch over to the circular name plate, unless the oblong, through long usage, has become a trade mark in itself.

The circular sig makes up better, takes up less room and is more distinctive. It can be tucked into any one of the four corners, set in the center or spotted almost anywhere in the ad without losing its attention value, and does not look cheap when it does not stretch clear across the space.

One advertiser figured that a change to the round sig saved him from 10 to 15% of his space bills, according to the size of the display. The smaller space, the greater the economy. The idea is not good for overlong house names, but a fine idea for six letters or less.

Monthly Calendars

Exploitation runs in cycles. A stunt comes into general use, stales and passes out again for a time, only to be revived from six months to two years later, when they are found to be as good as new.

Just now the monthly calendar seems to be enjoying a comeback, particularly out west. Merchant advertising is used for a border. This pays the cost of printing and distribution. Each date is printed with the title of the picture playing then, and for a payoff there are two or three detachable coupons which serve as two-for-one tickets for off days or weak films.

Theatres using the idea declare it is having a beneficial effect while it lifts the curse from the two-for-one ticket in that it does not have to be broadcast in the usual way.

Identification Stunt

One manager is preparing his stunt for "The Secret Six" and is passing the idea along. It is a combination of the "identical" idea now being used with drawn figures and the dot gag.

He is having a sheet about 7x8 printed with a couple of hundred of figure sixes, varying from six to 24 point. Six of the eight point figures have a light line cut across the loop. It is scarcely noticeable.

Copy explains that six of the figures are unlike the others, and that the "Secret Six" is to be ringed for identification by the discerning. In the eight-point size the mark is scarcely discernible, and the manager figures that practically no one will be able to locate all of the sextet, but to guard against difficulty the prizes are awarded for correctness plus the most ingenious presentation of the answer.

Late Cold Waves

Exhibs who rushed out their air conditioning signs at the first hint of hot weather, only to be slapped by a cold wave, have decided not to make them too permanent. Plenty made the same decision last year, only to forget it when cold weather came.

Banners and other signs advertising cooled auditoriums should be so made that they can be pulled in with any sudden drop in temperature. Permanent signs should be held up until after all danger of temperature relapses has passed.

Using temporary signs at first, and not at once going to the icicle borders and similar ideas, not only makes it possible to follow the weather, but it gives a new kick to the lobby display when a little additional punch is needed along in July.

Gives Patrons the Air

In return for a trailer on the advantages of open air travel by bus, the Greyhound lines are giving a Pittsburgh theatre $50 script books to be used for exploitation purposes. Good any time during the vacation season.

June Brides

St. Paul.

Ray O'Connell and the Orpheum are out to locate a June bride to be married on the stage May 20. Rushing the season a bit, but always gets big money.

Teaser Classified Ad

Sydney.

Harold Hoblee, of the Tivoli, Rockhampton, Queensland, worked a successful stunt for Ramon Novarro on a small classified ad. This announced that a lonely young man, good looking and affluent, would presently visit the town and offer a picture of himself to all girls who would send a request.

Hundreds of replies were received, each getting a small picture of Novarro with advertising for "Devil May Care."

Nightly Sing

Fairmont, W. Va.

The Fairmont theatre invited glee clubs from the State Teachers College, the two high schools and the parochial school to sing during National Music Week, getting acceptances in every instance. Each school organization rendered a program one night of the week. Largest was the Schubert Choral Club of State College, with 55 members.

The organizations were glad to participate and the theatre was praised for its co-operation in encouraging music. Besides, it was provided with a stage feature each night of the week without expense.

Manager's Novel

Mexico City.

Fernando de Fuentes, of the Olympia cinema, did a six part novelization of "Monte Carlo" as exploitation for the picture at his house. The serial ran for a week in the largest tabloid.

It was the first film serial in the city and attracted a lot of attention on that account. Sr. Fuentes has done the Spanish titling for many Hollywood productions.

Political Ride

Fairmount, W. Va.

With the city on the eve of an election, the Fairmount theatre took a special space in the political section to call attention to the menace of the "Public Enemy" as shown in the Warner film.

At first glance it looked like a red hot political ad, for the theatre did not spoil it by letting it appear to be a theatre plug. The only display lines were "An Appeal to the Voters of All Parties of the City of Fairmount" and the title, the latter midway down the space. Nice work.

Split Radio Cost

Providence.

Albee and Victory, RKO houses, have arranged a joint radio broadcast to overcome summer slip. Split the cost of a 15-minute ether program every Wednesday. Worked out by Harry Storin, of the Albee, and Jack Hobby, of the Vic.

Same as Always

For "City Streets" at Loew's State, New York, Chaplin impersonator was used in front of the theatre. He got just as much attention as though the stunt were brand new instead of being one of the oldest in the business.

Marquee sign on the Cohan had not been taken down, and this was lighted nights with an additional sign giving the information that the picture could be seen at the State. A prop lamp post in front of the State also carried the label of "Chaplin Street."

Ex-Subway Workers

Seattle.

Classified ads in the papers advertised for subway employees from New York, Boston or Philadelphia to become guests of the Orpheum at the showing of "Subway Express." It was required that the applicants prove their previous employment.

Caused some talk and cost not many tickets.

Adding Some Kids

Tacoma.

Orpheum theatre has built up on the idea of snapping people on the street and giving passes if they recognize themselves in the newspaper. House snaps only women who have children with them, and local kids have been seeing more of the town than usual while mother walks and hopes. Helped quite a lot.

Male Bathing Beaut Contest

Trenton, N. J.

Hunt's State is having some fun and enjoying a leap in business with a male bathing beauty contest.

A group of girls comprise the judges.

Easy Exploitation

Ogden.

On the argument that offices should be modern and use electric clocks, R. C. Glassman, of the Publix-Orpheum, hooked "Behind Office Doors" to a display of Telechrons with a spring eight-day clock in the center and an invitation to figure how long that would run on one winding, in contrast to the perpetual motorized timekeepers.

A wrist watch and tickets were offered for the closest estimates.

New Ice Contest

Putting a cake of ice in the lobby and permitting all to estimate the time it will take to melt is always a good summer stunt.

Newest gag is to put the block into an electric refrigerator and let the public figure just how much weight it will lose in a given number of hours. Gets the same amount of attention and gives the additional ad value of a kick-in from the refrigerator dealer.

Enlarged Stills

Seattle.

Joe Cooper, RKO ad head, had enlarged photos made of Lew Ayres, in boxing stance, and placed the pictures at sporting headquarters about town.

Got many fight fans interested and helped "Iron Man" a bit.

"Skippy" Broadcasts

Grand Junction, Col.

T. W. Thompson, of the Avalon, got hold of a script of "Skippy" well in advance of the playdate and with the Winfields Music Co. put on a series of radio skits based on bits from the picture.

Local children played the parts and were costumed for the benefit of studio visitors. Interest was held for a full three weeks, and the stunt brought a lot of adult trade.

For the kid appeal there was a dog parade with a $5 cash prize and a number of tickets. Attended by most children and all the dogs in town.

Kind Act Reward

Eastland, Tex.

Varying the careful driving gag gave "City Streets" a push at the Publix-Lyric. In co-operation with a weekly paper, announcement was made that any kindly act done on the streets, and noticed by an official observer, would be rewarded with a ticket to the picture. As the tickets were singles, most of them acted as two-fors.

Novelty auto cards listed the ordinances for driving on the city streets and hooked into the picture.

Baby Fashion Show

Denison, Tex.

In observance of National Baby Week the Rialto staged a baby fashion show with 20 juvenile models. Brought practically every mother in town.

Leo Ridout contacted the J. W. Madden store, which paid all the extra costs and also put out special advertising, including two sets of heralds.

Passes for Graduates

Graham, Tex.

M. W. Larmour, National theatre, is sending out his usual letters of congratulations to all school graduates, enclosing a one-time pass. He was one of the first to develop school contacts and has used it about 10 years.

Last two weeks he has had three theatre parties from rural schools, with others to come before the season closes. All are the result of a steady campaign of letters, with occasional passes, to rural schools, in his territory.

Dietrich Mystery

Miami.

Harry H. Weiss, of the Publix Fairfax, bore down on Marlene Dietrich's number when getting ready for "Dishonored."

Practically every phone number in town was called with a request to speak to "X27." Being told that "X27" was not known, the girl would excuse it please and call the next subscriber.

After this had been planted for three days, the local radio station repeatedly mentioned the number in a morning broadcast, without adding any particulars. The following day special newspaper ads asked anyone knowing the whereabouts of "X27" to call a certain number. No one knew, but hundreds called up, and were told who it was. Instead of making them mad, it sold tickets.

Virtuous Diplomacy

Augusta, Ga.

George Hoffman, of the Modjeska, felt that it might not be wise to hold a contest for "Virtuous Husbands," so he offered tickets for the 10 best definitions of one.

Married women were asked to name the 10 best virtues of their husbands, and spinsters to outline what they wanted. The 10 best letters got tickets.

Using the Standbys

Galveston.

In an effort to counteract the heat and night baseball, the Martini is digging deep into the book.

In exchange for special advertising it gives the "News" a ducat for every four day want ad, and once more the amateurs get a chance at the audience Friday nights. Both seem to help.

Apartment Display

Miami.

James H. McKoy had a double display for "Parlor, Bedroom and Bath" at the Olympia.

Sears-Roebuck provided dual equipment for three-room apartments, one of which was placed in the concern's local store window and the other in the foyer of the theatre, both with display cards for the show and the furnishings.

No one seems as yet to have adopted the idea of having someone actually live in the three-room apartment in a store window.

BEHIND THE KEYS

London, Can.

With the official theatrical season closed as far as London is concerned, and with but two road shows visiting this city since last November, strong rumor is about that a new playhouse will be erected here in time for next winter.

London's population is 72,000, with a drawing population of approximately another 75,000. There isn't even a vaudeville house now, as Loew's has gone into straight pictures.

Famous Players controls three houses, Loew has one, one is independent, and another Ellman-Moorehead controlled.

Indianola, Ia.

Will H. Eddy, Empress owner, added Princess, Mount Ayr.

Anita, Ia.

Rialto sold to D. E. Morey by A. A. Johnson.

Hamilton, O.

Paramount has established southern Ohio district headquarters here, with H. L. Davidson in charge. Company operates new house here and one in Middletown, with another soon to open in Cincinnati.

Carrollton, O.

This town is to be without Sunday pictures despite new Sunday bill. Council recently passed legislation forbidding showing of Sunday pictures.

Rochester.

Howard Carroll now city manager of the five Schine theatres in Rochester. Truman Moulder, ass't at Regent, transferred to the State, Youngstown, O. Charles Tibbits succeeds.

Report to N. Y.

Rochester.

Division manager office centering in Rochester abolished by Publix as economy measure. District managers now responsible to New York instead of division headquarters. Charles C. Perry is out as division manager.

Milwaukee.

Leon Pierre Poitra, ass't to State, Racine, replaced Clarence Klopitz as mgr. Fox Palace at Antigo.

James B. Kennedy succeeded Chas. Loewenberg at the Fox Strand, Madison. E. J. Pasir took R. L. Honeck's place as mgr. of Fox Wausau at Wausau.

Des Moines.

With the closing of the Palace (Publix) Des Moines has lost its last silent picture house. Palace built about 18 years ago.

Des Moines.

Irving H. Grossman now promotion manager of Riverview park.

Adair, Ia.

Adair, operated by William Biggs, damaged by fire. Screen and backstage equipment destroyed. Defective wiring.

Vancouver.

M. P. Wetherell, formerly manager of F. P. Capitol, Kamloops,

(Continued on page 28)

Local Censors as Censoring Solution

Local censors may be the solution of censoring of the stage and screen in this country. It's local option.

Local option some day will decide for prohibition in America as local option already has done for Sunday shows in so many cities, towns and states.

Local option tells what the local people want. In the majority. It's the vote. While the majority may be felt wrong at one time that's usually made manifest and the second try is the indicator.

Different sections hold different views upon almost anything of national interest. These views change with the years, made most apparent with the widely divergent thoughts upon Sunday shows in some of the most rock-ribbed blue-nosed towns and states of the country.

Not only for Sunday shows, but for sports or other entertainment that now keep people out of speakeasies as they would have in other days out of corner saloons. It may be the speakeasies which have brought the bucolics to a sense of the betterment of all if they are permitted to follow their bent for pleasure on Sunday, their day off, as on any other day or night they can take off.

With 60,000 people last Sunday at the ball game and another 50,000 at a pro soccer game in New York, the theatres may have suffered, but so did the speakeasies. It's pretty certain that those 120,000 in the metropolis enjoyed themselves no more than the 5,000 inhabitants of Skedunk would have, had Skedunk thrown off its mask.

So comes a report of from here or there, principally in New England, of a desire by some towns to bar gangster films, with one city, Worcester, openly doing so. If the people of Worcester want gangster films, they will have gangster films, despite the censors and despite the two local newspapers which ran editorials favoring the barring. If they don't want gangster pictures in Worcester the theatre managers of that town should be well pleased to be officially advised of the fact, before the gang films die in their houses. It may permit them to play a more profitable style of picture. Either way, however, Worcester's population will sooner or later decide for themselves, regardless of what the censors, police or newspapers say.

It may be a way out for the Hays organization. It can tell the complainers when and if to settle the matter between themselves and their townspeople; that the film industry will abide by the local result; that the picture business does not want to make or show talkers that the people at large don't want, because the people at large in that event will not pay to see them. But the film industry wants to hear from the people at large; not reformers, ministers or editors. Or newspapers which may believe they are expressing the will of the public without asking the public. Maybe that's why so many papers go bust.

Local option appears to be a pretty good prescription. It has done all right so far with whatever it has gone after. It's ready to do the same thing again with prohibition, Sunday shows or pictures if given the chance. And if it's no, that's okay, too, especially with pictures. The picture business is in the business to make business, for that's making money.

But as for gangster pictures and Worcester or Skedunk, those towns will eventually discover no gangster picture ever has been made or will be made that did, can or will make a criminal out of anyone. If the viewing mind is that shaky, it's criminal by nature or instinct, and if anything the "you can't win" gang film would drive the thought the other way.

Gang pictures are action pictures. The screen has played them for years. It called them westerns, of the wild west where they stole horses instead of booze. And the sheriff's posse were the cops.

No one said a word some years ago when "Jesse James" was put on the silver sheet in a picture that made the most murderous bandit of all time a heroic figure. And no one would have objected seriously at this date if the aping part of picture making had not made too many gang pictures all at once.

General Hays may mull over that local option thing. He could get down to the office later and have less mail to read of a morning if making that stand up.

U'S CUT TO BONE TRIM TO QUICK

Universal's economy program which last fall cut the operating overhead to the bone is being followed by another step in retrenchment to trim to the quick. While at the studio it is reported 25% cuts as well as reduction in the size of departments are under way, at the home office in New York the shearing will be to the extent of about 6% or 7% in personnel, bringing it down to an approximate 250 total.

Each U department in N. Y., if in a position to at all cut, is to do so, but it is said that sales will probably be the least affected, if any. In the last couple years there has been appreciably heavy cutting in U's sales force, both in New York and throughout the country.

Advertising and publicity undergo some doubling up, with Oscar Cooper, handling publicity under Paul Gulick, and Arthur Brilliant, assistant to Milt Silver, in charge of advertising, leaving.

Ben Grimm, handling exploitation, will double up on a general utility between advertising, publicity and exploitation divisions, taking in a miscellany of duties.

The H. O. releases mainly extend to clerical, accounting, foreign and minor help of other departments.

Texas Rangers and 200 Extras in Curwood's Texas-Made Western

Dallas, May 19.

Bob Curwood, U's former serial star, gone on location near here with cast of around 200 extras (mostly natives) for a western, "Kid From Mexico." Will be first outdoor talker produced in Texas.

Yarn deals with Texas rangers. Tom Hickman, leader of that outfit, is in on it, besides a band of Oklahoma Indians and cowpunchers. Redskins and cowhands imported for a "pioneer days" celebration in neighboring burg, will also go into the flicker.

Picture one of six horse operas scheduled for indie release through Trem-Carr Corp., featuring Curwood, with latter doing his own directing. First scenes were taken May 16.

Circusing Dietrich

Hollywood, May 19.

Paramount has decided on a circus story for Marlene Dietrich as her first since her return from Germany. Story is an original titled "Lady of the Lions."

Scenario department has just started work on the yarn so it will be at least three weeks before Joseph von Sternberg starts [illegible] the picture.

Col's Sales Mgr. Post Now Chief Argument Of Firm's 3 Partners

Reported dissatisfied with the present setup of the sales and distribution division of Columbia, Harry Cohn, its production chief, is said to have offered to resign and sell his interest in the company for $750,000 to his partners, Joe Brandt and Jack Cohn, latter a brother. The three are the guiding heads of the company.

The ultimatum is given as the direct cause for Harry Cohn's present visit to New York, actuated by certain reaction from film buyers for other companies. One or two companies are known to have figured in the production man's action.

Lou Metzger is present sales head of the company, appointed by Jack Cohn, treasurer, while Joe Brandt was on the coast. Metzger succeeded Joe Goldberg, presently on the coast, but remaining with Cohn under contract. Metzger formerly served with Universal and later represented Columbia for a brief spell in Europe.

Used to It

The present upheaval among the partners is not taken seriously by the inner circles in filmdom, accustomed to the internal quibbles of that triumvirate. These quibbles have become almost famous in film annals. They generally follow some important move made by one or the other of the trio.

FOX MANAGERS SEEK MAT BIZ

Eastern division of Fox Theatres is going after the women and matinee business. Every manager on the circuit will be asked to work to the utmost to bring in new figures for the afternoons. To this end they have been supplied with a compilation of plans from men in the field which includes suggestions for eight lecture courses and 17 methods of approach.

One of the schemes is the formation of a resident women's club to which admission will be given for each 10 paid admissions. A series of eight lecture courses have been suggested on gardens, care of the skin, health and hygiene, summer foods, fashions, home appliances, sports and games and beautifying the home. Many of these, with the co-operation of stores, can be made into attractive periods. The time tried cooking school idea also has been suggested. Generally these have been worked in the spring, during the Lenten season, but should do as well in hot weather.

Other suggestions include a needlework school, bridge talks, fashion shows, health and diet lectures, a nursery and toyland for the small children while their mothers see the show, free star photographs, bundle checking, theatre parties and the like.

Special emphasis will be placed upon the reduced matinee admission, the extra courtesies shown women and the importance of the theatre as a means of relaxation following a strenuous shopping tour.

It is even suggested that patrons be provided with chairs in the waiting line before the house opens, and mystic readings in the lobby will be urged in many spots.

Not all of the stunts will be aimed directly at the women, but it is felt that if they can be persuaded to attend the men will follow. So the initial drive will be for the skirted patrons and every effort will be made to build up the feeling that at the Fox theatres they are especially welcome.

A few contests have been outlined, but these are limited. It is felt that the club approach will yield a surer repeat.

DeMILLE CLAIMS 'VOLGA' RIGHTS AS AN AUTHOR

Hollywood, May 19.

Metro is having difficulty floating a remake of "Volga Boatman," as Cecil DeMille claims he owns the talker rights.

Cinema Corp. owns the silent film and claims all rights, maintaining DeMille made it five years ago as a salaried employee at $2,500 per week.

DeMille insists the original Konrad Bercovici story was discarded and a new one written under his supervision, making him the author and owner of the rights.

Writing Off Costs of Films Now Standardized by Plan Submitted From Financial End of Industry

Standardization of film costs exhaustion throughout the industry on a plan conceived by the financial interests, according to inside authority, has been adopted by all filmdom with only one possible company exception. This plan calls for specific and similar methods of writing off film costs on a basis which has been fixed by individual company experience on particular types of pictures.

The direct aim behind the plan is to stabilize quarterly earnings and keep in balance throughout the year. Certain producers writing off costs at the beginning of release dates now spread them over the total life of a particular type picture as such releasing life is evidenced by experience. In any event and under all circumstances exhaustion ends practically in a year.

The plan includes both positive and negative costs from dates of release over a future period based on a table of income production life of particular types of film subject to revision from time to time.

Only deviation from the plan is in writing off super-feature costs. On such where costs are written off in toto at the start the quarterly earnings may tip off balance. Instead under the new plan such super features costing from close to $1,000,000 and upwards have income applied as received against costs.

At the end of a year examination of unplayed time is made and the future possibilities of super features are surveyed for an additional write-off. The amount of writeoff is then based on how doubtful the future outlook of such super features may appear to be. Either a final writeoff is then made or an adjustment for an additional writing off period to reflect the position of the unreleased part of the films.

60 Weeks in Full

How the plan works is detailed on ordinary features is to write off around 3½% the first week. The costs are then scaled to effect an 87½% writeoff in 40 weeks. For the year it amounts to 96%. The full costs are written off at the end of 60 weeks.

On serials around 4/10% is written off the first release week with a net effect of 81.3% in 52 weeks and the total in 75 weeks.

Shorts and cartoons are written off at the rate of 2.8% the first week with a 100% writeoff in 45 weeks. Newsreels are written off as released.

This includes domestic as well as foreign writeoffs. There is no segregation of the two except for the benefit of statistical surveys.

"She Wolf" New Title

Universal's "Mother's Millions," set for a run at the Rialto following "Indiscreet" (UA) has been given a new title, "The She Wolf of Wall Street."

"She Wolf" is tentatively slated to open May 28.

Five or six weeks are expected.

BOSTON'S AD RATE CUTS FOR PICTURE HOUSES

Boston, May 19.

Price cutting between circuits and newspapers over amusement lineage ad rates, and the whole situation badly jumbled.

Rate here was generally 75 to 90 cents until picture houses got together on a squawk that they were in business 52 weeks, whereas legit houses on contract were in the paper maybe only 17 or 20. All was then quiet until Publix pulled out of the Transcript on the basis the sheet didn't pull for them, and topped it with a private dicker with the Herald for 150,000 lines at 45 cents, a price which was 15 to 25 lower than to Loew's or Keith's. Publix also to get a break on position, with all their neighborhood and key house copy banked at one side of page and all other houses at the other.

Deal made Keith's explode, so its rate to the Herald was brought to 50 cents, with Loew's still paying 60, although this group gets a better publicity break. As far as known, Globe or Post haven't jockeyed with either Publix, Keith or Loew to privately cut the line rate.

Transcript still in the cold on Publix, however, although sheet still reviews films and uses p. a. releases and pictures as well and generously as ever, with no sour grapes. Reported Publix has offered to come back with paper at 25 cents a line, or half what was being paid when ads were yanked, but Transcript too intrenched to finagle or join the war.

Something houses may get onto soon is having to pay pro rata for bold faced daily boxes giving show times, where there is a natural yell from readers when rags in town don't publish the feature.

DUPLICATED MOB SCENE SAVED 300 EXTRAS

Hollywood, May 19.

Group of extras who walked out of a scene in "The Royal Bed" at Radio studio six months ago walked back into a matched shot in the same costumes at Paramount studio last week for a scene in "Rich Man's Folly."

This enabled Paramount, by buying Radio's unused footage on last fall's picture, to save the price of a costly ball set and to issue pay-checks to only 60 extras instead of to a dress mob of 300.

Scenes in both pictures are of an ambassador's ball. After obtaining the film of the big mob scene shot at Radio last November, Paramount identified the extras spotted in the foreground by checking up with Central Casting Bureau.

Studios are now keeping careful check of big mob stuff of all kinds, listing them by subject and spotting the foreground people, with the idea of economical inter-studio exchanges.

Clowning Reno

Hollywood, May 19.

Next for the Dressler-Moran combo at Metro will be a hoke Reno comedy.

Studio will clown the wheel and split center from all angles.

Tom Boyd at Par

Hollywood, May 19.

Thomas Boyd, Radio writer, has been borrowed by Paramount to assist on a marines' story.

James Kevin McGuinness collaborates.

LESSER HANDLING U'S CIRCUIT OF THEATRES

Sol Lesser, carrying title of general manager of the west coast studio of Universal, also becomes U's theatre head.

Lesser now in New York but headquartering on the Coast, takes immediate charge of the theatre end, formerly supervised by Charles Paine, treasurer.

U Chain theatres has around 100 theatres in different parts of the U. S. Its largest interest, with part stock ownership, is the Griffith string in Oklahoma and Texas, and the Schine circuit in upstate New York.

Darmour Is Dissolving Foreign Co. for Gaumont

Hollywood, May 19.

Returning here after six weeks in New York, carrying new releasing contracts with Gaumont for European distribution and a new setup for domestic release, Larry Darmour [illegible]

With [illegible] to be [illegible]

[illegible] on the [illegible]

RKO-RADIO STORMS

MOST PRACTICAL SHOW BUY OF THIS

THE MOST STUPENDOUS ADVERTISING

SHOW WORLD IN VICTORY SMASH

THE BOOK OF TWENTIETH CENTURY WONDERS IS OUT . . . LINEUP LANDS WITH TERRIFIC EFFECT!

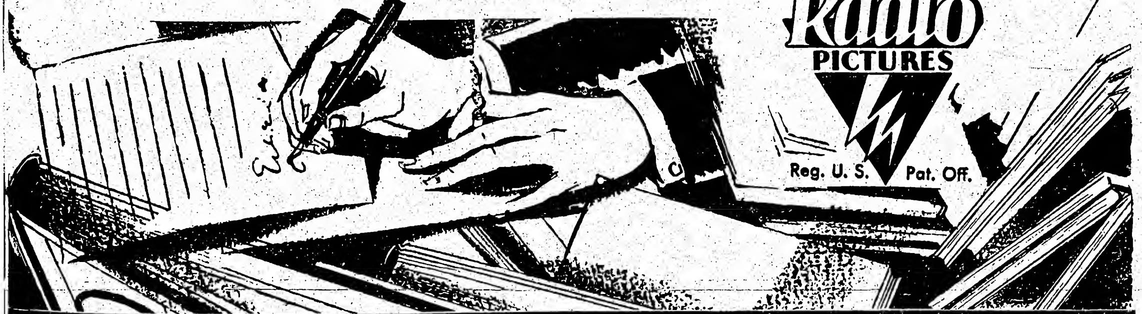
36 TITAN ATTRACTIONS . . . ALL FRAMED WITH "CIMARRON" STANDARDS OF VALUE . . . IN DIRECT CONSONANCE WITH THE TEMPO OF THE TIMES . . . AIMED FLUSH AT THE MASSES OF AMERICANS WHO DEMAND THEIR ENTERTAINMENT WHILE THEY RUN!

VISION OF THE RADIO TITAN BECOMES REALITY IN AN ARRAY OF SHOWS, FABULOUS IN CONCEPTION, DRENCHED IN GLAMOUR, TOWERING TO THE SKY!

RADIO
RADIO

Radio PICTURES

Reg. U. S. Pat. Off.



OR ANY OTHER SEASON BACKED BY CAMPAIGNS EVER CONCEIVED . . .

IRENE DUNNE CLICKS IN

FIRST SINCE "CIM"

Immortal Sabra Charms Met. Critics in Lowell Sherman's Gay Sensation.

Crewe, American:
"First rate farce . . . bright entertainment."

Hall, Times:
"Arouses waves of merriment."

NEW YORK PREMIERE RKO-MAYFAIR... LIVELY GROSSES THROUGHOUT KEYS.

BACHELOR

APARTMENT

With The Sensational New Star... Glamorous *Sabra* of 'Cimarron'

Irene DUNNE *and* Lowell SHERMAN

The Gay and Polished Romanticist In An Irresistible Role... A Bold Don Juan Whose Life Was A Girl-Spangled Existence Until One Girl Came Along.

With MAE MURRAY
Norman Kerry... Ivan Lebedeff
Directed by Lowell Sherman

RKO Radio PICTURES

"We Want War!" Is Plea of "Extras" Put on Spot by Gang Film Cycle

Hollywood, May 19.

Put on the spot in wholesale lots by gangsters in Hollywood are the extras. Gun-mob pictures knocked the picture mob for a loop. But now that the gang cycle is being snuffed out, extras are perking up. Already phone jingles that mean calls from Central Casting Bureau have shown a slight increase. Hopers expect that within a few weeks the calls will be back to normal.

Average Split

Most of last spring and summer the daily mob calls meant work for around 1,000, the lowest week's average over 600. Since last October the top has been 800, reached only two weeks out of 29, with the usual averages around 500.

This bad biz on the mob market is blamed by Dave Allen on the gang cycle. Manager of the Central Casting Bureau says picture cycles have marked effects on the calls for extras.

Need Soldiers for War

From the standpoint of extra placements, the war cycle was prosperity at its peak. You can't have a war without soldiers and one regiment utilizes a sizeable mob. Then they always march through a village, calling out the women and children. Heaviest business ever done by Central Casting was during the war cycle.

A run of society and domestic dramas means above average activity for extra talent, especially the dress people.

But the gang picture! Street scenes need only a couple of dozen people. Cafe stuff is usually limited to a backroom with a handful of types in a corner.

It will take some heavy mobs to repair the year's average, however. Extras are praying for plenty of "Cimarrons" and a "Hunchback of Notre Dame" or two.

Extras' Weak Week

Hollywood, May 19.

Average jobs slid back to 640 for extras last week. Thirty feature units were active.

The mob's only good day was Wednesday, when 787 worked. Two hundred of them were on Buster Keaton's Bowery street at Metro for "The Sidewalks of New York." Zion Myers and Jules White used 115 more on the Keaton picture Friday, an East Side street scene.

Biggest set Thursday was for a Pathe short, 110 at a prizefight for Jimmy Gleason's "I'm Tellin' Ya."

Saturday, Wilhelm Dieterle had a bullfight mob of 127 at Warners-FN for "Spent Bullets."

Change-over period in production was still on last week, 10 new features starting. Sixteen more are scheduled this week. A possible pick-up, both for production and the mob.

Neighborhood Scrap 2 Yrs. Old Ended in Syracuse

Syracuse, May 19.

Sale of the C. L. B. Amusement Corp., controlling the Brighton theatre, deluxe neighborhood, to Harry Gilbert, veteran Syracuse exhibitor, brings to an end a war which has raged for over two years in the South Side district.

Gilbert is also owner and manager of the Riviera, rival deluxer, the two houses, located only a few blocks apart, opening about the same time, since when the rivalry has been extreme. Sale by the Beligee-Kaun interests leaves the field to Gilbert, who will conduct both theatres.

Frisch May Take Over 11 Fox Houses

[illegible] Frisch is negotiating with Fox Theatres to take over 11 of the company's suburban houses around New York.

The theatres are mostly in the Long Island section. Four of the 11 are reported set.

BOOKERS MOVE UP

Publix Promotions Through Kelly's Departure

Publix has effected a realignment of its booking-buying forces following the resignation of Burt Kelly, with several promotions from within.

Those going up are Alex Halperin, Joe Deitch, William Borack and Dave Samelson, with Borack only one of four coming into home office from the field.

District booker in Salt Lake City, Borack comes into the h.o. to take over Deitch's former territory, including booking for the Salt Lake and Texas territories. Jack Marpole, manager of the Paramount, Ogden, moves into the booking end as successor to Borack in the field.

Deitch is promoted to division booker for the territory embracing the Omaha, Des Moines and Minneapolis district offices, while Halperin, who has been handling Chicago and Detroit, gets added territory, taking in Illinois, Indiana, southern Ohio and Kentucky areas.

At present booking the Saenger circuit, Samelson will add to his books the Salt Lake section.

HOME TALKER OUTFIT FOR COMMERCIAL USE

Detroit, May 19.

With a flood of home talking and portable talking picture outfits ranging in cost from $119 to $670, the home talking field is entering on its first commercial season. Advertised for home use, they are also in use by various companies for the exhibition of their own commercial reels. All the talkers are built for 16mm. film and use sound on disk.

Chrysler has bought 30 outfits for 30 salesmen, who will tour the country with a three-reel commercial made by Metropolitan Co. here.

Tiger Hunt Trip

Hollywood, May 19.

Ernest B. Schoedsack, producer of travel films, the last of which was "Rango," will leave Hollywood about July 1 for India, taking with him a sound and camera crew to shoot a Bengal tiger hunt for Paramount's "Lives of a Bengal Lancer."

He'll direct the remainder of the film in Hollywood. Clive Brook and Phillips Holmes will be in the domestic scenes.

Fraser Back

After a month's trip abroad, contacting theatres in various European countries playing "Feet First," William R. Fraser, g. m. for Harold Lloyd, returns Friday (22).

He is accompanied by Mrs. Fraser.

Sovkino's 5-Yr. Plan Film Nibbling for Shubert Spots

Amkino has a Soviet film on hand for which the distributor is negotiating with the Shuberts on the theatre end. Picture is on the Soviet's Five-Year Plan.

Exhibition proposal, which may already be closed, would first spot the Russian feature at the Central, New York, to follow "Dirigible" (Col). Latter film will depart not later than June 4. Engagements in the out of town Shubert houses will follow.

The Soviet picture is reputed strictly confined to the Five-Year Plan and will likely have to pass official inspection before it can be publicly displayed.

Chi News Takes Over News Reel Making With U Distrib Only

Universal News Reel has been acquired by the Chicago Daily News.

All production costs of the reel have been assumed by the News, the picture company figuring as little more than distributor from now on.

For the time being Sam Jacobson is being retained by the News as U reel editor, although news assignments and development of the reel will be made in the paper's plant.

Miss Richards' Escape

New Orleans, May 19.

Lucinor Richards, 17, daughter of E. V. Richards, narrowly escaped serious injury when the car she was driving crashed into a switch engine. She and a girl companion were dragged 20 feet. Miss Richards sustained body contusions, but her friend suffered a broken arm.

Both were able to leave the hospital where they were taken after two days.

Up to Date

Pittsburgh, May 19.

Stanley and Enright, WB de luxers, which have been handing out tea or coffee to patrons on the mezzanine, are getting seasonal and switching to cold drinks for the summer.

It'll be lemonade and orangeade during the warm months, but you gotta bring your own hot dogs.

Radio's Four Colors

Hollywood, May 19.

A fourth picture to be filmed in color at Radio is "Consolation Marriage," going into production shortly.

Others previously set are "Waiting at the Church," just finished; "Bird of Paradise" and "Fanny Foley Herself."

Fox-RKO Theatre Selling Deal Is Hanging—May Wind Up Either Way

Proposed deal between Fox and RKO for a number of Fox theatres around New York to pass to the RKO operation is hanging in the air. It may wind up as a deal or nothing.

Fox theatres now mentioned as procurable by RKO are the Audubon, Park Plaza, Savoy, Ridgewood and Crotona. Each is in opposition territory to RKO houses.

Several proposals are understood to have come up in the negotiations, with one [illegible] RKO to take over the Fox houses for operation of [illegible] the opposing RKO theatres. Latter suggestion is reported to have been discarded as RKO [illegible] intention of giving up its own operations.

While [illegible] New York [illegible] companies [illegible] ing over these points in [illegible] where the circuits oppose one another, at Milwaukee [illegible] Madison. [illegible] with M[illegible]

Studios and Unions

Progress is reported by the Studio Committee of the I. A. with the last session recently given over to routine matters.

The three-year agreement between the studio employees and the producing firms expires Nov. 29, next.

Between 5,000 and 6,000 studio members under the present contract are affected by the [illegible] the agreement yet to be drawn.

Goodshaw, P. A., Bust

Chicago, May 19.

Petition in bankruptcy has been filed [illegible] Bruce Goodshaw [illegible] $1,592. Included in the creditors [illegible] Andrew Karzas, Woodlawn Theatre Co.; Jack Baker, Trianon Ballroom [illegible] Oliver Theatre Co. [illegible] McCoy [illegible] Noel D. Co[illegible]

Pantomime Is Still Backbone of The Talkers, Film Experts Declare

Every picture can be a box office hit and not a happenstance as is the case now, hitting accidentally. Every class of human being the world over will pay to see every picture, understand and enjoy it.

Pantomime is made the fundamental of every story, like the air in music, and sound and speech are regarded and handled as the overtones.

Filmdom's psychologists, not the ones who have been imported temporarily by individual producers, but the ones retained by the entire industry who have done much concrete work in the past in changing the industry's mould to meet with the varying whims of the public, are certain they have the key to picture depression. They are positive they have the solution at one move to the multitudinous problems which have confronted the industry at home and the world over since the advent of sound.

The essentials of the perfect picture of the future are vested in the writing of the story. This in turn is claimed solved by adhering to the lines pursued by the composer of music.

Like the composer first strumming with a single finger the keys which furnish the body of his work and, after this is established, reaches for other keys to supply an appropriate accompaniment, so should the writer for the screen reach into his theme for a common denominator. The latter should constitute the thread of the story, and the thread should be the silent part of the picture. The thread should always be coherent, straight forward and simple enough for the citizen of any nation, or the shallowest brain, to grasp without need of the descriptive matter contained in the dialog for the ear.

Stage vs. Screen

Therein is also accounted the wide differentiation in writing for the stage and the screen—why the play, even if adapted verbatim, cannot expect to be the success on the screen that it was on the stage. Language is the fundamental of the play and language is appreciated only by playgoers. Pantomime to the picture is just what language is to the play it is declared.

SHORTS RESUME AT WB IN BROOKLYN JULY 6

Warners will reopen its Brooklyn studios and continue all short subject production in the east, starting July 6. To comply with the fire laws the property is now being remodeled.

Tests are being made in the Brooklyn plant, at present, chiefly of children for the Booth Tarkington series of 12 shorts.

M. P. Club Taking in New Members on Installments

Trying for the 500 limit membership for the Motion Picture Club by June 1, the club has gone installment. To reach the 500 total the $275 initiation fee has been broken up to cover a period of 21 months.

An initial payment of $55 is to accompany the application, to be followed by 20 monthly installments of $11. Annual dues of $125 a year for regular members, payable twice yearly, has been suspended until Sept. 1, with result anyone coming in now doesn't get taxed for dues until that date.

To stir up greater interest in the club, with a view to completing the drive for 500 by June 1 or shortly thereafter, special events are being lined up. Following the first boxing bouts arranged recently at $3 a head, club [illegible] tariff.

'Lights' Repeats in House Where It Opened at $1.50

[illegible]

BOOTH MAN SAVES PANIC

Schauete Grabbed Extinguisher as Reel of Film Burst Into Flames

Boston, May 19.

Sticking to his post in the face of flames that leaped from an ignited reel of picture film, George Schauete, picture operator at the Dedham Community theatre, leaped for a fire extinguisher instead of the door. He averted a panic that might have had disastrous consequences.

More than 500 men, women and children were in the theatre watching the show, shortly after 9 when the film burst into flames.

Firemen arrived too late to be of any assistance. Through the excitement outside the theatre and in the projecting room at the time, the hundreds of people in the audience remained in ignorance.

Damage was confined to the reel of film, it was said.

UA'S PROMOTION DEPT. IN OPERATION BY AUG.

United Artists' new department, combining contact between distribution, theatres and advertising publicity on its own product, will be known as Department of Theatre Service. It will be in operation across the entire country and Canada Aug. 1. Hal Horne, heading the proposed department, is working out the operation, budget, staff, etc. UA will shoulder entire cost with no assessments against UA accounts.

The U. S. will be divided into 10 divisions, with those possibly later to be sub-divided into districts as theatres are added to territories.

The 10 divisions and cities out of which those in the field in charge will work are No. 1, New York City; 2, Boston; 3, Philadelphia; 4, Detroit; 5, Cincinnati; 6, Chicago; 7, Atlanta; 8, Kansas City; 9, Dallas and 10, Los Angeles. Last mentioned is the largest region covered by any one division and takes in the western part of Canada.

A separate division office may be established in Montreal to serve the eastern part of Canada.

Under the general scheme, UA will contact and service its accounts in all Class A, B and C cities, with towns ~~rated according~~ to their theatre importance rather than size.

Some Men Set

Arthur Zellor, for L. A.; James Ashcraft for Chicago, and Jean Finley, latter recently in charge of Publix houses in Daytona, Fla., for the Dallas division, are set to take up their posts Aug. 1. Meanwhile they are working around the country on spot bookings on "Front Page," and "Indiscreet," only UA's left for release on current season ending July 31.

Horne, in full charge of the department, was picked for the spot on the strength of his many year's experience in theatre operation, as an exhibitor himself in San Jose and his operating work under Harold B. Franklin and Harry Arthur and at other times for Paramount, Fox-West Coast and other circuits.

Musician Trouble May Come Up in Ptsbgh in Fall

Pittsburgh, May 19.

Present strained feeling between theatre operators and musicians' union indicate trouble in the fall when a new wage scale must be set.

Warner officials here, complaining to union recently about prevalence of overtime, were informed by the local they would correct this evil if theatres will sign a new contract two months in advance of the old scale. Exhibitors turned it down [illegible] the overtime evil for a few more weeks and then [illegible]

Looks like union will stick to its demand for the present scale, with operators [illegible]

Neitz' Argosy Westerns

Hollywood, May 19.

A. Neitz will produce several westerns for state right under title [illegible] Argosy Pictures [illegible] will [illegible] Will [illegible]

COLUMBIA LANDS

`Pete' Harrison says:

"The Good

VE

with

MAE CLARKE
JAMES HALL

Marie Prevost—Robert Ellis

From the story by
Winifred Van Duzer
Directed by ROY WILLIAM NEILL

COLUMBIA PICTURES

"Intelligently produced"
New York Times

"We liked it"
Herald-Tribune

"Inaugurates a new film series"
Richard Murray, Standard-Union

WORLD PREMIERE

ANOTHER WALLOP!

Bad Girl" is RY GOOD!

"Packs red hot punches"
Irene Thirer, Daily News

"Excellent characterization"
Julia Shawell, Evening Graphic

"Impressive"
Thornton Delehanty, Evening Post

"Will do Well"
John S. Cohen, Jr., N. Y. Sun

"Amazingly Good"
William Boehnel, World-Telegram

"Gripping"
Regina Crewe, N. Y. American

N. Y. GLOBE--MAY 13

Distribs Trying to Keep the Indies In Line on Playing of Shelved Film

An unusual exhibitor psychology is beginning to become more and more apparent with the increased practice of chains in shelving pictures bought under national deals. Subsequent run accounts, getting leery of chain fears for pictures on first run in their situations, paying for the product rather than playing it, are starting to demand cancellations.

When refused on the ground their chain or first run opposition has shelved the pictures, they are asking for reductions in rental. They are getting neither, with this claimed resulting of recent months in a noticeable increase in the number of suits necessary under contracts.

Necessity for legal action is only one phase of distributor annoyance and added costs which has followed in the wake of loss of Film Board rule and compulsory arbitration.

Taking run-out powders right and left, refusing to pay for pictures booked, distribs say they are having more trouble over shelved product by first runs than any other factor in their dealings with indie exhibs.

A few distribs are starting to insert clauses in contracts specifying that pictures thereunder are to be played a certain number of days after availability, with notification of availability immediately forwarded to acount when the first run shelves.

Unusual

The unusual angle expressed by sales officials trying to cope with the situation as concerning subsequents, is that exhibs are actually complaining because they haven't been hurt. They have not had to stand first run competition on the picture; get it actually first run at second run prices and even though shelved by their competitors with prior run privileges through being weak, are not hurt by the added word-of-mouth advertising resulting from picture having been seen somewhere else in the territory first.

Only in very exceptional cases are distribs permitting any readjustment under contracts with subsequents following first run-shelving — or even virtual chain-wide shelving as sometimes occurs.

Foremost Film Writers and Dialogicians

FRANCIS EDWARDS FARAGOH
"Iron Man"
"Little Caeser"

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

WALDEMAR YOUNG
FIRST NATIONAL

Behind the Keys

(Continued from page 20)

B. C., compelled to resign because of ill health, finds he will not be able to return to the job as early as expected and is still out in the open absorbing the ozone.

Reading, Pa.

John H. Hess, Manheim, Pa., theatre man, has leased A. C. Mayers' Regent, Littlestown, Pa.

Providence.

Disregarding united opposition of Protestant churches, the Town Council in the neighborhood town of East Providence formally sanctioned Sunday pictures.

Wappingers Falls, N. Y.

Village board has voted for pictures on Sunday.

South Norwalk, Conn.

Regent reopened with first run pictures.

Lynchburg, Va.

Resignation of Olinto Accorsini as manager of the Trenton theatre, and appointment of Lafayette Moore as successor. Announcement made by Matt Glasser, district manager for Warners.

Munson, Ia.

O. W. Thel, Rockwell City, has taken the Cee-Bee theatre from R. I. Stewart.

Anita, Ia.

D. E. Morey, Des Moines, has purchased Rialto from A. A. Johnson of this town.

Indianola, Ia.

Will H. Eddy, owner of the Princess, bought the Princess in Mt. Ayr, Ia. His son, Hinman Eddy, will manage house.

Los Angeles.

Ken Egan is out as George Brown's assistant in the RKO local division publicity. Egan couldn't afford to wait for his monthly pay check.

Brown put Jack Thome into the Golden Gate, Oakland, as local p. a., replacing George Bruenn.

Birmingham.

Sunday pictures will be continued at Thomasville following a municipal election. Move to abolish Sunday shows defeated 101 to 80.

Oklahoma City.

Roy Walker has leased the Palace, Royce City, Tex. D. F. Luckie has opened the Rainbow theatre at San Angelo, Tex., for negro patronage only.

Lynchburg, Va.

New 700-seater in suburbs of Roanoke. House will cost between $125,000 and $150,000, and financed through the issuance of 3,500 shares of common stock no par. M. J. Patsel is temporary president of company.

Birmingham, Ala.

Fox, destroyed by fire at Starkville, Miss., will be rebuilt by the Masonic Lodge.

Topeka.

E. J. Mack has resigned from the Fox Novelty as manager. He takes over management of McOwen stock company under canvas. [illegible], doorman at Novelty, [illegible] manager.

Melvin Miller, manager of the Old Mill Dance Pavilion, becomes doorman at the Fox Jayhawk.

Charleston, W. Va.

Grand at Morgantown razed. A two-story brick building will be erected on the site.

Publix and Dubinsky's

A deal for either operation or acquisition of the Dubinsky Brothers' circuit in and around Kansas City by Publix, also in that territory with first runs, is reported as likely.

Dubinsky string numbers 15, with houses in Kansas City, Joplin and Springfield providing direct opposition to Publix, also in those towns.

At the Publix h. o. there is no confirmation of a possible deal, although one of the Dubinsky's came east a couple weeks ago to contact Publix officials on unmentioned business.

The Dubinsky chain penetrates Leavenworth, Kan.; Jefferson City, Joplin, Kansas City, St. Joseph and Springfield.

Indie Gets Its Capital Two Ways for Shorts

Hollywood, May 19.

Joe Rock, indie producer, has organized the Pan Pacific Productions to make a series in Japan. Japanese capital is partially behind the project.

Pictures will be made in Multicolor, which is also in on the financing and will build a laboratory in Osaka, Japan, for this and industrials. Productions and plant will be handled by American technicians.

Rock has also been assigned to produce the Fashion Feature series for Multicolor. Shorts have been changed from straight fashion subjects to comedies with a fashion angle. Monte Carter has been engaged to write the stories and dialog.

Chamberlain Receivership On for Another Year

Reading, Pa., May 19.

An agreement to continue the receivership of the group of theatres known as the Chamberlain Amusement Enterprises, in the anthracite region, financed some years ago, has been reached by parties at interest.

A plan to raise $150,000 to $200,000 to take the properties out of the receiver's hands by paying off all interest and other claims, outside of the bonds, could not be carried out successfully, and the Preferred Stockholders' Association, formed for that purpose, has joined in the move to keep the receiver, Stephen L. Gribbon, Shamokin banker, in charge for another year.

Split Percentage Figure Too High In Circuit Houses—Prefer Indies

Chain operation and the intense acquisition of houses within the past five years have run split figures under percentage deals to the point where distributors in the open field would like to see more of those houses back as indie accounts.

While the new split figures are worked out by accountants for the various chains and no one dares attack them as taking in extraneous overhead or operating expenses that should not be charged to theatres, the distribs still claim that it's getting tougher and tougher to get above splits for those much-sought-after overages.

Higher split figures have come about largely through expensive chain operation and the heavy charges against theatres in those chains.

Hundreds of houses which formerly reached split figures, making those overages for the distrib, are no longer getting that far. In such cases the distrib, booking product on percentage, has to be satisfied with the straight percentage charged against the set split figure or house overhead. It is impossible to reach some of the split figures that now obtain, claim the distrib faction. This has curtailed the distributor's chance for earning what he calls "a fair return," distribs maintaining their percentages should be high enough against the split figures to bring a profit whether the house is doing good or bad business.

It's also of importance that the theatres buy the right product and exploit it properly, add the distribs. When a good picture comes along, it should benefit not only the account, but the distrib as well, and the only way the distrib can see where he will cash in in ratio to the theatre's earnings is by depending on higher percentage terms rather than overages in view of big split figures.

"The percentage thing is declared to be of greater benefit to the theatre than the distrib when part of a chain, but better for the seller when the theatre is an indie.

An example is drawn from an indie house, which for the sake of the distrib argument, formerly set its overhead at $1,000, added $250 as cost of the picture and, probably $250 as reasonable profit for exhib before reaching the split figure. In such a case $1,500. From that on it was gravy on overage.

For that same theatre, now operating as a chain link, the distrib has to reach $2,000 or more as the split, with plenty houses in view of bad times and overhead never getting there.

NEEDS FILM MAN IN PLACE OF PITTALUGA

Rome, May 10.

Sudden and unexpected death of Stefano Pittaluga has left the Cines Film Corp. in something of a quandary. Signor Pedrazzini, newly appointed successor, formerly the New York manager of the American branch of the Italian Banca Commerciale, has a fine reputation as a business man but knows naught of the film business, as he has confessed to the press.

Rumor appears two-faced in regard to the present position of the Cines company. Some people say things are going on fine, but others allege that until a trade man like Pittaluga is at the head of the company its future is insecure.

Meanwhile, production goes on, though the last film, "La Scala" ("The Stairway"), by Rosso di San Secondo, has proven a flop. San Secondo is a literary dramatist with a strong poetic vein. He has written some charming pieces but critics state this film version of "The Stairway" is too thin and airy to command success on the screen.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Localized Operation by Fox W C With Div. Mgrs. Their Own Boss

Los Angeles, May 19.

Fox West Coast goes to localized operation under new instructions by Oscar Oldknow. With Oldknow as the authority over all, division managers are made practically bosses of their respective territories. The D.M.'s are limited only so far as they may be supervised by Oldknow's office directly. All intermediate authorities are out.

The plan is for direct operation only and distinctly curtails the authority of certain departmental heads. The latter under every point must move through the divisional managers. Under the same token the divisional managers are to have direct contact with Oldknow at all times.

No intermediate authorities are to be recognized by local managers except where clearly indicated and identified by the divisional heads. In addition local managers are to submit monthly reports of experiences in operation to Oldknow direct.

The New FWC instructions have gone further than any localized plan so far made known by any circuit. They cut out intervention by visiting executives whoever they may be unless so authorized by divisional managers.

His Own Boss

In general the plan is a follow-up of the Oldknow-Arthur plan for localized operation as was begun in the Fox Eastern circuit around a year ago.

The plan includes every aspect of direct operation from film buying to advertising. Everything is out unless okayed through division managers.

Oldknow's move while not surprising in the general trend of theatre operation is hinted as having been made following certain moves made by inside FWC execs which tended to indicate a divided authority on the home office end. In this move it's Oldknow's scheme to lay down the conclusive aim of his management that the operator is the boss of his own situation.

Picture Possibilities

"Perfectly Scandalous"—Unfavorable

"PERFECTLY SCANDALOUS" (Comedy, [illegible]). Small stage farce. Nothing for pictures. *[illegible]*

"The Honor Code"—Favorable

"THE HONOR CODE" (Comedy Drama, [illegible] (Vanderbilt). Possibility as a gangster film [illegible] features removed and that easily done. *Char.*

"Old Man Murphy"—Favorable

"OLD MAN MURPHY" (Comedy, [illegible]). [illegible] of this play of [illegible] pictures. *[illegible]*

Photo Electric Cell, Cheap and Good for 10,000 Hrs, WB's Invention

A photo electric cell the size of a fingernail and about one-tenth as large as the standard measurement, that is practically unbreakable and can be marketed for a fraction of the cost of the present tube, is reported perfected in the New York laboratory of Warner Brothers.

Revolutionary price slashing in the maintenance of talker equipment in theatres, radio receiving sets in the home, as well as a big economical asset for the future popularity of television, is held for this little wart-like tube. Persons who have seen it describe it as a combination of glass, selenium and platinum. The Warners, they say, have experimented with it successfully in the projection of sound on film through Western Electric and Pacent equipment in their own theatres.

Until patents have been secured the Warners, according to informants, will make no announcement of the invention.

The high prices of tubes are the bane of every home and theatre. But the tiny tube the Warners have can be manufactured for less than $1, it is claimed. The electrics now are getting $35 and $40 for tubes they sell theatres. These are delicate affairs, with 1,000 hours considered an excellent life. The Warner tube, it is claimed by electric experts, is good for 10,000 hours or more.

Just how Warners will retain the right to the new tube under their license agreement with Western Electric isn't explained. Unless that formula has been revised recently it requires every one of its licensees during the life of the license (until 1944) to turn over every invention and improvement to W. E.

Allied Won't Sign Any Paper in Chicago, So Zoning Plan Held Up

Chicago, May 19.

Another new idea arises aimed at killing off the double feature epidemic locally. But in this case, the idea is split between the Jack Miller M.P.T.O.A. faction and the Aaron Saperstein Allied organization.

Plan, in its outline, is a zoning and protection schedule idea. Under the scheme, all double feature houses would be immediately shunted into the eighth week of general release. While trying to put the damper on the two pictures plague, the framers of the code stuck in a clause or two aimed at the new prevalence of sliced admissions.

Therefore, scheme advocates that all houses which lower their prices to the 15c level shall also be automatically dropped to the eighth week of release.

According to the present Chicago protection code, every house in town is taken care of within seven weeks of release. Idea of the new scheme is to place the low price and double feature houses so far down the line that they will do no harm to the houses which are willing to hold to single features and present prices.

Strictly Oral

Exhibitors on the whole are in favor of the eighth week of release idea. They even go so far as to give it their oral approval. But they won't put it in writing. For this reason Allied has carefully, in the past, refrained from making any sort of written agreement with the M.P.T.O.A. for fear that that organization will have some document to show that the Allied had been willing to enter into certain trade agreements. This is the big hobgoblin of Allied, since its one big fighting argument is the claim that the M.P.T.O.A. and the distributors have had certain restraint of trade agreements.

For this reason, Saperstein has consistently refused to sign the agreement papers as drawn up by the Miller group. Allied looks on any agreement with M.P.T.O.A. as dangerous, since that organization may use it as an opening wedge to force a zoning plan on Chicago.

Pa. Blue Laws Easing

Reading, Pa., May 19.

All of the Reading and Berks county members of the Pennsylvania Assembly, except one, who has been very ill for three months, voted for Sunday baseball and its accompanying easing of Sunday Pennsylvania blue law restrictions, when the lower House at Harrisburg passed the Denning bill this week. The measure is now in the Senate.

The Allentown Ministerial Association is fighting Sunday amusements, but several Assemblymen from that district voted for the Sunday baseball bill. Kleckner was the only man present, but not voting in the two counties.

ROACH HAS 60-MINUTE 20c TOP CIRCUIT IDEA

Hollywood, May 19.

A chain of small downtown theatres for key cities for 60-minute programs of comedies and news reels, and with a Radio station tie-up, is being inaugurated by Hal Roach.

Roach, who, with Morgan Walsh, has incorporated in this state The Happy Hour Theatres, Ltd., expects to lease or buy 15 spots as the starter for the plan.

It's the newsreel theatre idea plus comedies and a twice-a-day radio broadcasting program from the stage, to go out over affiliated stations by remote control.

Top for the hour programs will be 20c, with more than half the house at a dime.

Rest of the day's program will be comedies, one newsreel and a singer or instrumental number limited to 10 minutes.

Want to Take Chamberlain Co. Out of Receivership

Reading, Pa., May 19.

Directors of the Preferred Stockholders' Protective Association of the Chamberlain Amusements Enterprises, in receivership, holding meetings at Ashland to raise $200,000 to refinance the company.

The preferred stockholders hope to pay off a variety of claims totaling about $200,000, to permit the rest of the company's obligations to be cared for by a single refinancing operation. The company's assets are claimed nearly half a million higher than its obligations. Its profit in 1930 was over $30,000. This was in the face of the severest business depression the coal regions have known in many years.

Stephen L. Gribbin, Shamokin banker-lawyer, receiver, is operating the houses.

FOX UNLOADS 2

Sheridan and Terminal in Chi Leased

Chicago, May 19.

Fox is ready to unload its theatres in town. First of the spots to go are the Sheridan and the Terminal, to be taken over for operation by A. Courshon, who has the Drake.

Few of the Fox spots locally are making any real coin at present, and the unloading will not affect the company materially. Fox has seven theatres in town, but not one of them is of any prominence. All are grinds, and with one exception, are neighborhood spots. One loop house is the Monroe, on a side street, and now struggling along on double features.

N. Y. Dailies' Rates for Amusements Contrasted With Their Circulations

A newspaper ad war in New York between Publix and three morning newspapers, "Times," "Tribune" and "American," is brewing. It may break wide open with other amusement interests falling in line with Publix on its offensive, first gun of which is about ready to be fired.

The three newspapers in question charge all theatricals under the amusement rate $3 a line for a total of 984,163 circulation, according to their last figures.

For a total circulation of 2,217,000, taking in "Sun," "Journal," "World-Telegram," "Graphic" and "Mirror," Publix gets a commercial rate of $3.53½ a line, contention being there is too great a difference in circulation not to warrant a bigger reduction in price by the "Times," "Tribune" and "American."

Publix has for some time been giving more to the other group, which hands them a commercial rate. In the future it will lean much heavier that way, possibly eventually cutting to next to nothing for the recalcitrants, it is said.

The "Sun," going to a commercial rate, made the biggest reduction in recent years, lowering its rate 31c. "Sun" is reported to have indicated through increase in space given it that it was sorry it hadn't done this years ago.

Skouras-Operated Houses Play All Films but One

The Skourases have ordered stage shows out of the Tower, Philadelphia, with an all-picture substitution.

This makes all of the six Publix houses the Skouras are operating straight pictures, with the exception of the Newark (N. J.), to continue with vaude.

DeForest Rents Sound Equipment; $250 Down—$25 Wkly—30-Day Notice

DeForest, which took the initiative in the talker equipment price cutting war, is now taking a step further and one which is burning up the big electrics. The move may prove to be one of the most substantial factors in opening up some of the 5,000 darkened theatres. It is extending terms on equipment unheard of in the business.

For $250 down and $25 per week thereafter, an exhibitor can get a DeForest equipment. Thirty days notice from either party and the equipment can be made to disappear. Both of the electrics have their minimum weekly payment figure at $35 and prohibit a licensee from removing it for 10 years, unless taken out because of default in payment.

Since May 1, DeForest reports it has rented 50 equipments in this manner; that contracts are now coming in at the rate of three and four daily.

UNION CUTS SCALE TO KEEP ONE HOUSE OPEN

Portland, Ore., May 19.

Operators and stage hands' union made concessions on wage scale to FWC for keeping open the Rialto.

House has never done well since Publix opened it a year ago. It went to FWC for third choice pictures. Plan was to let it go dark last week, with likely future sublease to indie grind operators on non-union basis. The union got together with Floyd Maxwell, FWC manager, and arranged for wage cuts to keep the house open.

MAX LIEF'S FIRST

Hollywood, May 19.

Max Lief, novelist recently brought from New York by Metro, is working on an original for William Haines.

It's based on the antics of a professional ribber.

Rocky Mountain Indies in Meeting Condemn Double Features, Etc., Talk of Ad and Newsreels

Denver, May 19.

At the annual convention of the Rocky Mountain Theatre Owners' Association resolutions were passed condemning block booking, the national checking system and double features.

Block booking was classed as undesirable because of the poor quality pictures in many of the lists and because many of the films included were unfit for exhibition in the neighborhoods and small town houses, which places make up the largest percentage of seats in the United States. The lying in on bookings of shorts and news reels was especially condemned.

The practice of double billing was declared to have become an "enormous evil" and was denounced. Very little of it is in this part of the country.

Exchanges were called upon to establish their own checking systems.

The association went on record that theatres showing advertising films should be paid and were of the opinion "that wherever advertising is contained in a feature or short, the contract to exhibitors provide that exhibitor shall have the privilege of cancelling."

Criticism

Newspapers were asked to lower their amusement rates to conform with other display prices and they were also asked to refrain from unnecessary detrimental criticism. Fair criticisms of pictures are wanted, according to the resolution. Kasper Monahan, dramatic critic of the Rocky Mountain News, spoke defending "destructive criticism," claiming that if it corrected an evil, it became constructive criticism. His paper gave his "speech" a column.

Producers were called upon to furnish trailers for their own features, it being the opinion that they would put more effort into making them "sell" future pictures. They were asked to furnish them at cost as a part of their advertising service.

Every exhibitor-owner at the convention signed a contract for the Kinogram, free advertising newsreel, which the association is backing. Nearly 100 have been placed, and the charge, 25c a reel, is to be turned over to the organization as dues. About 150 of these contracts will be placed in the Denver territory, it is claimed.

The convention closed with a dinner dance at the Denver Motor club.

Officers elected were Harry Huffman, Denver, pres.; Joe Dekker, Denver, 1st v. p.; Mrs. Blanche Tye, Wray, Colo., 2d v. p.; Gus Kohn, Denver, treas., and Emmett Thurmon, Denver, secy-counsel. Directors include the officers and T. J. Murphy, Raton, N. M.; J. L. Flaske, Denver; Buzz Briggs, Denver; Harold Rice, Pueblo and Ed Schulte, Casper, Wyo.

Rent Suit Over Dark House

Quincy, Ill., May 19.

E. C. Weber, Inc., has filed suit in the Federal court at Keokuk against Mid-Continent Theatres and Fox West Coast Service Corp. for $75,000, of which $25,000 is actual damages for unpaid theatre rental, the remainder punitive damages.

The Weber corp. owns the Columbia Theatre building, Ft. Madison, leased to Fox.

The defense offered is that the building is unsafe and unfit to be used for theatre purposes, for which reason no attractions have been booked in.

FIRE SAFETY BILL AS EXHIB MENACE

Chicago, May 19.

Bill, which would place a minimum of two operators in every theatre in the state of Illinois, has been passed by the judiciary committee, and is now ready for the general house and senate procedure.

Exhibitors had a lobby down at Springfield State House, but the theatrical interests were defeated by a vote of 18 to 16.

Proposal is being made under the guise of fire-prevention ordinance, with the preamble reading: "An Act in relation to the investigation of fire and dangerous conditions in and near buildings and other structures."

While Chicago has had long experience of two operators in the booth, the idea is a new one to the down-state exhibitors. They are fighting to the last ditch. It was through their efforts that most of the 16 pro-exhibitor votes were garnered, with Chicago exhibitors displaying their usual willingness to loaf on film row and gossip.

One Plus One Equals Two

Bill does not mention that two operators must be in each booth, but refers to "an operator for each projection machine," which would bring the number of operators in the bigger theatres to four and six.

Hostess Replaces Mgr. In Coin Box Theatre

Hollywood, May 19.

With coin box admission and a single organization eliminating need of a manager, the new 300-seat Studio theatre under construction here by Hughes-Franklin, will have a hostess in charge.

Hostess will help patrons find seats when necessary and take over managerial duties.

Pa. Civil Rights Bill

Harrisburg, Pa., May 19.

House passed the bill last night introduced by Representative Fuller, one of its two negro members, amending the Act of 1887 to provide that any theatre manager or employee discriminating against a negro patron may be prosecuted and, if convicted, subjected to a fine of from $100 to $500 for each offense.

The bill does not specifically mention the negro but provides against discrimination against any race or color.

Passed the house 115 to 23. Now goes to the Senate.

Against Tax on Organs

Spokane, May 19.

Thirty-five members of the Allied Amusements of the Northwest met here to consider film bookings, contracts and general tax reductions.

Taxation on organs, obsolete since talkers, was scored and all went on record disapproving tax levies on the instruments.

F. C. Weskil, Sandpoint, Idaho, is president.

Pathe's 25% Sales Terms Or Flat Rental Basis

Box office conditions will determine Pathe's sales policy so far as percentage is concerned. The Marcus figures that a minimum 25% of the sales shall be along percentage lines.

Others, unless affairs at the general box office brighten up, will be on a straight rental basis.

RKO's Schenectady House Using 3 Films Weekly

Schenectady, May 19.

A further change in the summer policy of the RKO Proctor's here brings in three features a week instead of two [illegible] after the [illegible] weeks ago.

The State, the [illegible] house, has been crowded most of the time since vaude was dropped by the RKO house. Last week both theatres had a Constance Bennett picture and were running almost duplicate bills.

France and Its New Pres.

Election last week of Paul Doumer as president of France may mean an entirely new lineup in the ever-growing dissension in Europe's film industry. Doumer was elected over Aristide Briand who had been advocating a United States of Europe, as far as industry is concerned at least, which means that France is set to hit out on the road of fascism and individualism stronger than ever.

That Doumer was elected is not as important to the picture industry as that Briand was defeated. Only hope for progress, as seen through the eyes of the American industry, is for fair and definite agreements among all the major European countries. That was what Briand stood for. With him defeated, finger is definitely left pointing for Doumer to steer France into the lone and narrow road.

Perhaps a coincident that the election of France's president should be along these lines at the moment when the Franco-Germanic film industry is strained, but it leaves only one course of action open to the new president and his government. He must avoid alliances with Germany, Italy, or any other countries.

From an international film standpoint, it means that France, Germany and Italy are all to a greater or lesser degree fascist countries, with the government standing for individualism. Thus America is looked at as a single country without alliances, just as each of the European countries is single entities, and while this makes America a potential enemy, it puts America on the same standing as any of the other countries.

A president in France, of course, cannot dictate policies of the government. But Briand, with his Socialistic attitude in defeat, says the government must necessarily be anti to the things he stood for.

Temporarily, the German attempt to arrange for a Franco-German film production agreement is at a standstill. New government practically means it can't go through.

From that standpoint it's a boon to America, since the particular agreement suggested by the Germans and in discussion until a week ago would have hurt the American industry.

But it may also hurt the American industry in that it means that Franco-American co-operation is also out and to be discouraged in the future.

Holland's 1st Sound Studio

The Hague, May 8.

The first sound studio in Holland has been established in Holland. It is at Rotterdam, occupying a floor in a factory for electric motors.

Studio will be managed by Mr. Prinsen, formerly technical director of the Lutaphone Company.

Ordynski and Films

Paris, May 8.

Richard Ordynski, who was taken to America after the war by Aline Barnsdale, of Hollywood, to direct the destinies of the Egan theatre, is negotiating for a return to the States. At the time when there was little connection between the stage and the screen, the Polish director's productions of artistic plays in Hollywood were considered remarkable but he refused to do anything for the screen.

Now he sees hope in the talkers and from his home in Warsaw is dickering with the major film companies to return to California.

U Has Faye

Hollywood, May 19.

Randall Faye, English writer recently at British International, is under contract at Universal.

Currently, he is weaving a story around the poem "Lasca," to go out as "Rio Grande." Then he'll adapt the studio's latest play buy, "Nice Women."

ABOAF RECOVERS

Rome, May 8.

Amerigo Aboaf, local Paramount manager, has made a recovery from his recent operation for appendicitis.

He is back at work in [illegible] offices.

RACKETING IN STILLS

Film Publicity Offices in London Sore Over Methods

London, May 8.

Publicity offices of American distributors here are het up at the latest Fleet Street racket, extending among the lower ranks of the newspaper business.

Space hounds offering free, non-copyright photographs find kids have got in before them and have sold film stills to small-time magazines and others.

Stills leak out of the publicity offices through orthodox channels and then are pirated, either by office boys and others in newspaper offices, or by art men on syndicate papers. These people take the stills they don't want and sell them.

One photographic press agency in London has been selling non-copyright film stills with the alibi they received them direct from Hollywood and didn't know they were non-copyright.

RKO this side, as a result, has cabled the States tellings its space departments to lay off circularizing stills to English agencies.

Picture fans here will pay as much as $1 for an American press still and around 25c for ordinary prints. Such stills eventually find their way to East Side stalls, where they are sold at 5c each, with trade brisk.

Racket usually extends only to portrait stills and leg parades. Straight dramatic stills are in little demand.

Tough Australia

(Continued from page 11)

time in 10 years, he looks for a very good year ahead over there. That means, he says, that American film companies will profit more than anybody because they have an edge on the market.

Despite it's one of the British Isles, only about one out of 20 films shown in Australia are English, Scott mentioned. The others are American. Occasional French and German films don't even count.

"It makes a curious situation," says Scott. "Americans have a much tougher hoe to grind than the English. Every foreign film coming into Australia must pay a tax of 8c per foot. In almost any other spot if a film producer made a profit of 8c a foot he would consider himself fairly well off. Here he's got to discount that much before he can begin making a profit. It's just about the stiffest tax in any country in the world. Despite which American films are managing to get the best of it.

It's the Picture

"There have been a number of good money films in Australia in the past year and I look for even more. The English are beginning to put up a fight. They are doing better at the moment than they ever have. But they simply haven't the product that pulls. And Australians, like patrons anywhere else in the world, don't give a hoot who made a picture. All they want to know is whether it's good entertainment."

During the past year Scott opened up seven new exchanges for Radio Pictures in Australia and New Zealand in anticipation of growing business. While in New York this time he has been assigned to add RKO-Pathe to his duties and will open branches for that concern in all his exchanges and offices. Completely separate organizations will be built up, he states, for Pathe, although Scott will head both organizations and they will be housed together.

Fox Dubs First Spanish To Keep Harding in It

Hollywood, May 19.

Committed to direct shot version for the Spanish market, Fox will [illegible] "East Lynne" as the first to be dubbed by that studio in that language.

D[illegible] to dub instead of remake [illegible] the cost [illegible] Ann Harding, its star.

[illegible] at Fox will be [illegible] Women" with Car[illegible] the chief spot.

U Turning Over Foreign Program To Firms Abroad

Hollywood, May 19.

Universal's tie-up with Consortium Internationale Cinematographique of Paris is for that company to make U's slate of six French pictures, all versions of domestics made here.

Deal offsets any chance of Universal making any in that language here. Same is true of German, with the company now negotiating with a German company to make a like number in that tongue.

Robert Wyler left here Monday to be U's representative with Internationale during the making of the six.

THE GOOD BAD GIRL

(Continued from page 17)

On his way to a boat bound for South America he must stop off to see the girl who turned him in, as he thinks, by having tipped off his Philadelphia hideaway. As he is about to shoot her too, the detective appears and kills the gangster.

About which time the husband has returned from Paris, seeks his wife, etc., as he doesn't care with more etc.

The gangster girl thing is made to stand out on account of the title and to put on a new switch for the mob idea. Mae Clarke plays the girl in a very serious if not altogether accepted dramatic style. Miss Clarke doesn't do badly but she seems to be under the wraps of stiff coaching from the side lines. Her attempt at joy, elation or satisfaction at the fade out when the husband she thought gone forever clasps her in his arms, with only her face exposed to the audience may have meant joy, elation, satisfaction or a suppressed ha ha that the picture was over. Marie Prevost as the girl friend fixer is in something of a comedy role, made possible by Paul Porcasi as the ponderous nite club owner, a member of the mob and always hungry for the food that's not on his diet. Miss Prevost is no lightweight either in this film.

James Hall is the juve sap, Robert Ellis the walk through gangster, with Edmund Breese and Nance O'Neill the grandparents.

Columbia slipped in this gang picture to be with the rush. It may get over better than the majority of them, especially with the women if the play for the femme business is strong enough in the pre-advance work.

Sime.

Jede Frau Hat Etwas

("Honey")
(GERMAN VERSION)
(Made in France)
(With Songs)

Paramount production and release. Directed by Leo Mittler. Music by W. Franke Harling. Photography, Gussart. Dialog, Charles Rollinghof. Starring Trude Berliner and cast including Kurt Vespermann, Anny Ann, Willy Clever, Curt Lilien, Lili Perry, Karl Harbacher. Made in Joinville, France. At 5th Ave. Playhouse, New York, week May 15. Running time, 85 minutes.

Fifth Avenue Playhouse has been a headache to at least three owners during the past half year. Taken over last week by J. R. Whitney, who has made considerable success with his 72d St. Playhouse, it has failed to turn over a new leaf. By booking the German version of "Honey" in at this time, Mr. Whitney sets himself well on the road towards losing on Fifth avenue what he makes on 72d street.

"Honey" in German is just another bad version of a fair American film. In English the film did a good deal toward setting Nancy Carroll. Also in the cast were Mitzi Green, Lillian Roth, Harry Green and Skeets Gallagher. In this German version there is only Trude Berliner, nice to look at but tries too hard to be funny to be even slightly effective.

Added to this is the book, not particularly suited for German audience digestion and that the songs are old, even in Germany.

Technically they did a good job in Joinville, but couldn't overcome the slim material with no outstanding actors. Germans have been making too many good musicals on their own, for anything not making the grade to stand up, especially when made by Americans.

Asking foreign customers to pay 75c and $1 for inferior versions of films they saw in all the nabes a year ago for less isn't going to bring them in, even if it is in a language they understand better. There were exactly 11 people in the audience Saturday evening. That figure was about tripled by the end of the film's run for the night show, which still left plenty of wide open spaces in a house of only 265 seats.

In other German neighbs and when not played to competition of six other German talkers, this may have a better chance. But not much.

Kauf.

Monsters of the Deep

Harold Austin production. Distributed by Talking Picture Epics. [illegible]. At Cameo, New York, week May 15. Running time, 90 minutes.

Combining travelog, educational and adventures qualities, "Monsters of the Deep" is one of the most real deep-sea fishing excursions ever photographed. A great variety of tuna, sharks, whales, with the capture of a two-ton devil fish as the climax, makes this an exceptional picture for the sportsman. It is sufficiently well tied together to make it educational and entertaining for the children. The average woman, however, may find it too long and with too many fish.

The slim story, strengthened by salty environment of a kind known genuine to any fishing hobbiest, threads its way to the time when the much exploited devil fish enters the picture.

Engaging the services of a husky native, the little band finally sallies forth. The chase leads them for what apparently comprises miles of blue before it is finally brought up alongside. Strung up on shore the fish exhibits a mouth in which a man can stand with comfort.

Wely.

Inside Stuff—Pictures

It always has been the ambition of one studio press department head to have wished on him, or his lot, a film actress who could do things with a brassie. The publicity head wouldn't care if the girl were a minor film member but if of featured rating so much the better, and if starred—perfect.

This p.a. figures that athletic publicity is the best channel of them all and an actress-golfer would be the perfect set-up. The film business has never had one.

Some idea of what could happen along these lines is evidenced in the dispatches coming back from England on Doug Fairbanks' entry in the British Amateur. The boys back home rate Fairbanks as having made a plenty smart move in entering the tournament and, because he's no dub at the game, that he made a showing though defeated in the first round makes it almost 100%. The ideal publicity outcome on this phase would have the subject going through to the semi-finals or finals. To have the actor or actress win a major tournament would be the millennium and the home studio would likely swoon.

If, at any time, some studio should discover a femme links artist on its roll call it's well nigh certain that the company would finance a definite course of tee and green instruction and stand the expense of attendance upon tournaments. A good looking girl who could swing a club and conduct herself within these golf circles? Those rotos, those newsreels, that space! A publicity agent's fantasy.

Some day some studio may even go scouting with this purpose in mind.

A state chain store annual tax as upheld by the U. S. Supreme Court Monday in the appeal from Indiana, but with a divided opinion of the full bench, probably will not apply to picture house circuits. The theatrical circuits could resist by bringing up a point that theirs is not commercial.

Instead of a flat license fee, as taxed by Indiana on the commodity chain stores, states so far when trying to secure revenue from theatres within their borders, have gone after a per capita seat tax or tax on the gross. For the chain businesses, the state-imposed tax as a rule runs to percentages of sales besides a flat nominal yearly tax.

Too many local agents selling foreign plays to New York producers is a cause of difficulty in proposed acquisition of such plays, particularly when they are hits abroad. Such tactics have reached a high point through the current trend toward foreign plays.

One example is "Captain from Kopenick," by Carl Zuckmayer, recently a trouble-maker when Bela Blau and Herman Shumlin announced it. Two agents, dealing in the story, are both reported acting in good faith, but trouble just the same.

Idea abroad is that the more American agents there are working on selling a script, the more competition there will be, both on Broadway and in cities in Europe, outside of where the show is first produced. Similarly, difficulty is said to be caused by local inability to ascertain to whom the foreign author may have issued the rights.

Abram F. Myers has sent a circular letter to all independent exhibitors urging them to give Universal a good play this season, not only because it is the 25th anniversary of that concern but as an offset to the deals put over between the producer-owned chains.

He points out that Universal has always helped the small independents and stresses the necessity for particularly giving support at this time when it is essential that the producers outside the swap circle be kept in the field.

The letter probably is not wholly unrelated to the switch of Universal to its old system of making general program pictures instead of specials, but it is intended also as a tribute to Carl Laemmle and his long fight for the independent interests.

The fight which the Maryland chapter of the International Federation of Catholic Alumnae has been waging for sometime on the parent body's policy in permitting the Hays organization to finance the distribution of monthly lists of endorsed pictures while limiting its publicity, via the press and radio, to approved films, has been carried a notch further. The state council, at a meeting held in Baltimore, adopted a resolution denouncing both the plan and the manner in which it is being executed. Archbishop Michael J. Curley of Baltimore and "The Baltimore Catholic Review" (diocesan paper) have been outspoken in their criticisms of the practices of Motion Picture Bureau of the Federation, the Maryland chapter joining in.

Studios are now giving the agents the works plenty when engaging talent under the new rules that keep the agents out while the players are being interviewed for parts.

A femme star who has been getting $2,000 a week, and who just signed with a comedy company for 10 shorts on that basis, was called by a major studio and offered a year's contract with options. New contract wouldn't interfere with her agreement for the shorts. Offer was $1,200 weekly on the contract, with the hint that she wouldn't have to pay any attention to her agent, as he was just an added expense.

When asked what he would do for the agent, the studio exec replied: "You don't see him here now, do you?"

Star turned down the offer.

Unusually long run is being rung up by "Tabu," the Murnau talker (Par), at the Central Park, New York. Picture is now in its 10th week. Grosses have been stationary at about $5,000 since the third week of the film's stay.

Leo Brecher, who has the house, had to dig to pay for the film rental during the first two weeks. Film then began to pay. Last week, with publicity going out of the Ziegfeld office that Reri, Polynesian lead of the film, had been engaged for the "Follies," gross reached close to $7,000 for the week.

Resentment is growing among foreign film audiences regarding the growing practice of small foreign film houses which deceive on the matter of putting on versions in the guise of originals.

At the Fifth Avenue Playhouse this week is a German version of

(Continued on page 128)

48

PICTURES 1931 1932

FOX FILM CORP.
BOX OFFICE

HAPPY OMEN for
HAPPY SHOWMEN

PROFITUNITY SEASON

PRODUCTIONS

●

3 GAYNOR - FARRELLS

★ 1. DELICIOUS
★ 2. MERELY MARY ANN
★ 3. SALOMY JANE

★ BAD GIRL
★ THE YELLOW TICKET
★ SURRENDER
★ DISORDERLY CONDUCT
★ OVER THE HILL
★ WICKED
★ WHILE PARIS SLEEPS
★ TRANSATLANTIC
★ HEART FREE
★ SON-IN-LAW
★ YOUNG AMERICA
★ RIDERS OF THE PURPLE SAGE
★ THE RAINBOW TRAIL
★ SKYLINE
★ THE BRAT
★ SINK OR SWIM
★ SILVER CITY
★ SHE WANTED A MILLIONAIRE
★ IN HER ARMS
★ ALIMONY QUEENS
★ SOB SISTER
★ THE MIDNIGHT CRUISE
★ THE ROYAL ROAD TO ROMANCE
★ CHEATING
★ A TICKET TO HELL
★ THOROUGHBREDS
★ ROGUES GALLERY
★ LIPSTICK
★ CHARLIE CHAN'S CHANCE
★ SECOND CHARLIE CHAN
★ THE HYSTERICAL AGE
★ SWINDLE
★ THE HEIR TO THE HOORAH
★ HUMAN TOYS
★ DEVIL'S DAUGHTER
★ THE GREAT AIR ROBBERY
★ CHAMPAGNE
★ PRICE NO OBJECT
★ SUGAR DADDIES
★ PANAMA
★ HONEYMOON
★ SOME GIRLS ARE DANGEROUS

3 WILL ROGERS

★ 1. YOUNG AS YOU FEEL
★ 2. THE PLUTOCRAT
★ 3. AMBASSADOR FROM U. S.

●

"It will be Distributor's endeavor during the season 1931-1932 to maintain the highest possible standard of quality in Distributor's production consistent with the changing conditions in our industry and the taste of the motion picture audiences, bearing in mind that in the production of motion pictures creative genius is the foundation from which Distributor must build, it must be recognized that Distributor is dealing with an element that must adapt itself to the constant changes that are occurring in the public's demand for its amusement. This requires changes in story, plot or characters in order to meet this demand and to obtain the perfection in production which is Distributor's goal. With this end solely in mind Distributor must naturally reserve the right to change story, plot, cast and director to furnish you with the product that will bring the greatest return at your box office and Distributor therefore notifies you that the list of cast, story and director is only tentative and subject to change without notice, except that in such cases where a definite book or play is designated, such designation is to remain unchanged."

STABILITY AND SECURITY

THE talking motion picture is today one of the world's greatest industries, with hundreds of millions of dollars invested in production and exhibition and with hundreds of millions of the peoples of the earth eagerly and vitally interested in the screen entertainment this industry produces and exhibits.

The stability of this vast empire of entertainment, after a quarter of a century of rapid development and expansion, has been virtually achieved—and in this process of stabilization FOX FILM CORPORATION has been the pioneer, the pace-setter, the leader. Today, the world over, theatre owners and theatre goers recognize the FOX trade-mark as the emblem of pre-eminence.

Hundreds of the world's leading theatres operating under the FOX banner owe their past success and their future security to the consistent quality of FOX product. Hundreds of others of the world's leading theatres not under the FOX banner likewise owe their profitable operation to the high box-office attraction value of FOX pictures.

FOX FILM CORPORATION pledges itself anew to spare neither talent nor money to provide the highest standard of talking motion pictures during the coming season — for its own theatres and for yours.

FOX pictures bring security and prosperity to the exhibitor.

H. L. Clarke

PRESIDENT
FOX FILM CORPORATION

3 GAYNOR FARRELL'S

Biggest Box-office attractions

together . . .

JANET GAYNOR and CHARLES FARRELL

Supreme Screen Sweethearts

1 DELICIOUS

with EL BRENDEL

Answers the cry and call of your young people for glittering, gorgeous romance.

Janet . . . Scotch waif . . . steerage.
Charlie . . . 1st class . . . millionaire.

Lilting laughter . . . intense drama. Produced in lavish, opulent fashion . . . For busiest box offices.

Directed by **DAVID BUTLER**

Original story by **GUY BOLTON** *Screen play by* **GUY BOLTON** and **SONYA LEVIEN**

Original music and lyrics by **GEORGE** and **IRA GERSHWIN**

2 MERELY MARY ANN

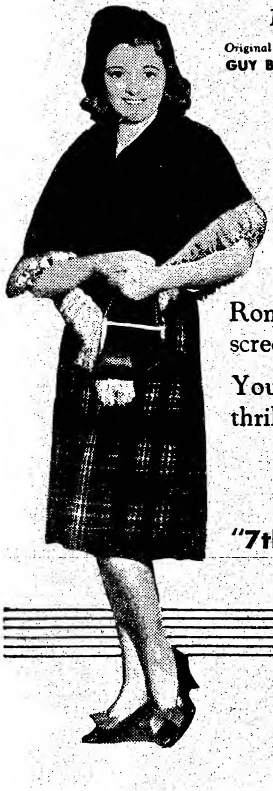
Little slavey of the pots, pans and brooms rises for a Beau Brummell poet, and they both go head over heels.

Janet makes every girl wish that she was she . . .

Charlie makes every boy wish that he was he!

Directed by **HENRY KING**

Play by **ISRAEL ZANGWILL** *Adaptation by* **JULES FURTHMAN**



3 SALOMY JANE

Romance revealed as only these perfect screen lovers can reveal it!

Young blood calls to young heart . . . a thrill to the magic of the great outdoors.

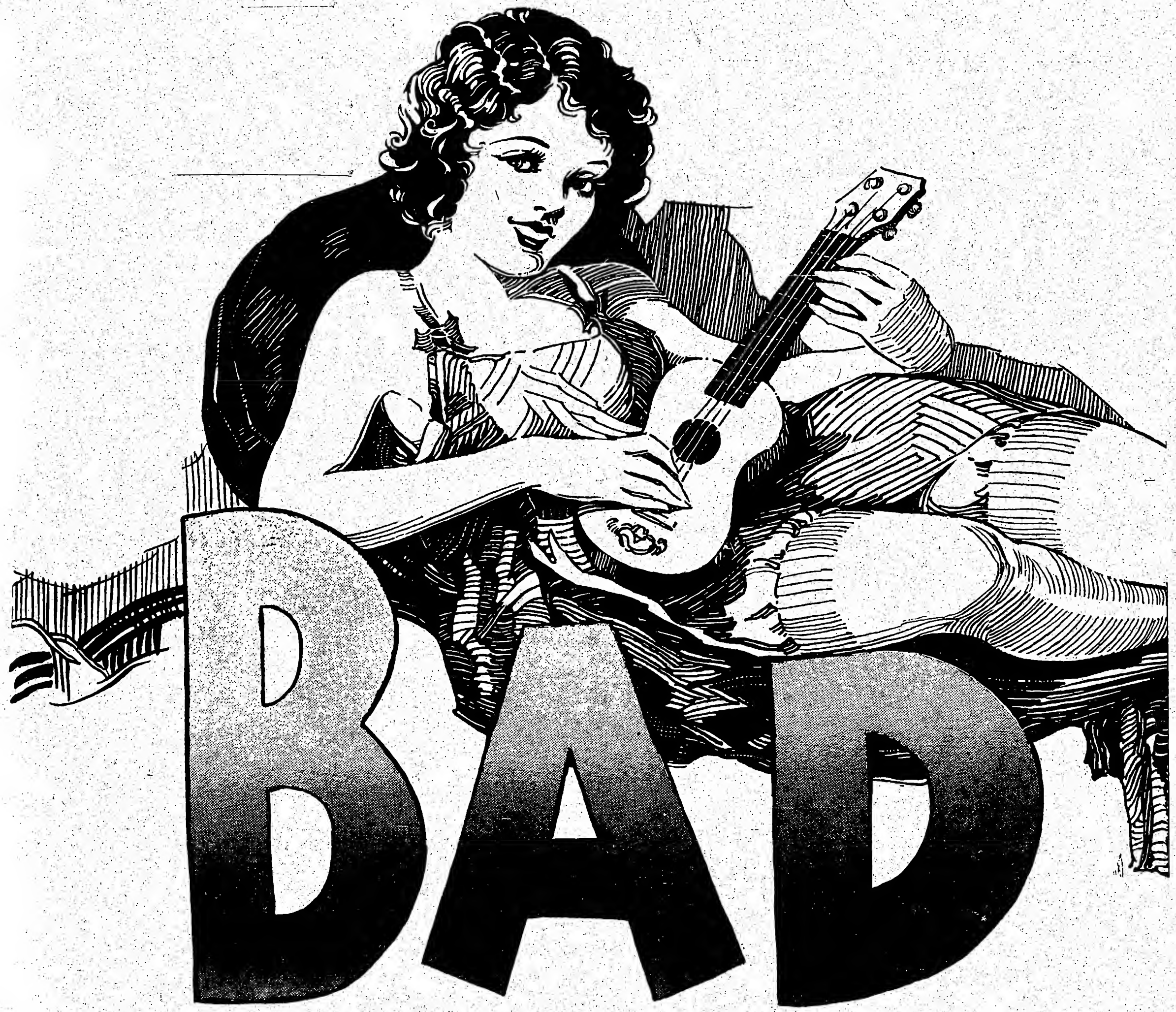
Vivid gamut of feeling runs from eye beam and heart throb to kiss, cling and clutch.

Play by **PAUL ARMSTRONG**

Directed by **RAOUL WALSH**

JOINING THE GLORY OF

"7th Heaven," "Sunny Side Up" and "The Man Who Came Back"



with

SALLY EILERS

The girl selected
from hundreds tested in Hollywood...

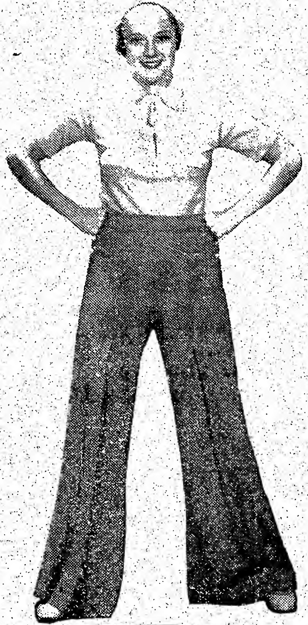
and all Star Cast

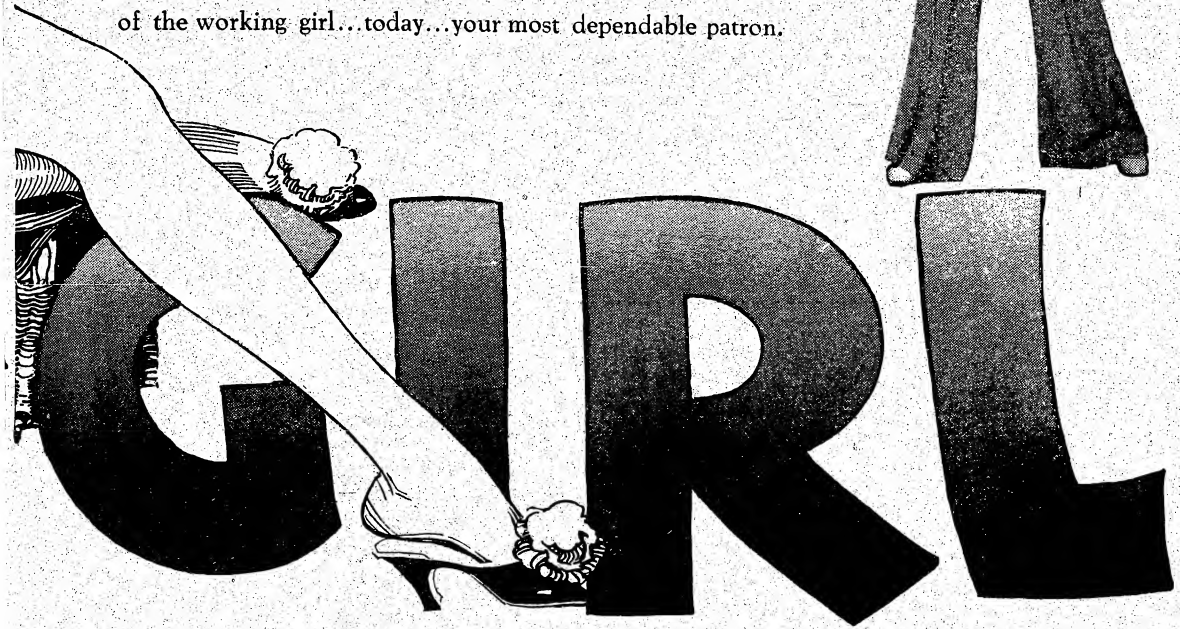
Directed by **FRANK BORZAGE**

EVERYBODY KNOWS THIS GIRL

There's one in every town

Tumult in her heart. She wanted things. Clothes. Boy friends. Fun. Gayety. Kisses. • Red-lipped shop girl in sleazy dress. Aching with suppressed emotions... dance halls... excursion steamers...chop suey palaces... Coney Island...clinging farewells...then back to the hall bedroom. • Drama of girls...who love to live. Laughter of girls...who live to love. • It's romance of the working girl...today...your most dependable patron.





BAD GIRL
VIÑA DELMAR

From **Vina Delmar's Sensational Best Seller that stirred the nation.**

Screen play by
EDWIN BURKE *and* SONYA LEVIEN

SALLY EILERS
The girl who plays the part

THE YELLOW TICKET

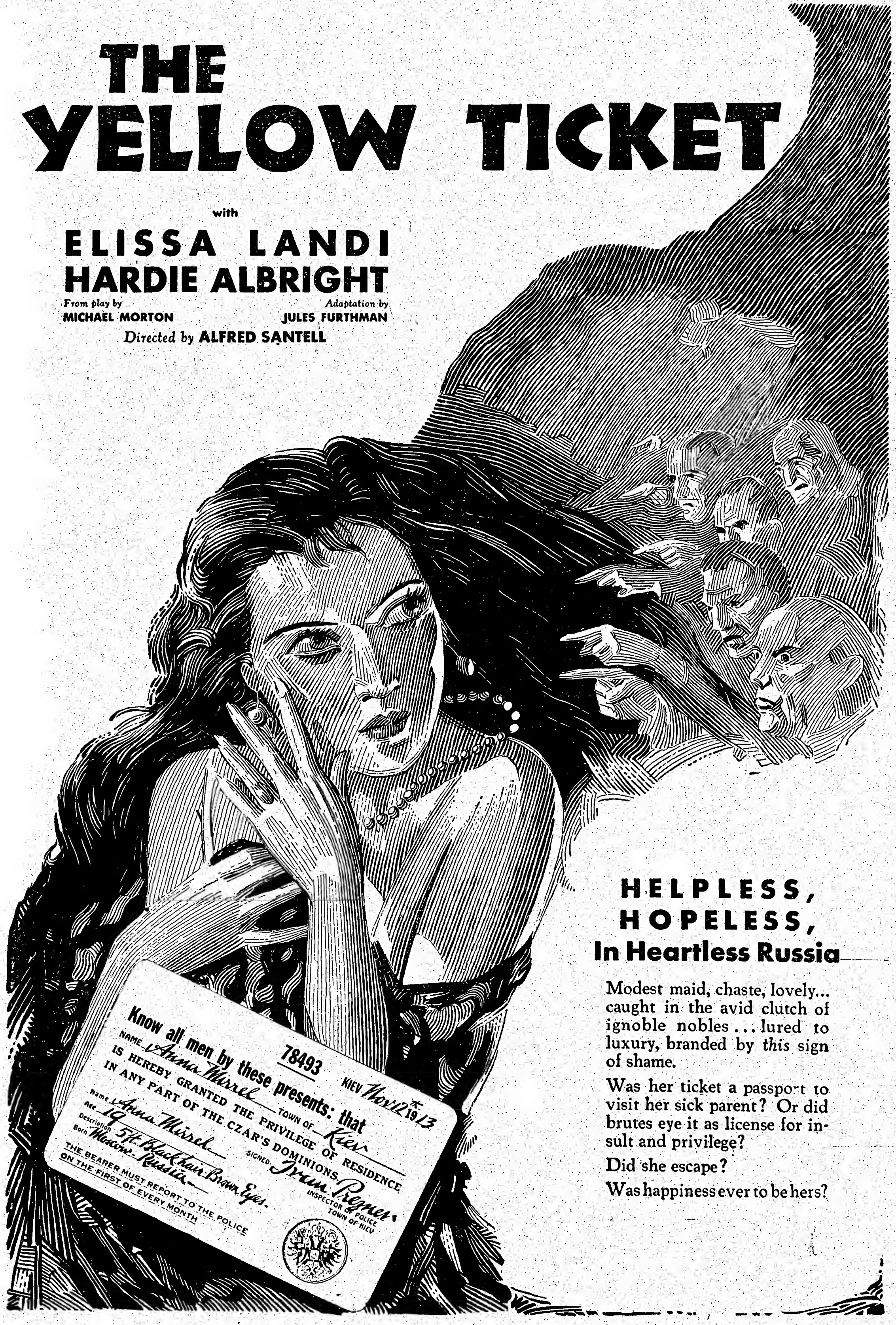
with

ELISSA LANDI
HARDIE ALBRIGHT

From play by
MICHAEL MORTON

Adaptation by
JULES FURTHMAN

Directed by **ALFRED SANTELL**



Know all men by these presents: that
78493
KIEV Nov 12 1913
NAME Anna Mirrel TOWN OF Kiev
IS HEREBY GRANTED THE PRIVILEGE OF RESIDENCE
IN ANY PART OF THE CZAR'S DOMINIONS.
Name Anna Mirrel
Age 19
Description 5 ft. Black hair Brown Eyes.
Born Moscow - Russia
SIGNED Ivan Pregner
INSPECTOR OF POLICE
TOWN OF KIEV
THE BEARER MUST REPORT TO THE POLICE
ON THE FIRST OF EVERY MONTH

HELPLESS,
HOPELESS,
In Heartless Russia

Modest maid, chaste, lovely... caught in the avid clutch of ignoble nobles ... lured to luxury, branded by *this* sign of shame.

Was her ticket a passport to visit her sick parent? Or did brutes eye it as license for insult and privilege?

Did she escape?

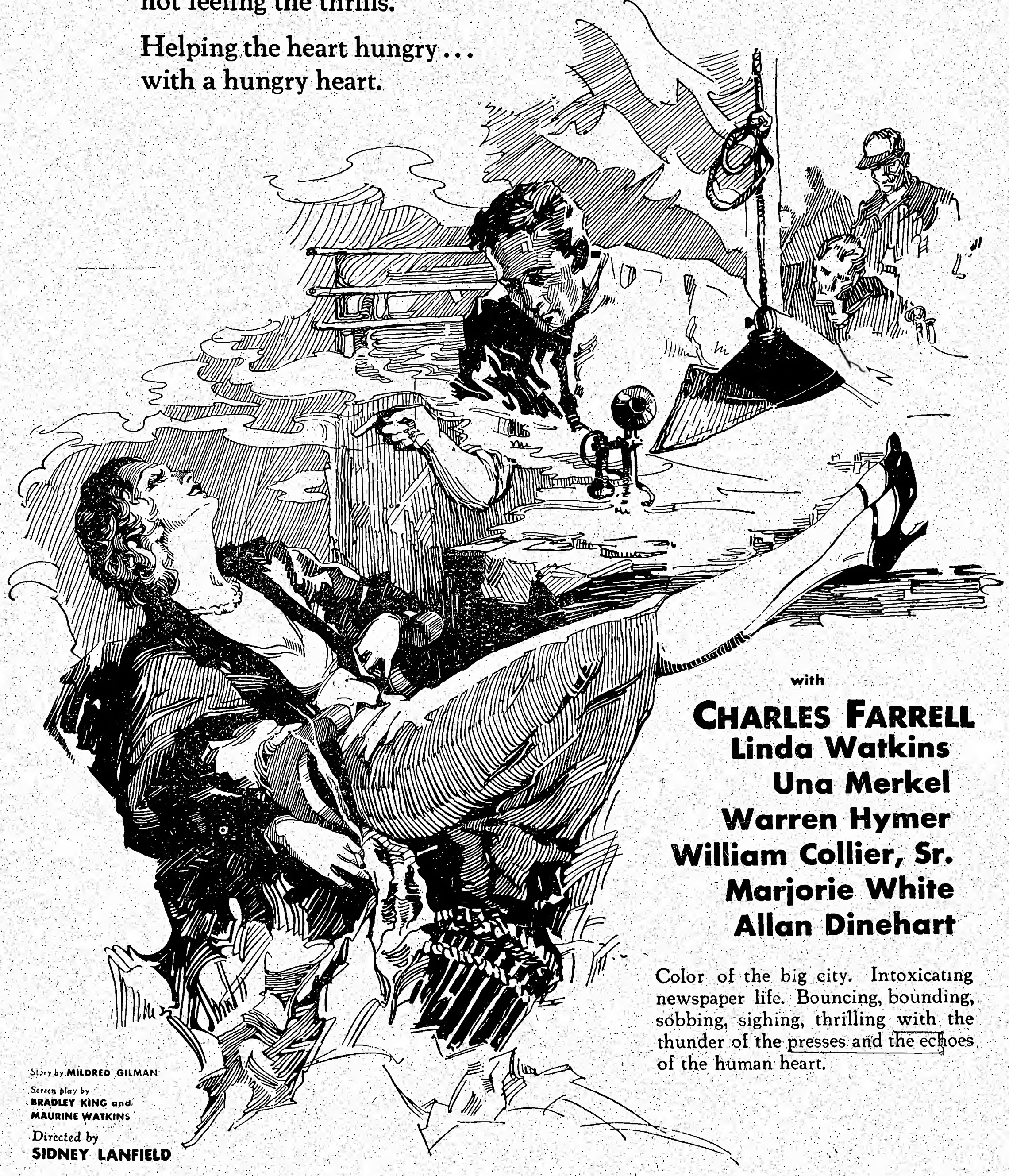
Was happiness ever to be hers?

SOB SISTER

X-RAY of FRONT PAGE Emotions

Drama of a tabloid girl. Writing the thrills, not feeling the thrills.

Helping the heart hungry . . . with a hungry heart.



with

CHARLES FARRELL
Linda Watkins
Una Merkel
Warren Hymer
William Collier, Sr.
Marjorie White
Allan Dinehart

Color of the big city. Intoxicating newspaper life. Bouncing, bounding, sobbing, sighing, thrilling with the thunder of the presses and the echoes of the human heart.

Story by **MILDRED GILMAN**
Screen play by
BRADLEY KING and
MAURINE WATKINS
Directed by
SIDNEY LANFIELD

DISORDERLY C

FLAGG AND QUIRT

The famous Stallings *and* Anderson *characters*

ON A NEW RAMPAGE

On the beat again, in a startling new successor to
"What Price Glory," "The Cock Eyed World" and "Women Of All Nations."

with

VICTOR McLAGLEN EDMUND LOWE
GRETA NISSEN

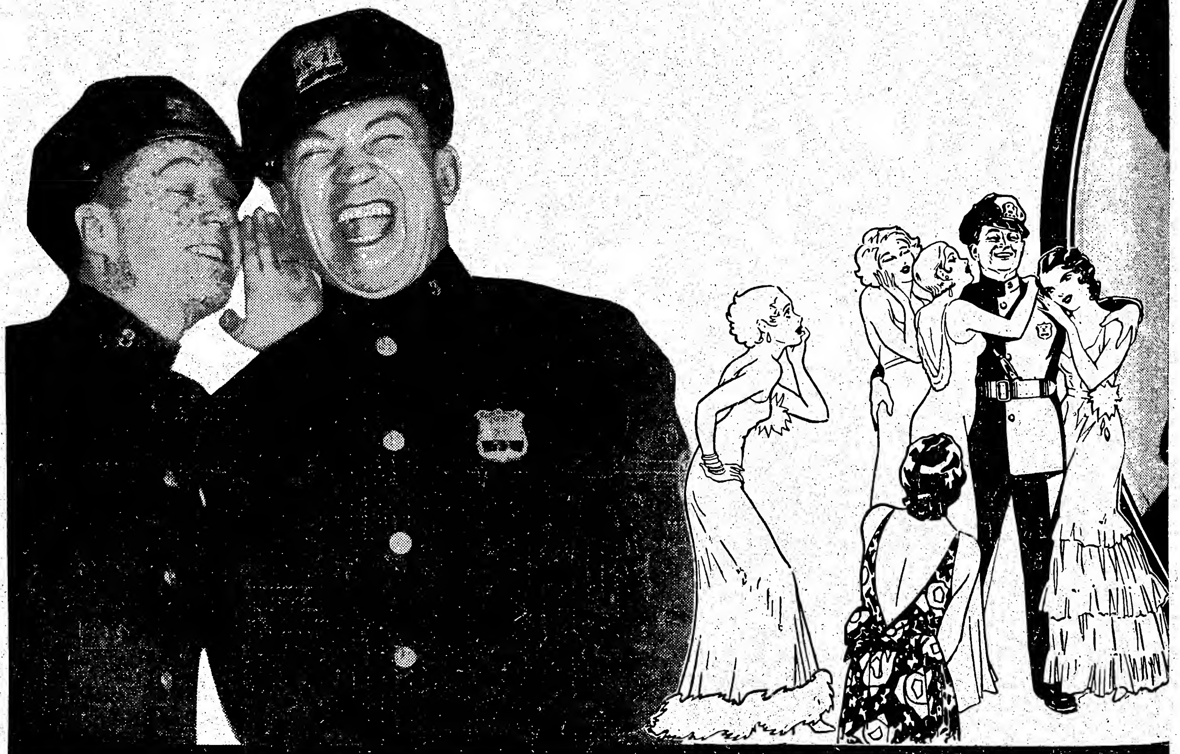
They're on the police force now...two of the finest...tailored to perfection but as cock eyed as ever...getting a load of law and order as New York cops.

Tougher, smarter, funnier than ever...with a dame on every beat. Night clubs...night loves...night sticks...girls and gales of laughter.

THEY RAID RECORDS!

Story by
BARRY CONNORS

Directed by
RAOUL WALSH



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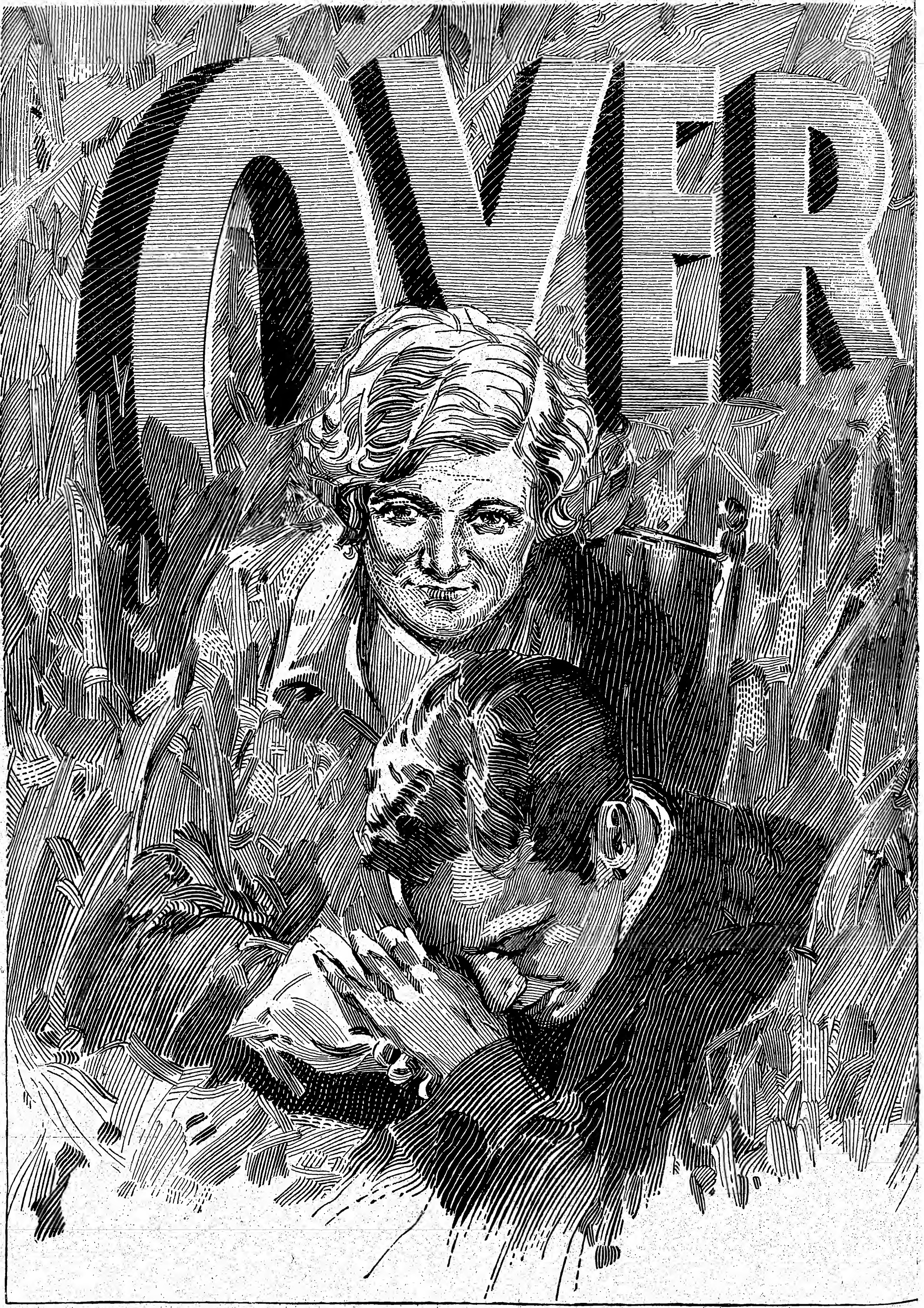
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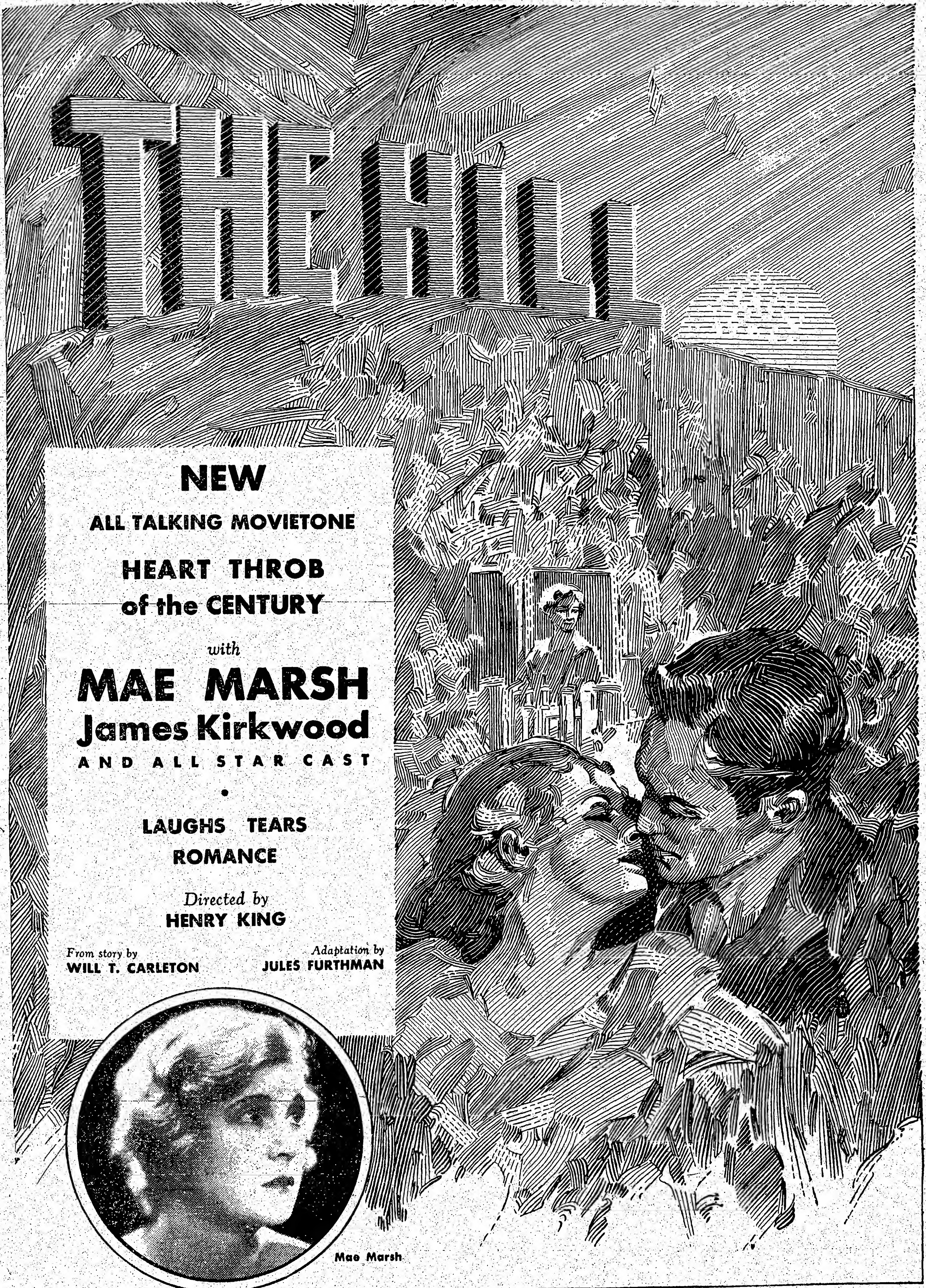


NEW

ALL TALKING MOVIETONE

HEART THROB of the CENTURY

with

MAE MARSH

James Kirkwood

AND ALL STAR CAST

•

LAUGHS TEARS

ROMANCE

Directed by

HENRY KING

From story by
WILL T. CARLETON

Adaptation by
JULES FURTHMAN

Mae Marsh

SON-IN-LAW

STOCK MARKE

Two young people...full blooded...puzzled by love...hating...kissing...tossed topsy turvy by domineering parent.

Could they love in spite of him?

with

LOIS MORAN

WILLIAM COLLIER, Sr. DONALD DILLAWAY

Liberty Magazine story by
EDWIN DIAL TORGERSON

Directed by
BENJAMIN STOLOFF

A JANET GAYNOR *Special*

HEART FREE

ANGEL FACE
ANGEL EYES...

Winsome, radiant, adored personification of loveliness and grace. The most captivating "queen of the screen," in a rainbow of of romance.

Witchery of
GAYNOR
and
Wizardry of
De SYLVA

Casting a golden spell over your box office

Spirit of
"Street Angel"

Life of
"High Society Blues"

Light of
"Sunny Side Up"

Soul of
"The Man Who Came Back"

Heart of
"7th Heaven"

GEORGE De SYLVA
Showman
Author
Composer

Directed by
DAVID BUTLER

WILL ROGERS in

★

New York...Girls...Youth...
Will dolled up...Oo-La-La

YOUNG AS YOU FEEL

with

FIFI DORSAY • LUCIEN LITTLEFIELD
Donald Dillaway • Terrance Ray • Rosalie Roy

From play by **GEORGE ADE** *Screen play by* **EDWIN BURKE**

Directed by **FRANK BORZAGE**

Pal of princes...presidents...peasants. The screen's great comedian in the first laugh riot, makes 'em forget pills, bills and ills.

★

2nd Laugh Riot

THE PLUTOCRAT

Millionaire Bill in evening clothes. 'Nuff said.

Novel by **BOOTH TARKINGTON** *Screen play by* **WILLIAM CONSELMAN**

Directed by **DAVID BUTLER**

★

3rd Laugh Riot

AMBASSADOR FROM U. S.

Royalty goes strong for corn fed diplomat. Here our "unofficial ambassador" becomes ambassador of laughter.

Story by **GUY BOLTON,** *suggested by Sat. Eve. Post story by* **VINCENT SHEEAN**

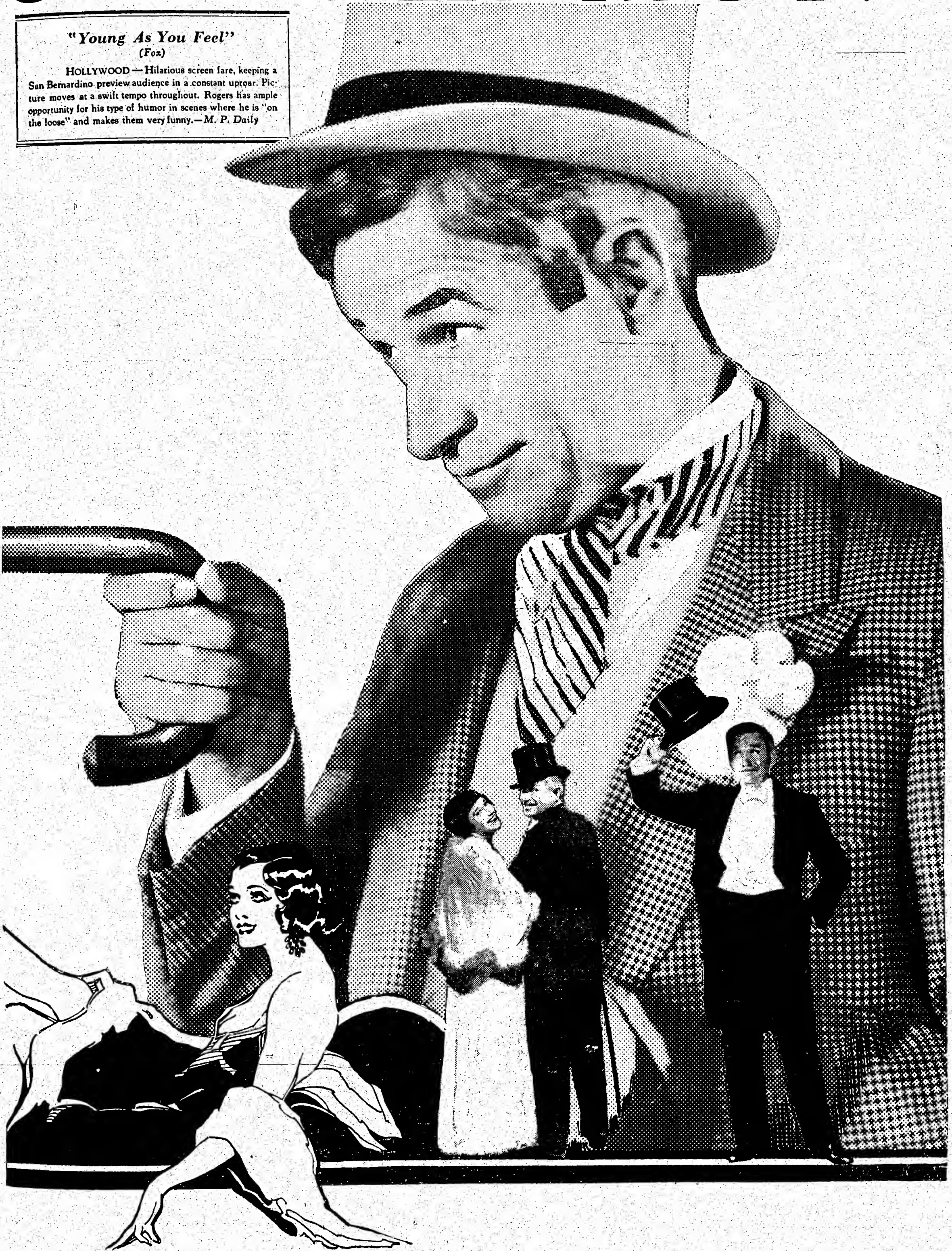
Directed by **SAM TAYLOR**

3 LAUGH RIOTS!

"Young As You Feel"

(Fox)

HOLLYWOOD—Hilarious screen fare, keeping a San Bernardino preview audience in a constant uproar. Picture moves at a swift tempo throughout. Rogers has ample opportunity for his type of humor in scenes where he is "on the loose" and makes them very funny.—*M. P. Daily*



TRANSATLAN

Drama that mirrors the glitter...the glamour...the romance...of the fast set on the fastest liners

with

EDMUND LOWE

GRETA NISSEN **LOIS MORAN**

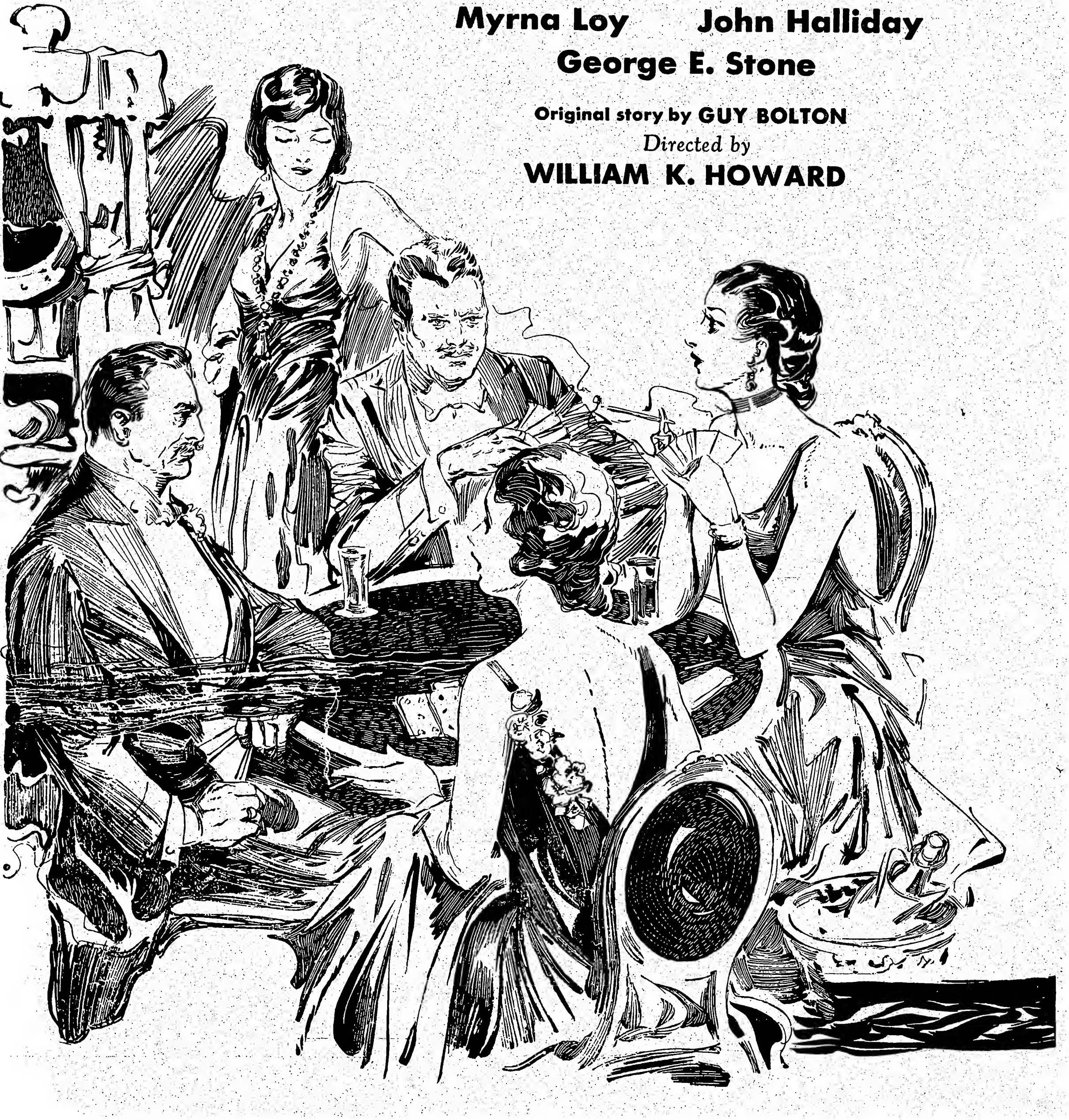
Myrna Loy **John Halliday**

George E. Stone

Original story by **GUY BOLTON**

Directed by

WILLIAM K. HOWARD



TIC

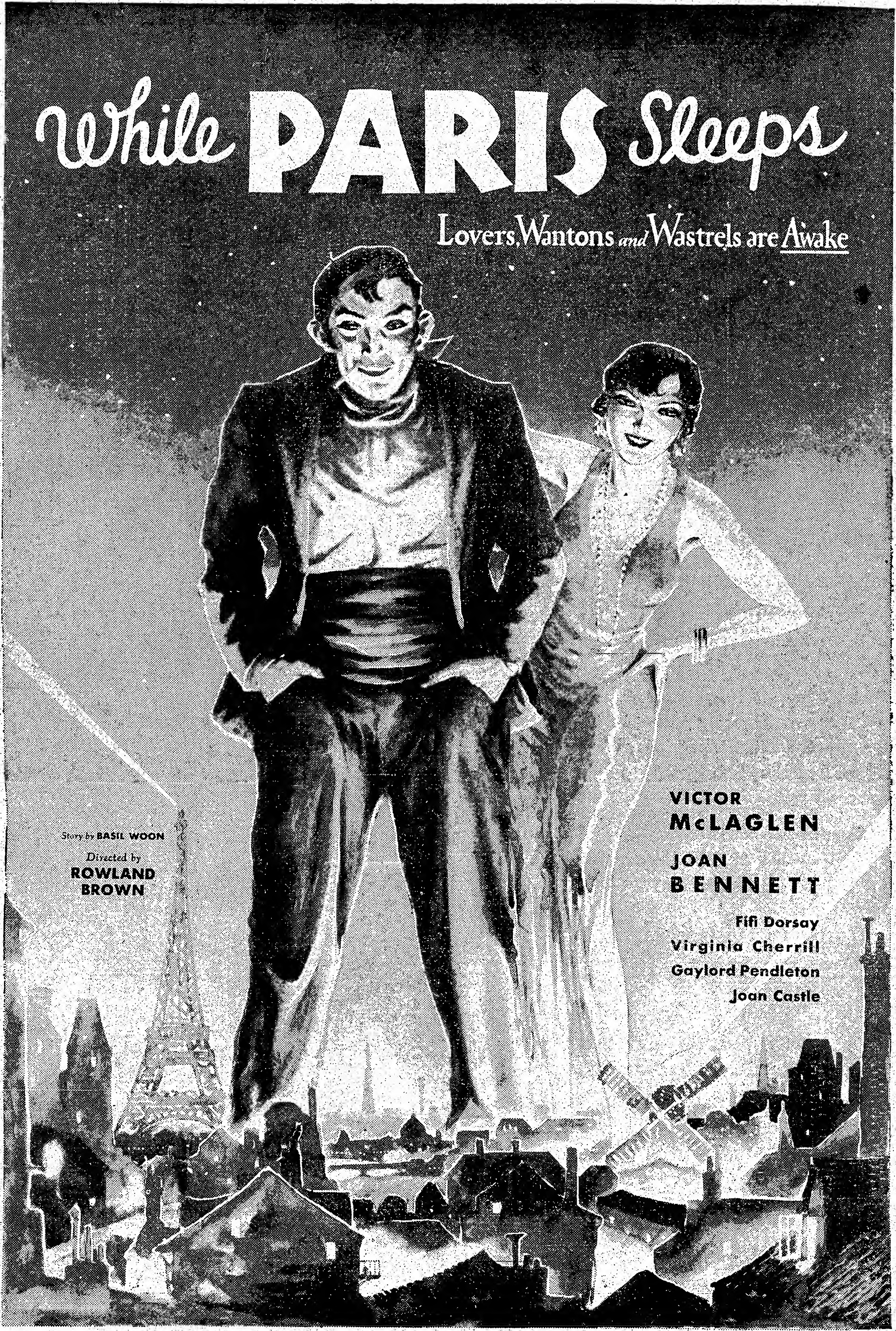
For High Stakes on the High Seas

Whether it's gambling or love, the sky's the limit beyond the 12-mile limit.

Edmund Lowe, gay and debonair, ocean greyhound of sleuths, matches wits with ravishing beauties and international crooks. He lays a clever trap and catches much more than he romanced for.

Suspense...thrills...action!
Swanky and de luxe.
Swell box office!

LOWE...
Smooth as silk
in bigger picture
than "Scotland Yard"



While PARIS Sleeps

Lovers, Wantons and Wastrels are Awake

Story by **BASIL WOON**

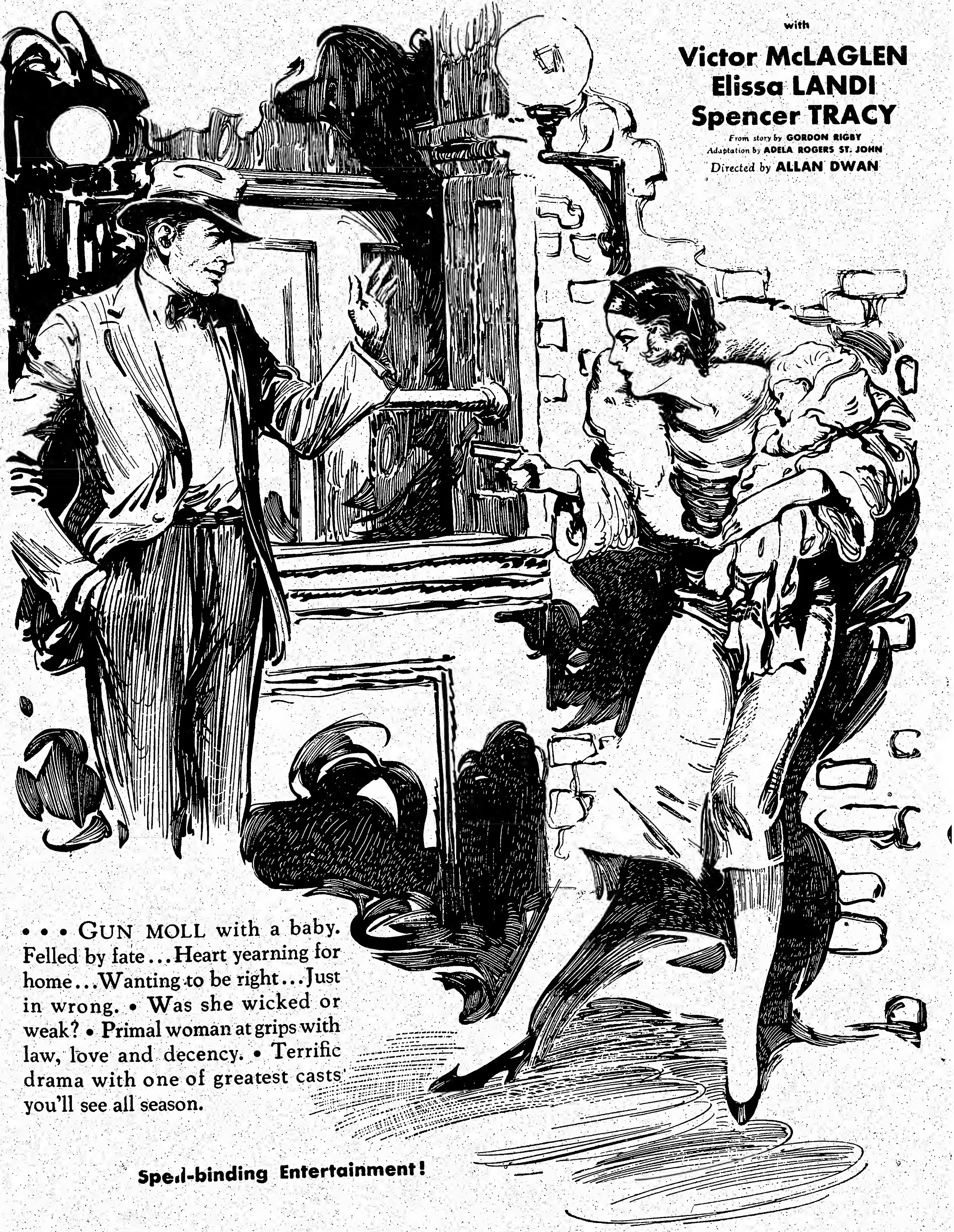
Directed by
ROWLAND BROWN

VICTOR McLAGLEN

JOAN BENNETT

Fifi Dorsay
Virginia Cherrill
Gaylord Pendleton
Joan Castle

WICKED



with

Victor McLAGLEN
Elissa LANDI
Spencer TRACY

From story by GORDON RIGBY
Adaptation by ADELA ROGERS ST. JOHN
Directed by ALLAN DWAN

• • • GUN MOLL with a baby. Felled by fate . . . Heart yearning for home . . . Wanting to be right . . . Just in wrong. • Was she wicked or weak? • Primal woman at grips with law, love and decency. • Terrific drama with one of greatest casts you'll see all season.

Spell-binding Entertainment!

YOUNG AMERICA

THE FAMUS MAN EATIN LEAPARD ADMISSUN 2c

FOR KIDS from FIVE to FIFTY

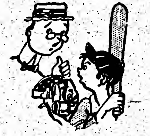
At last! The real family picture ...a romping riot of fun.

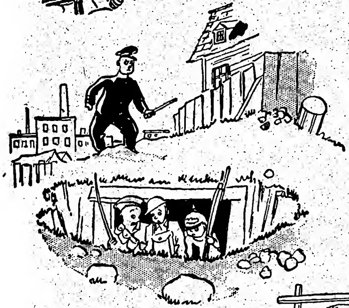
Two adopted orphans turn a quiet home into a merry madhouse. Boys and tomboys cut loose with all they've got.

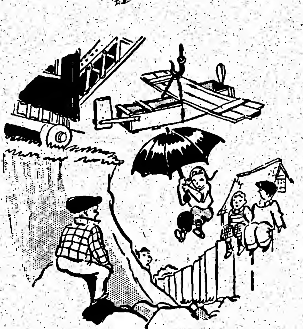
Bubbling...human... uproarious...side-splitting!

Entertainment for Everybody!

DEATH TO OUR ENIMYS







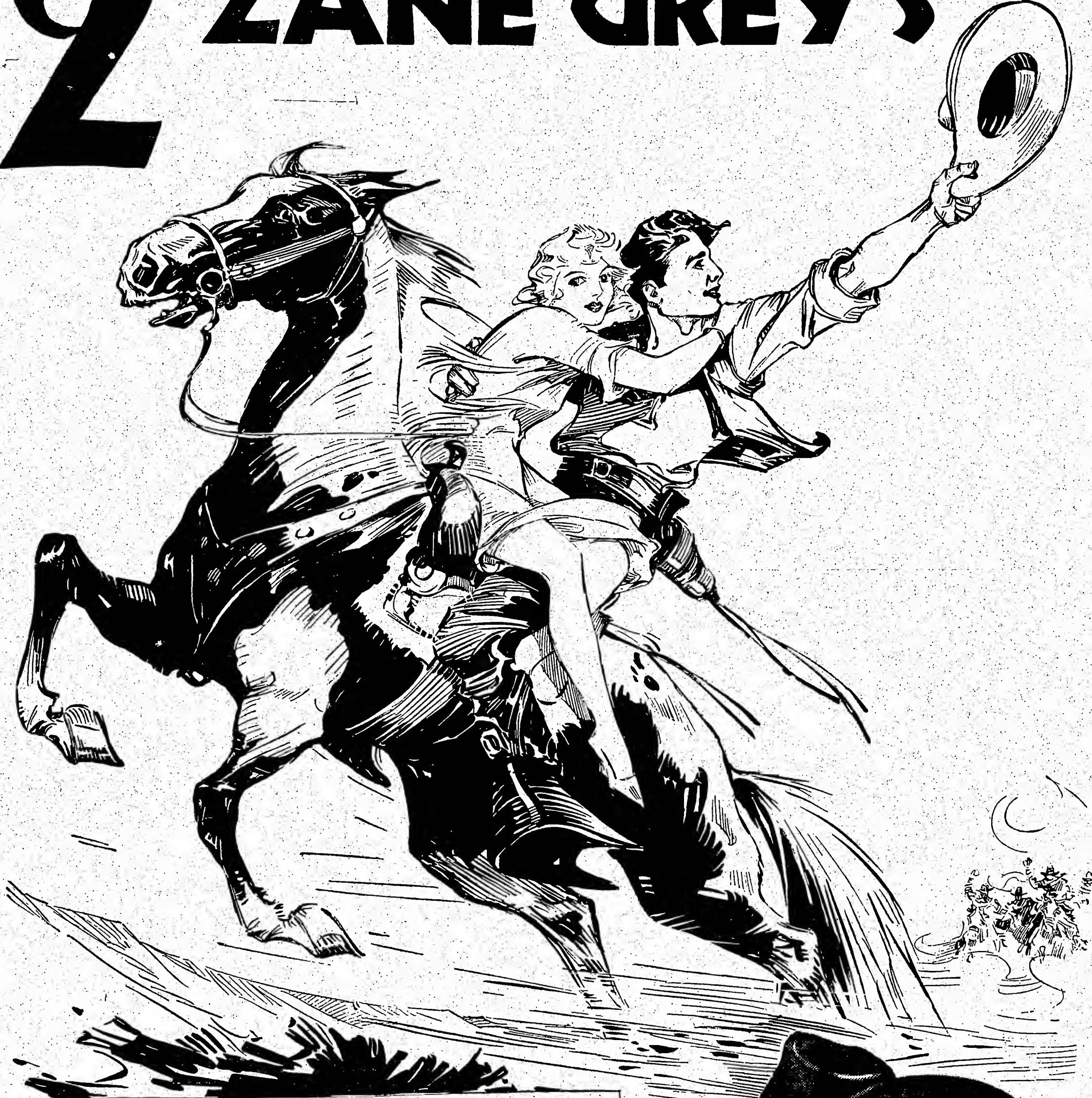
with

MAUREEN **O'SULLIVAN**	DONALD **DILLAWAY**
FRANK **ALBERTSON**	GAYLORD **PENDLETON**
WARREN **HYMER**	PEGGY **ROSS**
WILLIAM **COLLIER, Sr.**	ROSALIE **ROY**

Story by FRED BALLARD

Directed by **JOHN FORD**

2 ZANE GREY'S



TWO great outdoor romances.
Millions say ZANE GREY'S best.

RIDERS OF THE PURPLE SAGE

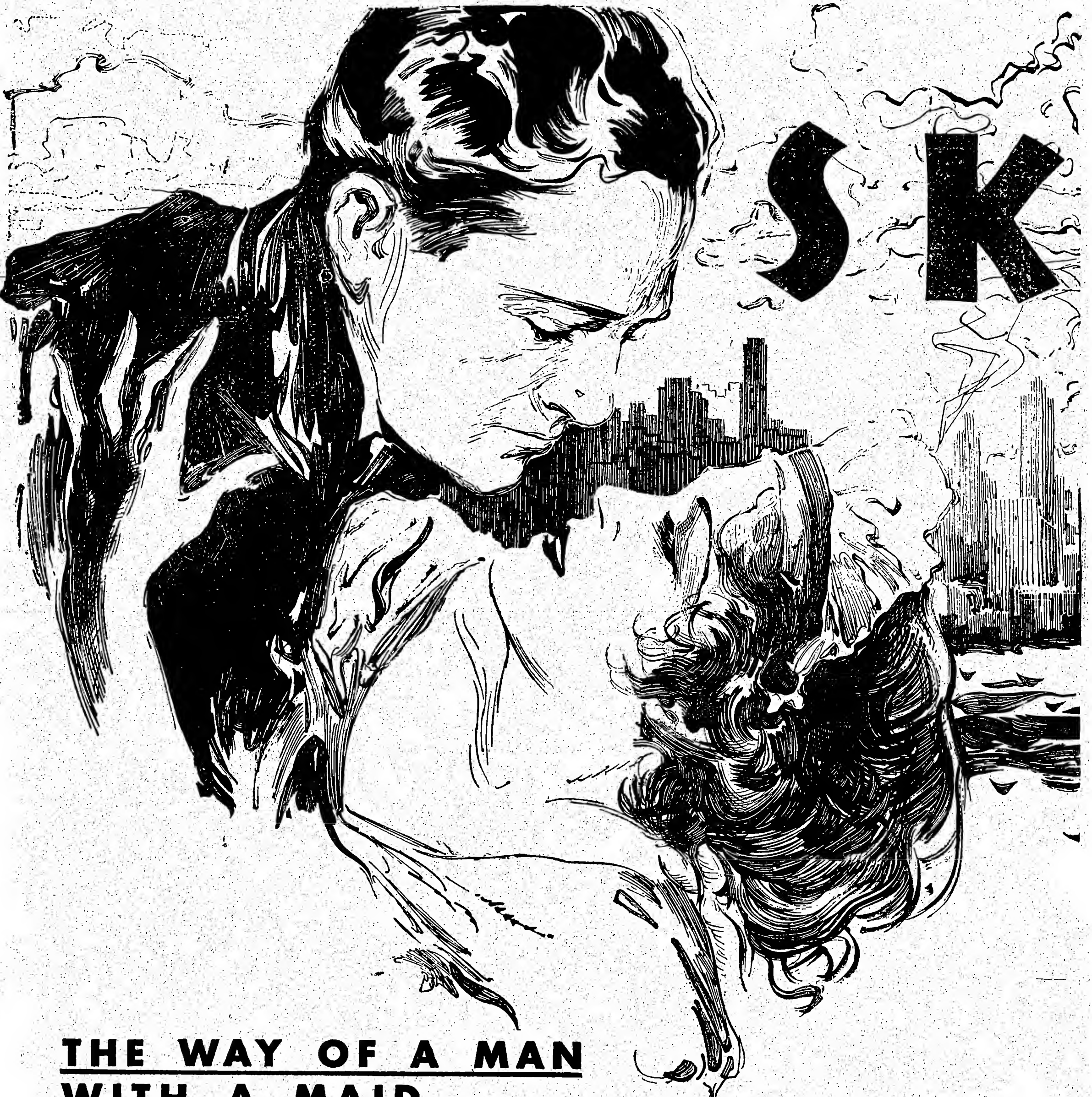
with **GEORGE O'BRIEN**

Virginia Cherrill **James Kirkwood**
Marguerite Churchill
Directed by **IRVING CUMMINGS**

and THE RAINBOW TRAIL

with **GEORGE O'BRIEN**

Linda Watkins · **Allan Dinehart**
Gaylord Pendleton · **Rosalie Roy**
Directed by **JOHN BLYSTONE**



THE WAY OF A MAN WITH A MAID

Boy of the four hundred...girl of the four million. Drawn together despite differences...

Eyes flash... lips touch... scandal smirches ... regrets follow.

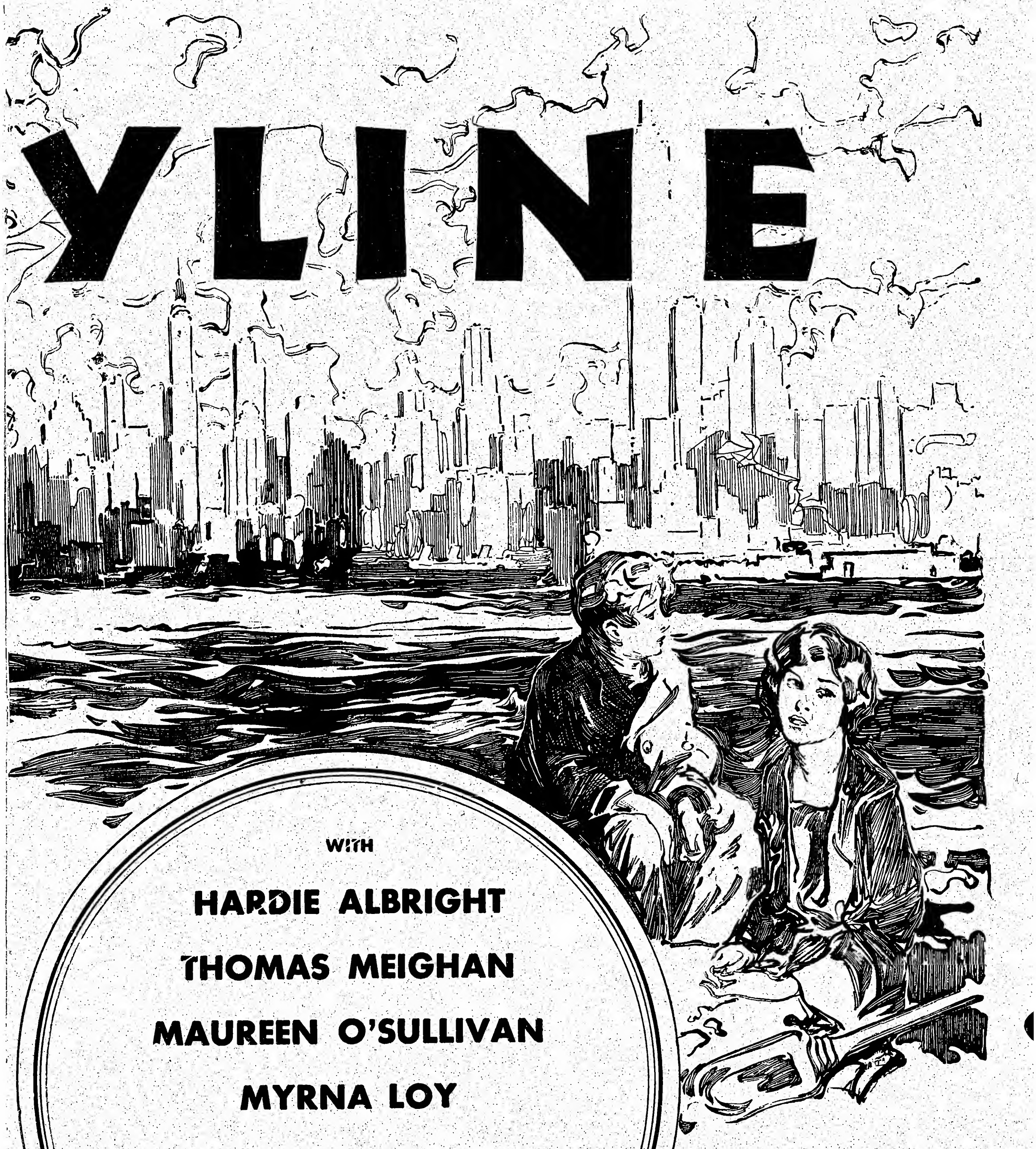
She made her slip. Was it she who paid?

Here is drama of contrast... high and low ... vice and virtue... joy and anguish... pride and poverty... laughter and tears.

Behold the perfect panorama of Manhattan.

Rich and poor...prize ring and Park Avenue ... night life and work-a-day world... surge and urge... pinnacle and canyon... saint and sinner... society boy, working girl...

Two humans hunting for happiness.



WITH

HARDIE ALBRIGHT

THOMAS MEIGHAN

MAUREEN O'SULLIVAN

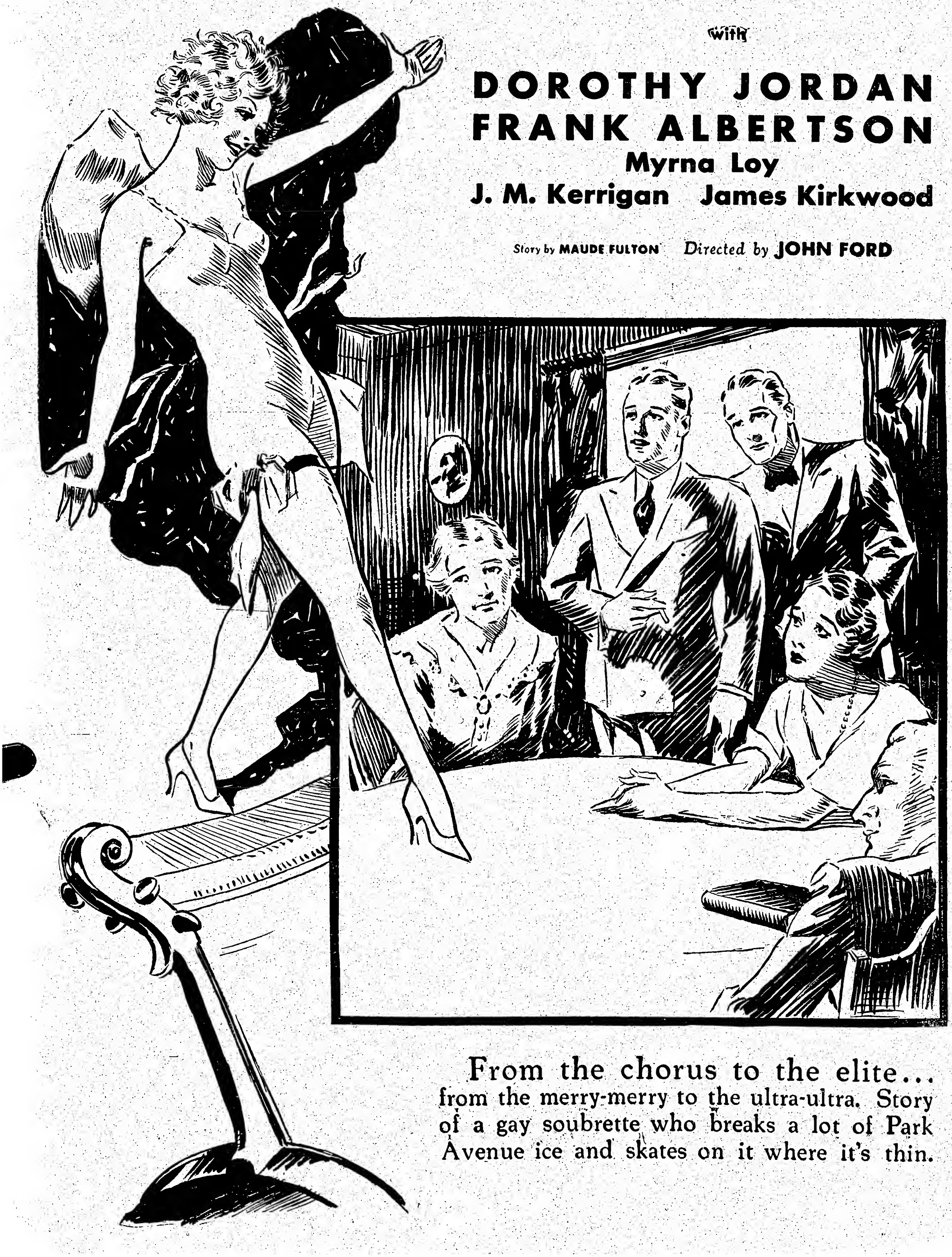
MYRNA LOY

The Big Time Picture
For Masses and Classes

Directed by
SAM TAYLOR

Screen Play by
KENYON NICHOLSON
From Story by
FELIX REISENBERG

THE BRAT



with

DOROTHY JORDAN
FRANK ALBERTSON
Myrna Loy
J. M. Kerrigan James Kirkwood

Story by **MAUDE FULTON** *Directed by* **JOHN FORD**

From the chorus to the elite...
from the merry-merry to the ultra-ultra. Story of a gay soubrette who breaks a lot of Park Avenue ice and skates on it where it's thin.

SINK OR SWIM

COMEDY CUT-UP
IN A
Whirl of Joy

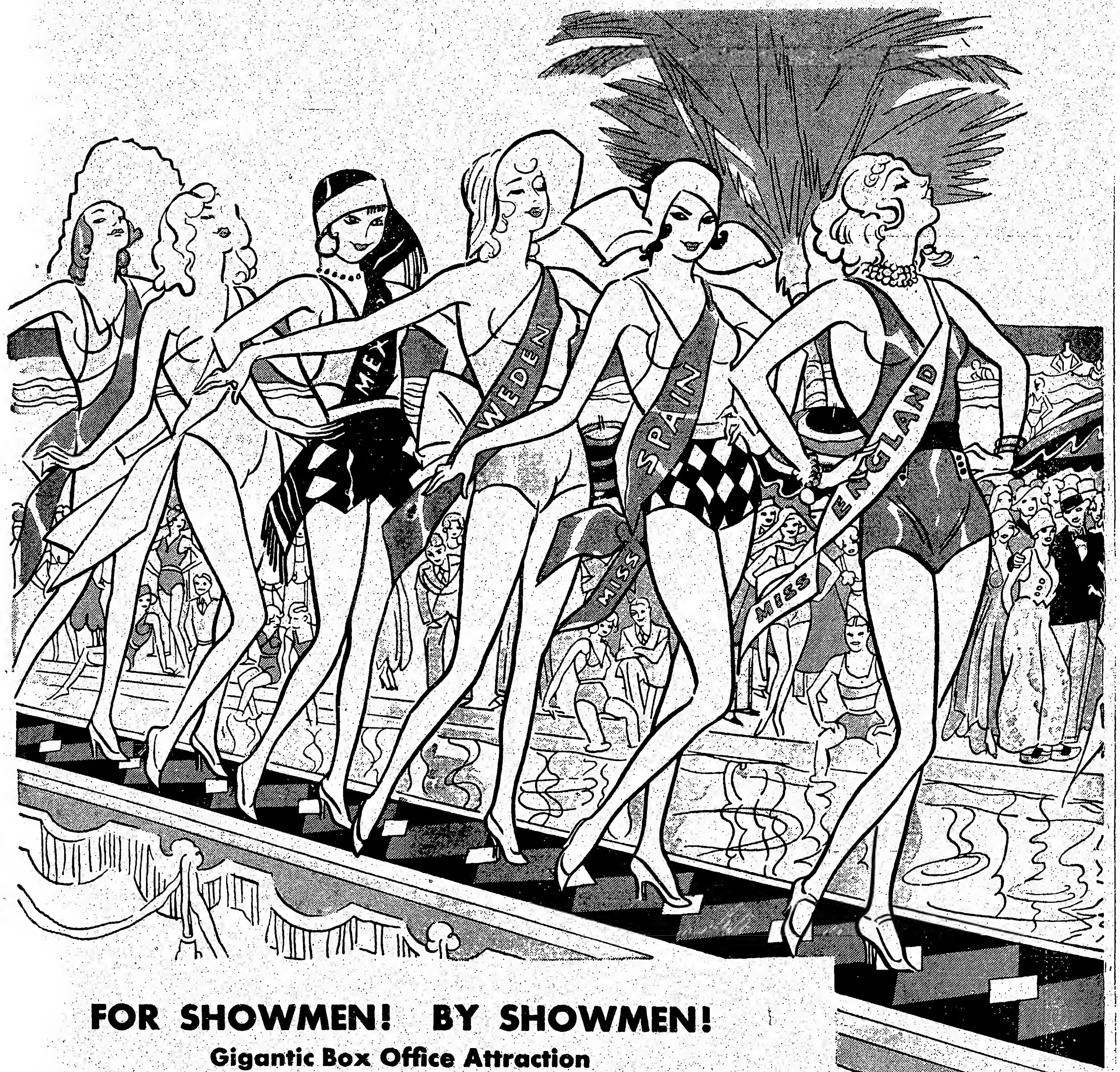
One eye on the girls.
One eye on the main chance.
Life saver of ladies.

BOX-OFFICE *plus* **PERSONALITY!**

EL BRENDEL
MARJORIE WHITE
CECILIA PARKER
ROSALIE ROY
PEGGY ROSS

Directed by **HENRY LEHRMAN**

SHE WANTED A



FOR SHOWMEN! BY SHOWMEN!

Gigantic Box Office Attraction

Great production values...Gorgeous, lavish, eye-filling. Congress of beauties...sheiks... gigolos... millionaires... Women hunting luxury... Men hunting beauty.

Fond old fool picks beauty... diamonds... money marriage... honeymoon... Paris, Palm Beach... Monte Carlo... Latin lover ...Jealous husband... A shot in the dark—

Showman's opportunity! Showman's delight!

with

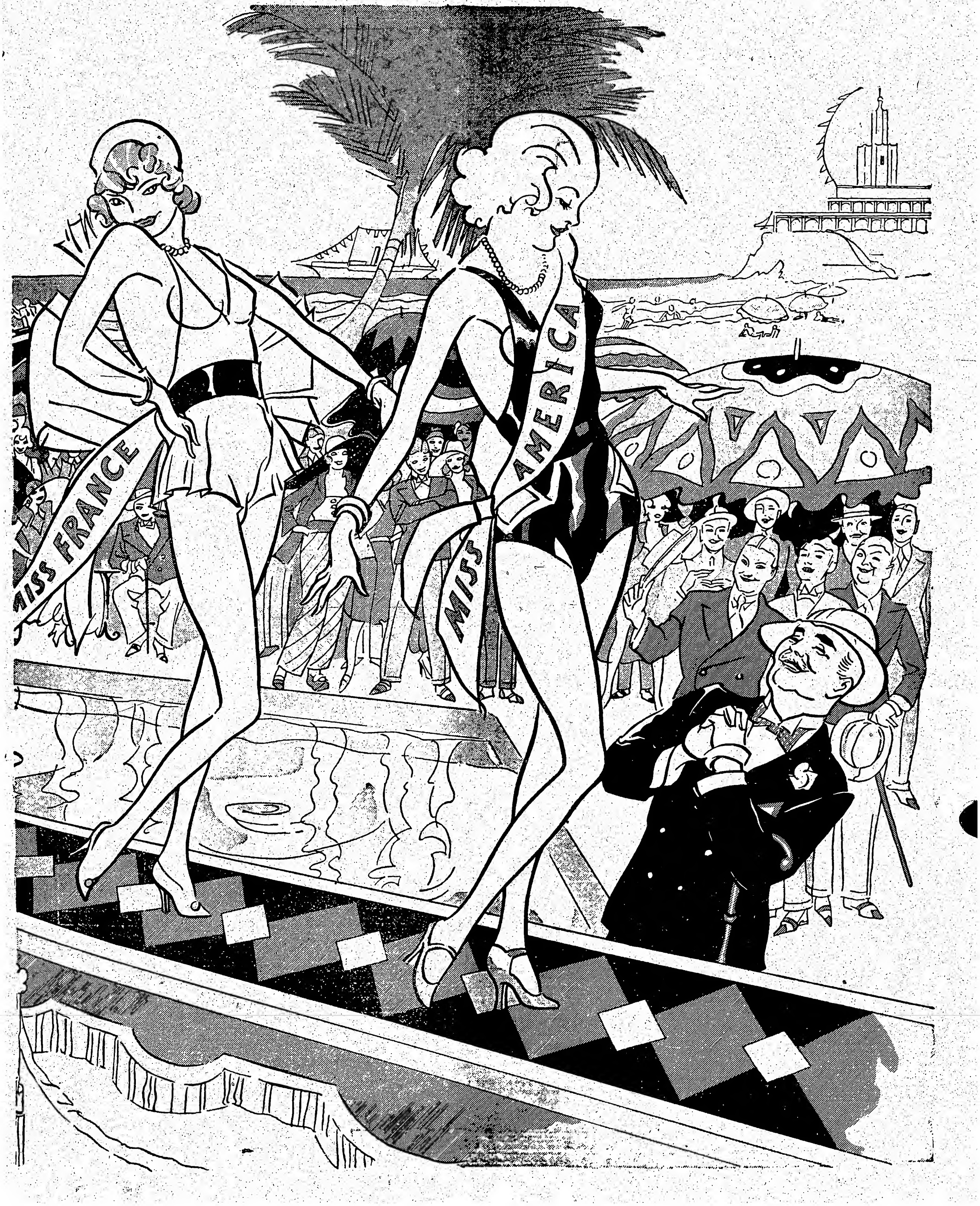
SPENCER TRACY • **JOAN BENNETT**

James Kirkwood • **Humphrey Bogart**

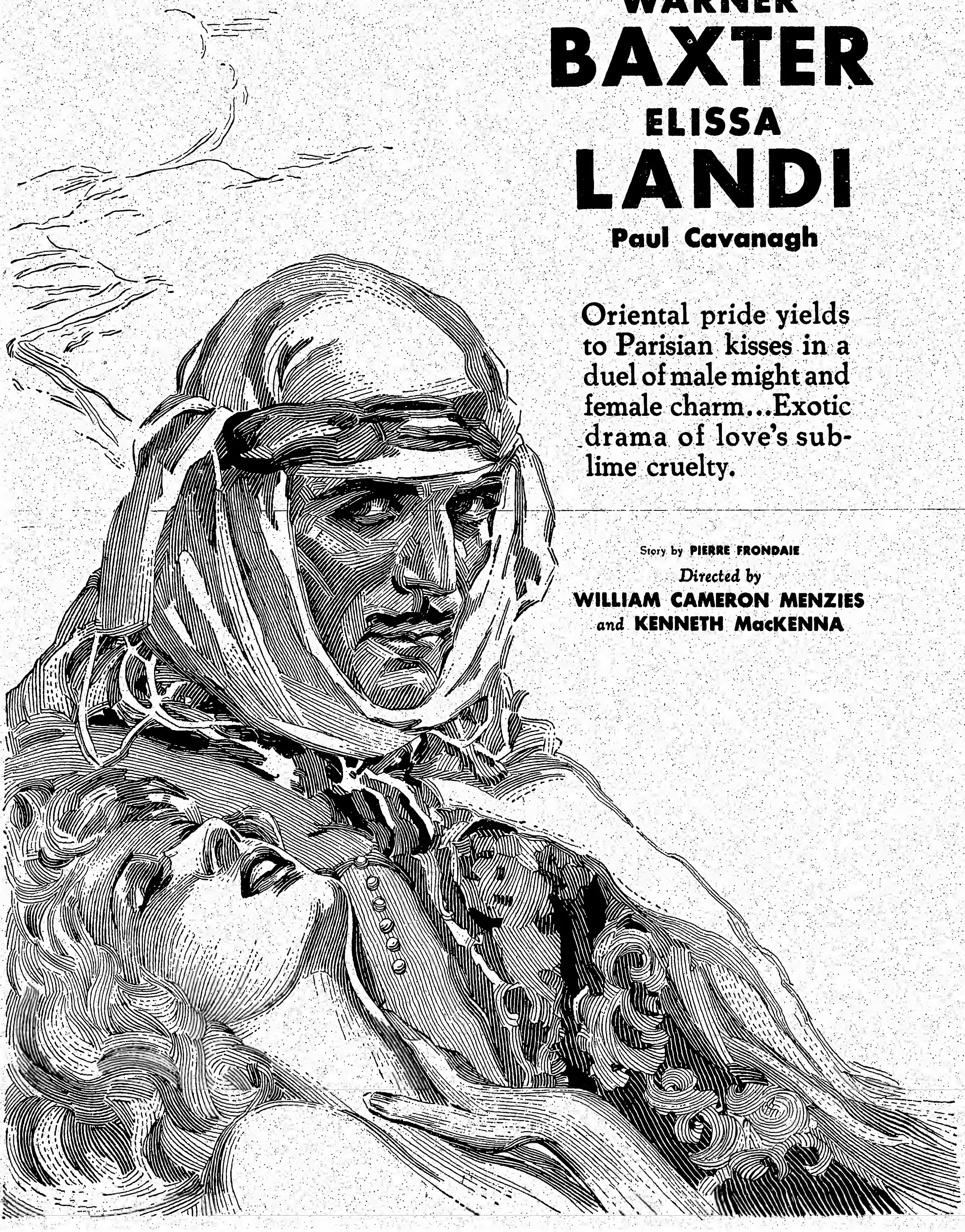
Story by WILLIAM ANTHONY McGUIRE

Directed by JOHN BLYSTONE

MILLIONAIRE


MISS FRANCE
MISS AMERICA

IN HER ARMS



with

WARNER

BAXTER

ELISSA

LANDI

Paul Cavanagh

Oriental pride yields to Parisian kisses in a duel of male might and female charm...Exotic drama of love's sublime cruelty.

Story by **PIERRE FRONDAIE**

Directed by

WILLIAM CAMERON MENZIES

and **KENNETH MacKENNA**

SILVER CITY

BOOM Town! BOOM-Dee-Ay!

The Cisco Kid and his "con" man crony tear a wide open town wider open. Clink go high-heeled slippers... clink the tall glasses... clink the silver dollars! They struck it rich... rarin' to go.

Swig-and-Swagger Story
of a Hot Time in a New Town

HOT BOX OFFICE!

with

WARNER BAXTER

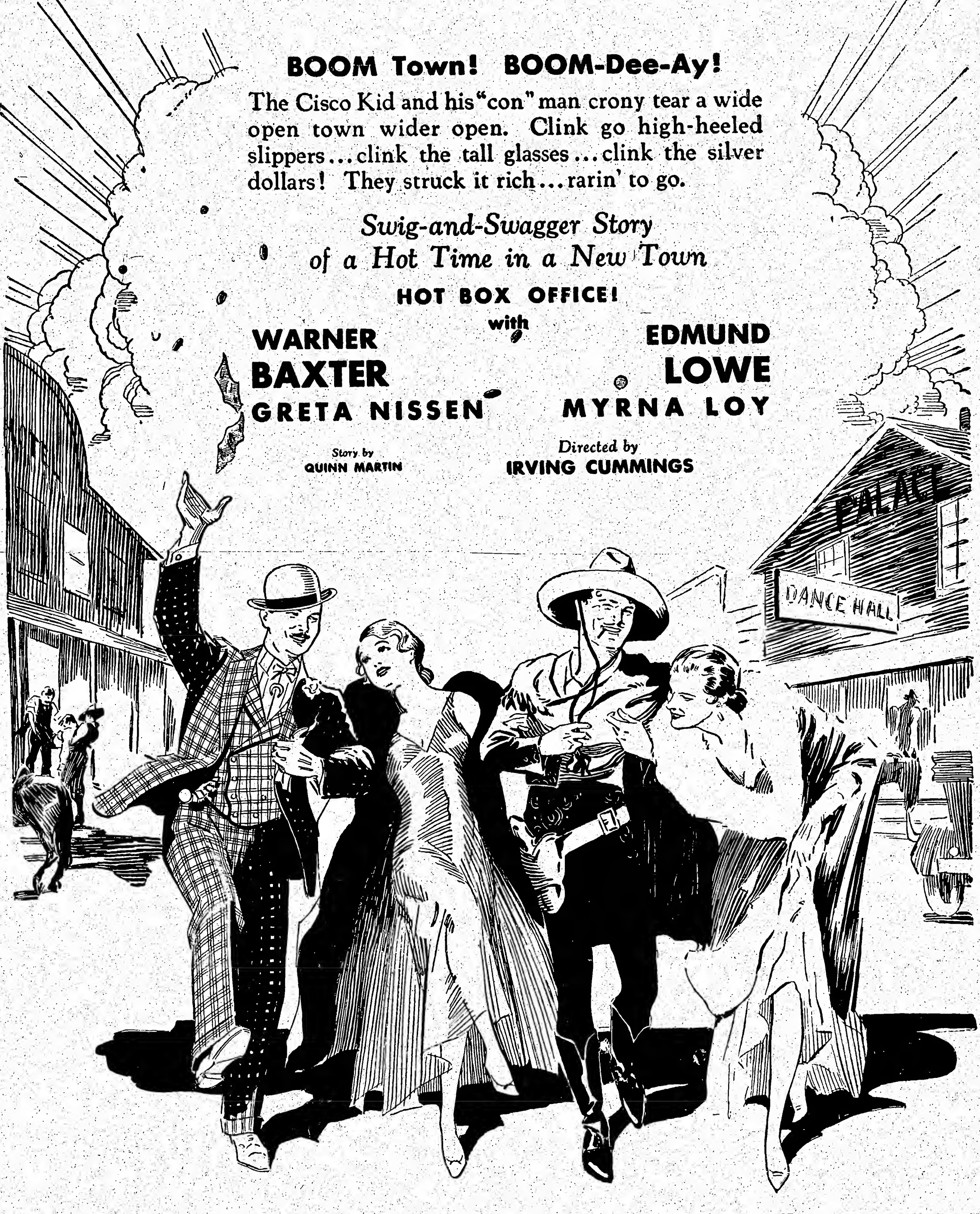
EDMUND LOWE

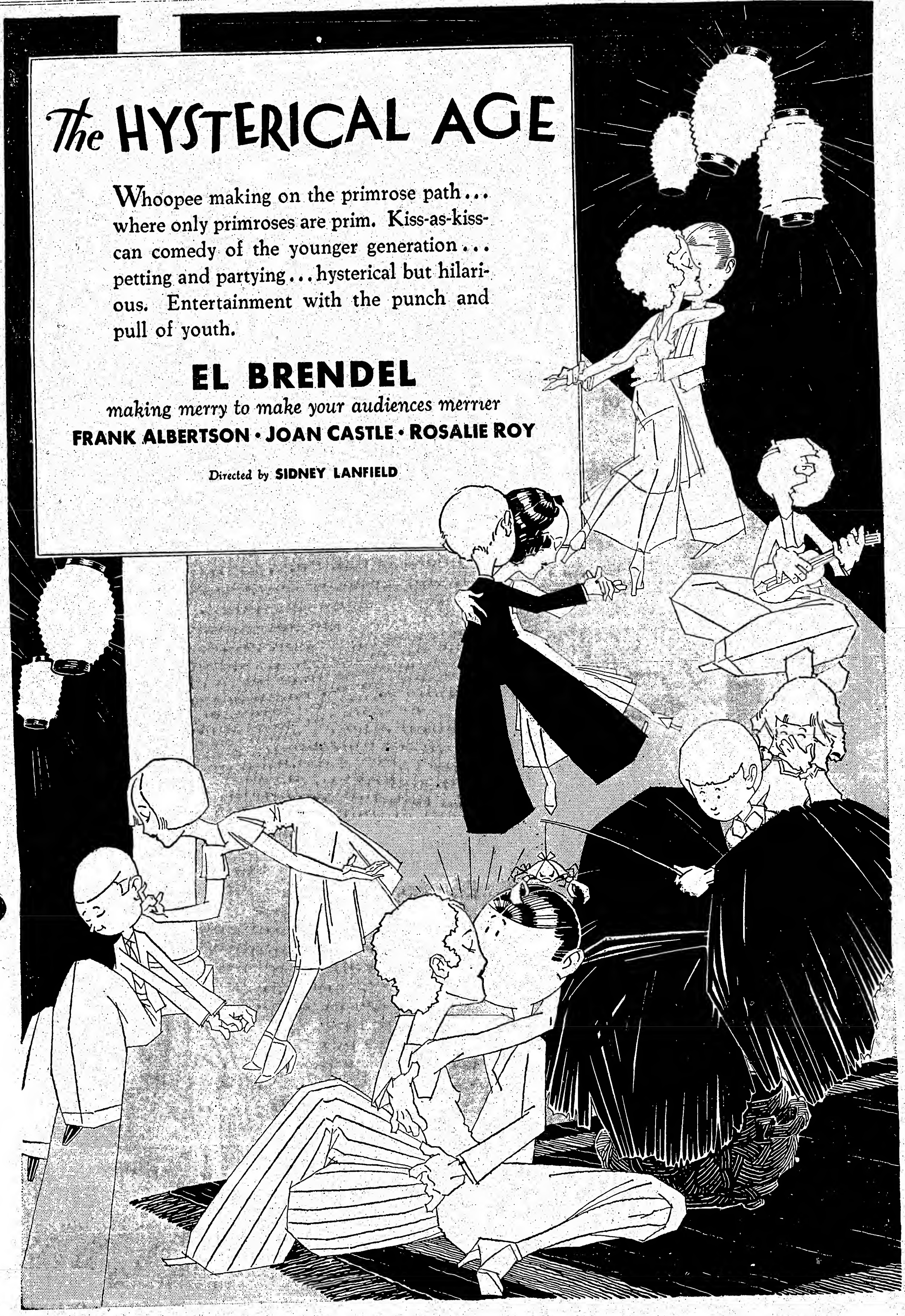
GRETA NISSEN

MYRNA LOY

Story by
QUINN MARTIN

Directed by
IRVING CUMMINGS





The HYSTERICAL AGE

Whoopee making on the primrose path... where only primroses are prim. Kiss-as-kiss-can comedy of the younger generation... petting and partying... hysterical but hilarious. Entertainment with the punch and pull of youth.

EL BRENDEL

making merry to make your audiences merrier

FRANK ALBERTSON · JOAN CASTLE · ROSALIE ROY

Directed by **SIDNEY LANFIELD**

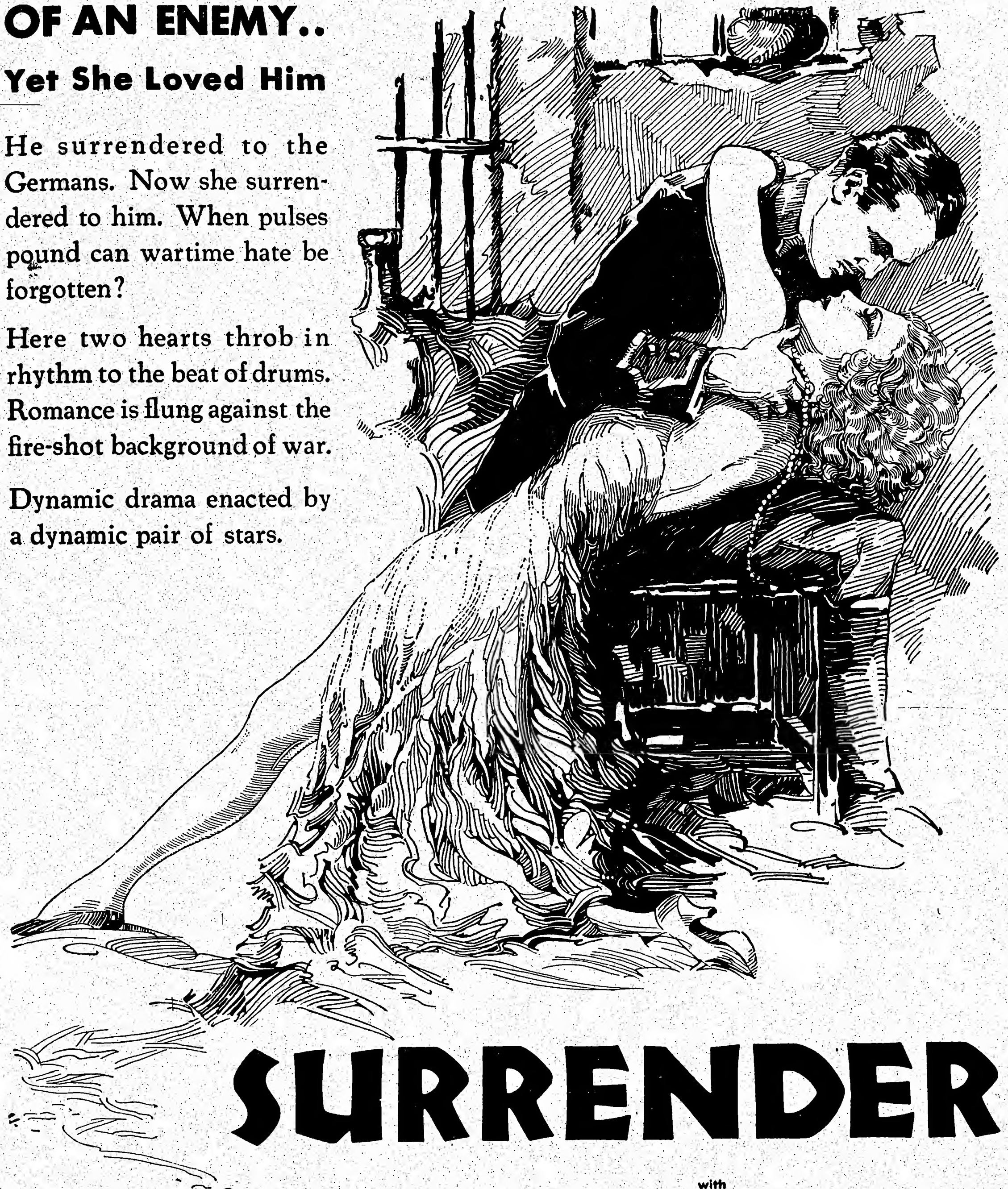
IN THE ARMS OF AN ENEMY..

Yet She Loved Him

He surrendered to the Germans. Now she surrendered to him. When pulses pound can wartime hate be forgotten?

Here two hearts throb in rhythm to the beat of drums. Romance is flung against the fire-shot background of war.

Dynamic drama enacted by a dynamic pair of stars.

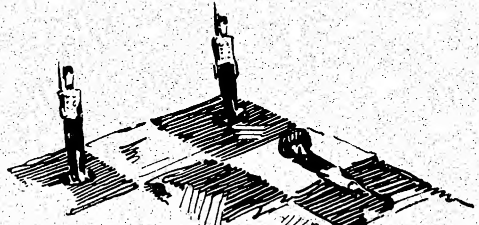


SURRENDER

with

CHARLES FARRELL
JOAN BENNETT

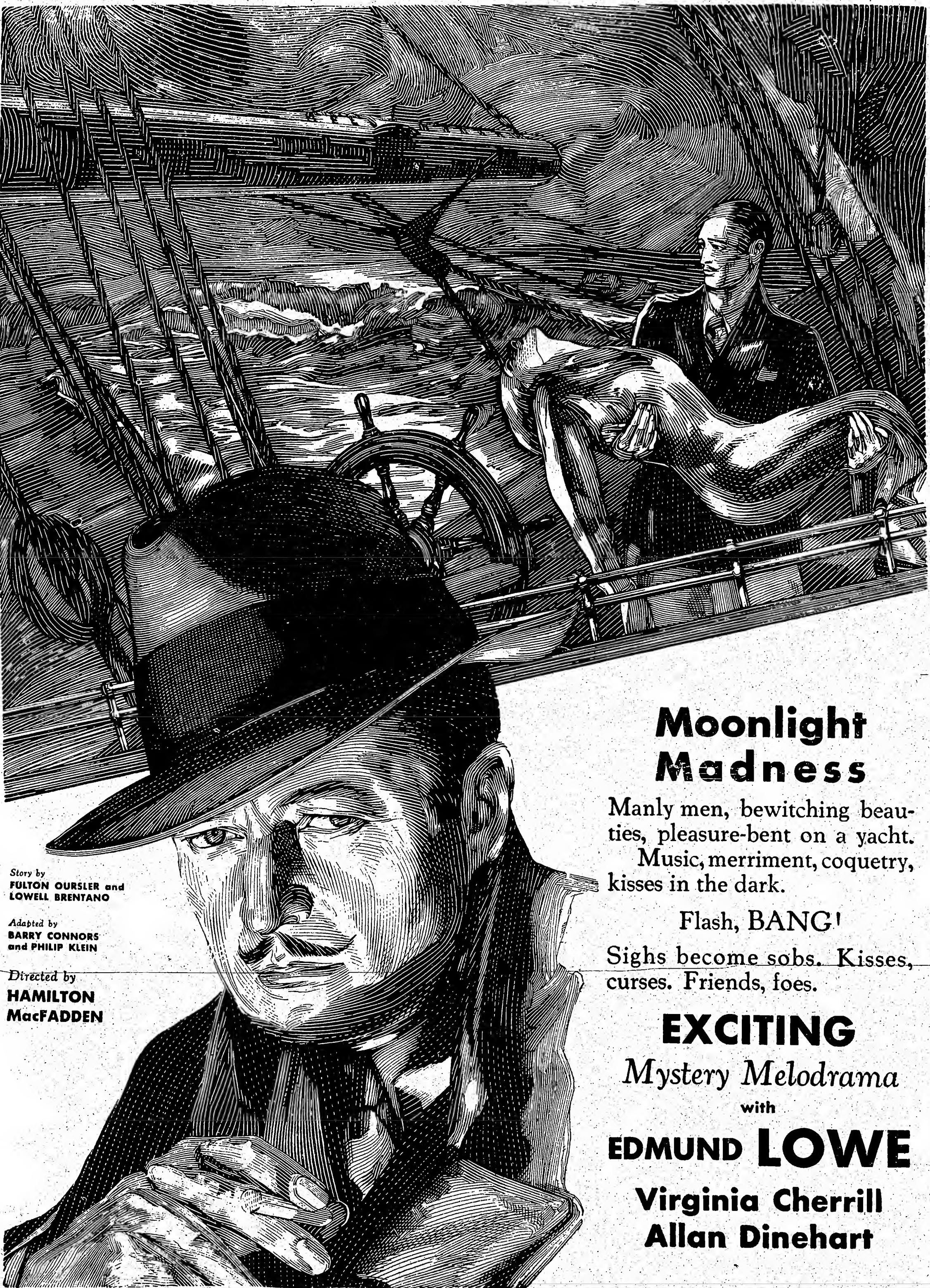
Directed by **WILLIAM K. HOWARD**



From novel by **PIERRE BENOIT**

Screen play by **S. N. BEHRMAN**

THE MIDNIGHT CRUISE



Story by
FULTON OURSLER and LOWELL BRENTANO

Adapted by
BARRY CONNORS and PHILIP KLEIN

Directed by
HAMILTON MacFADDEN

Moonlight Madness

Manly men, bewitching beauties, pleasure-bent on a yacht. Music, merriment, coquetry, kisses in the dark.

Flash, BANG!

Sighs become sobs. Kisses, curses. Friends, foes.

EXCITING

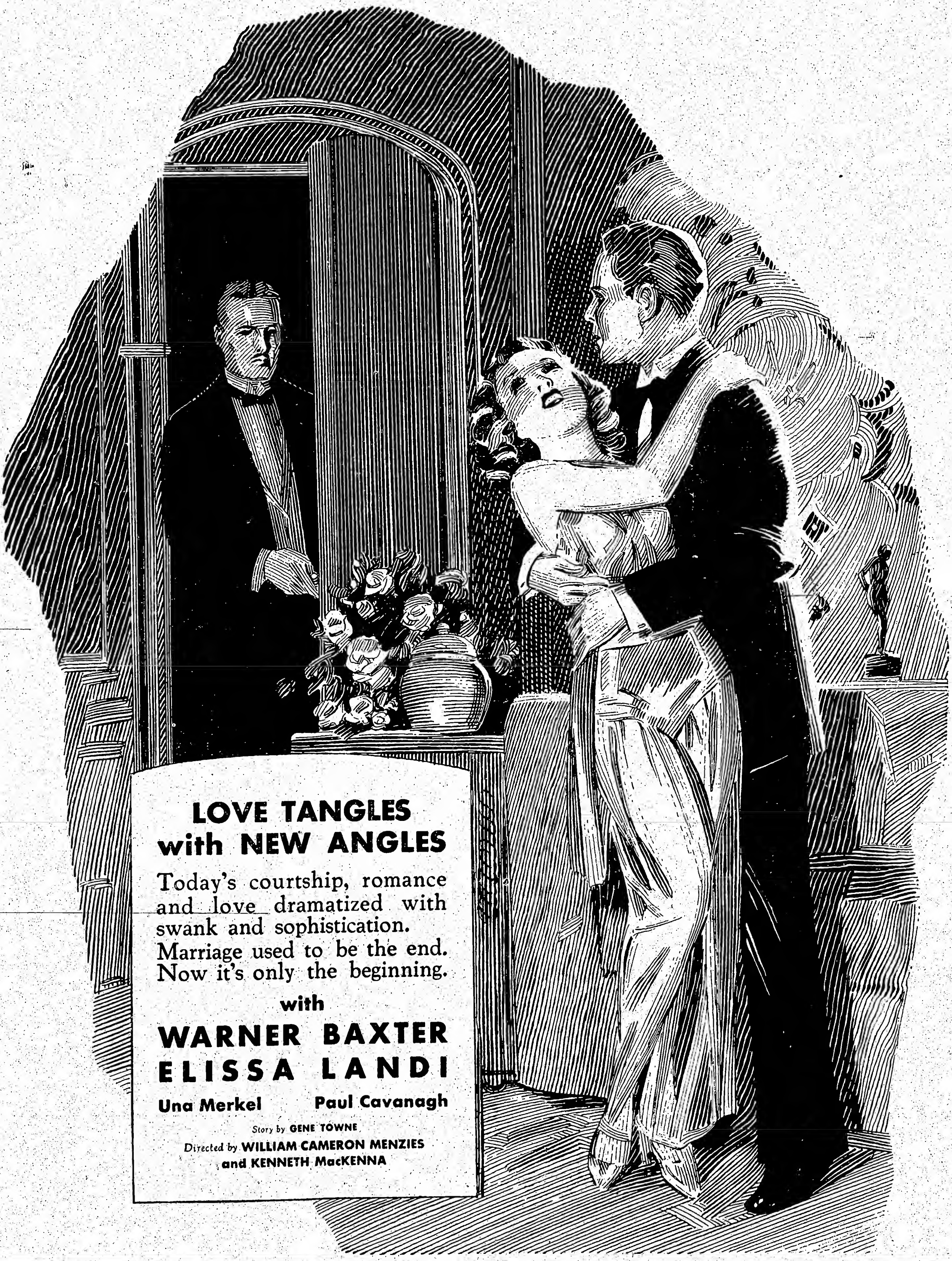
Mystery Melodrama

with

EDMUND LOWE

Virginia Cherrill
Allan Dinehart

CHEATING



LOVE TANGLES with NEW ANGLES

Today's courtship, romance and love dramatized with swank and sophistication. Marriage used to be the end. Now it's only the beginning.

with

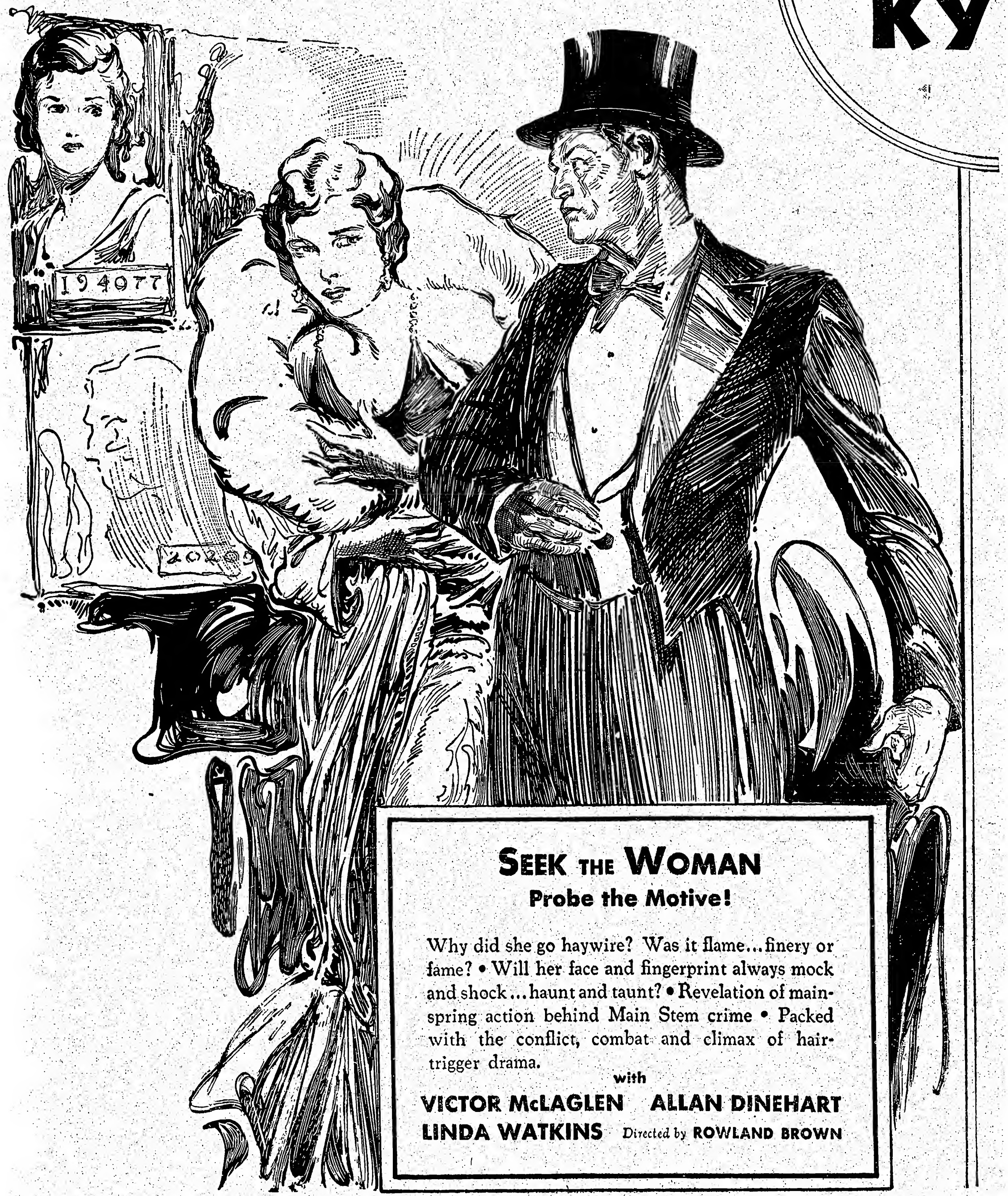
WARNER BAXTER
ELISSA LANDI

Una Merkel **Paul Cavanagh**

Story by GENE TOWNE
Directed by WILLIAM CAMERON MENZIES
and KENNETH MacKENNA

ROGUES GALLERY

2
PETE
KY



SEEK THE WOMAN
Probe the Motive!

Why did she go haywire? Was it flame...finery or fame? • Will her face and fingerprint always mock and shock...haunt and taunt? • Revelation of mainspring action behind Main Stem crime • Packed with the conflict, combat and climax of hair-trigger drama.

with

VICTOR McLAGLEN ALLAN DINEHART
LINDA WATKINS *Directed by* **ROWLAND BROWN**

by

R B.

NE

THOROUGHBREDS

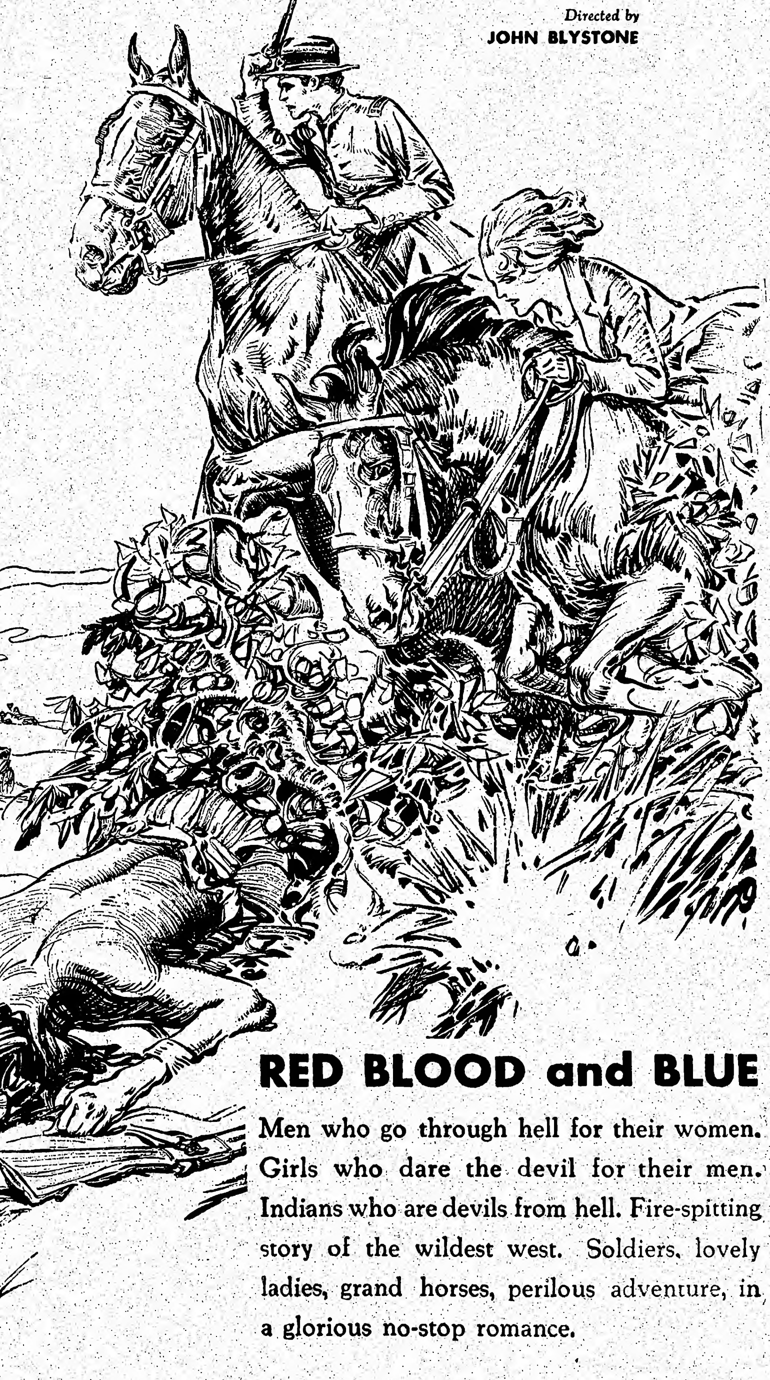
with

SALLY EILERS

FRANK ALBERTSON

John Arledge • Peggy Ross

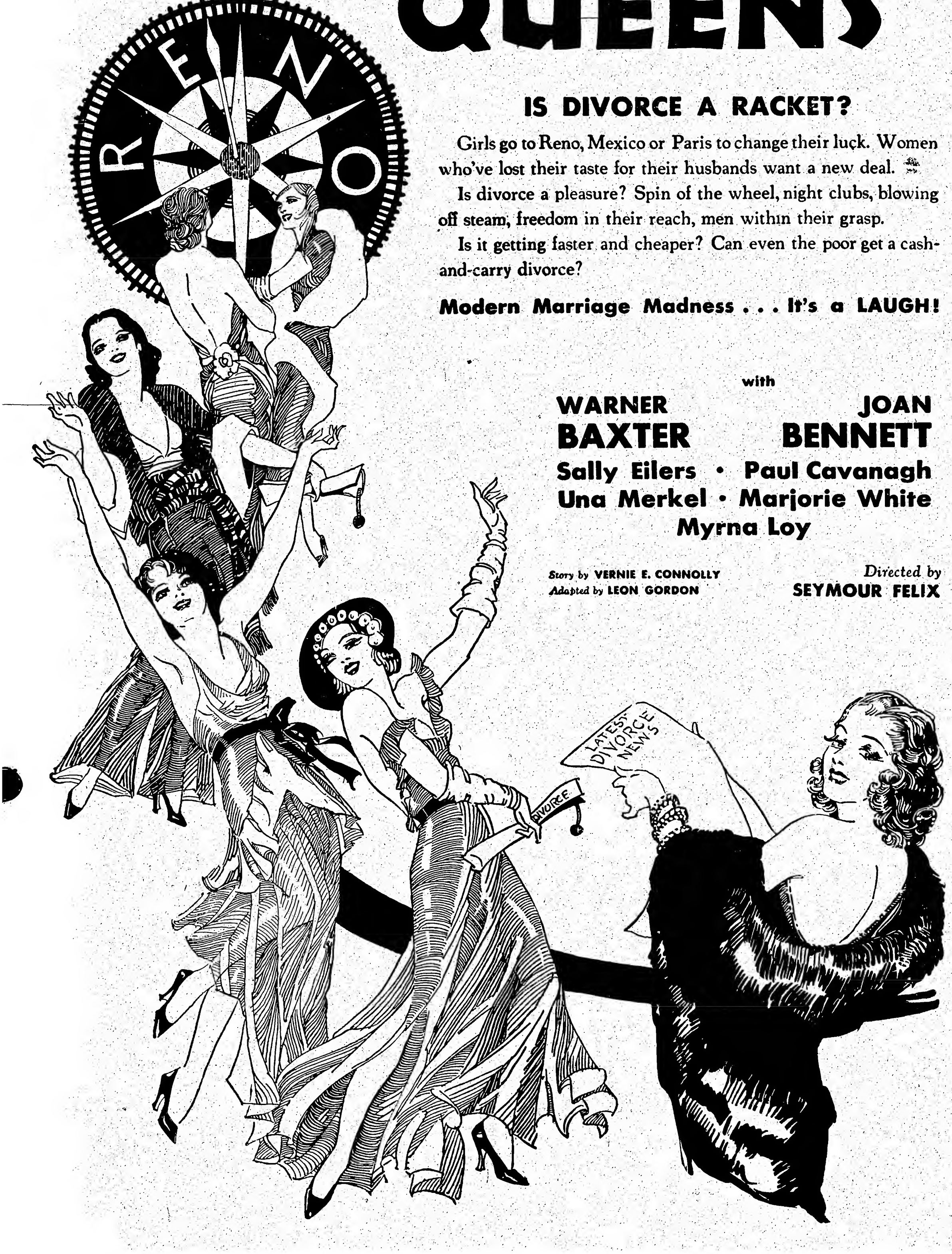
Directed by
JOHN BLYSTONE



RED BLOOD and BLUE

Men who go through hell for their women. Girls who dare the devil for their men. Indians who are devils from hell. Fire-spitting story of the wildest west. Soldiers, lovely ladies, grand horses, perilous adventure, in a glorious no-stop romance.

ALIMONY QUEENS



IS DIVORCE A RACKET?

Girls go to Reno, Mexico or Paris to change their luck. Women who've lost their taste for their husbands want a new deal.

Is divorce a pleasure? Spin of the wheel, night clubs, blowing off steam, freedom in their reach, men within their grasp.

Is it getting faster and cheaper? Can even the poor get a cash-and-carry divorce?

Modern Marriage Madness . . . It's a LAUGH!

with

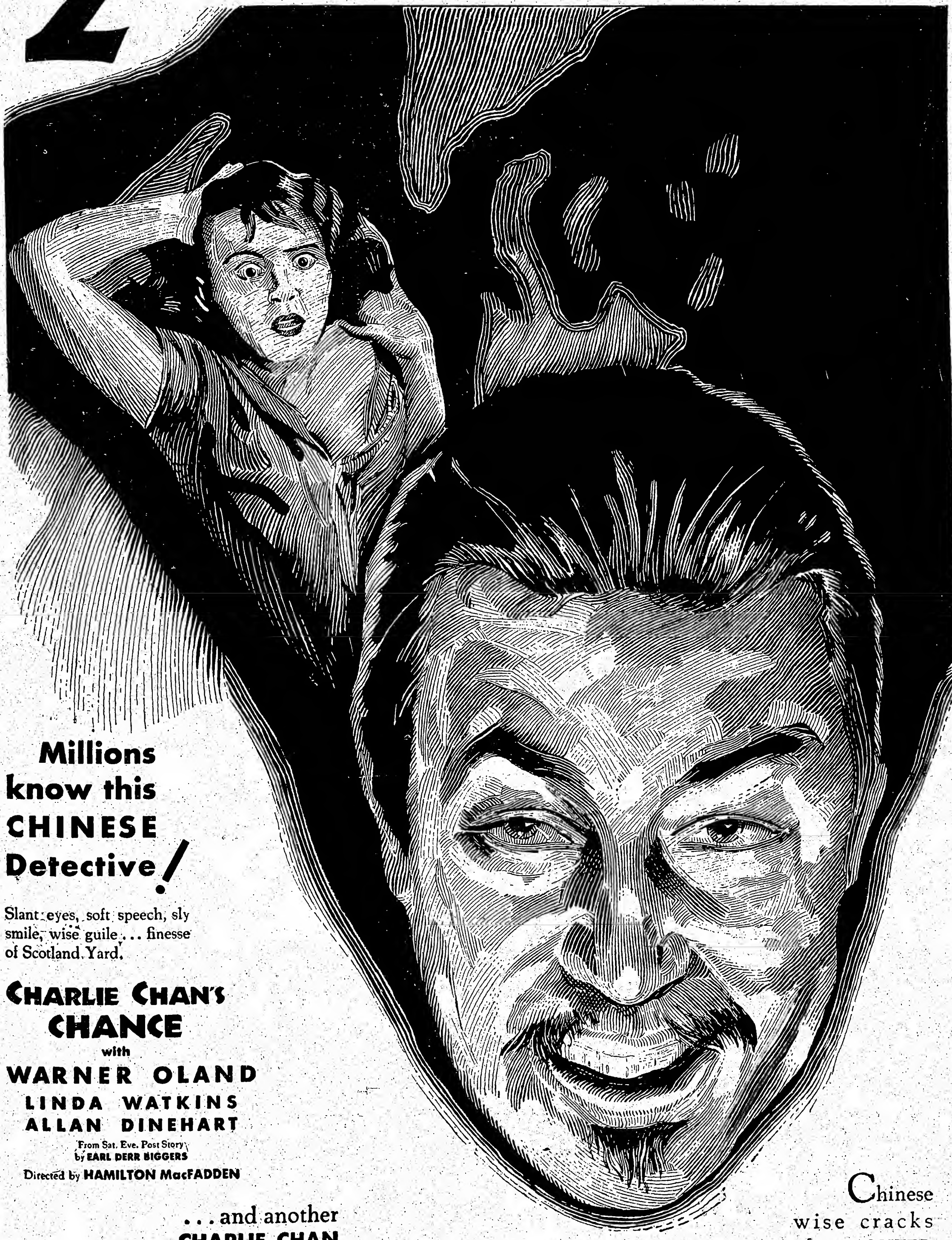
WARNER BAXTER **JOAN BENNETT**

Sally Eilers • Paul Cavanagh
Una Merkel • Marjorie White
Myrna Loy

Story by VERNIE E. CONNOLLY
Adapted by LEON GORDON

Directed by
SEYMOUR FELIX

2 CHARLIE CHAN'S



Millions know this CHINESE Detective!

Slant eyes, soft speech, sly smile, wise guile . . . finesse of Scotland Yard.

CHARLIE CHAN'S CHANCE

with

WARNER OLAND

LINDA WATKINS

ALLAN DINEHART

From Sat. Eve. Post Story
by **EARL DERR BIGGERS**

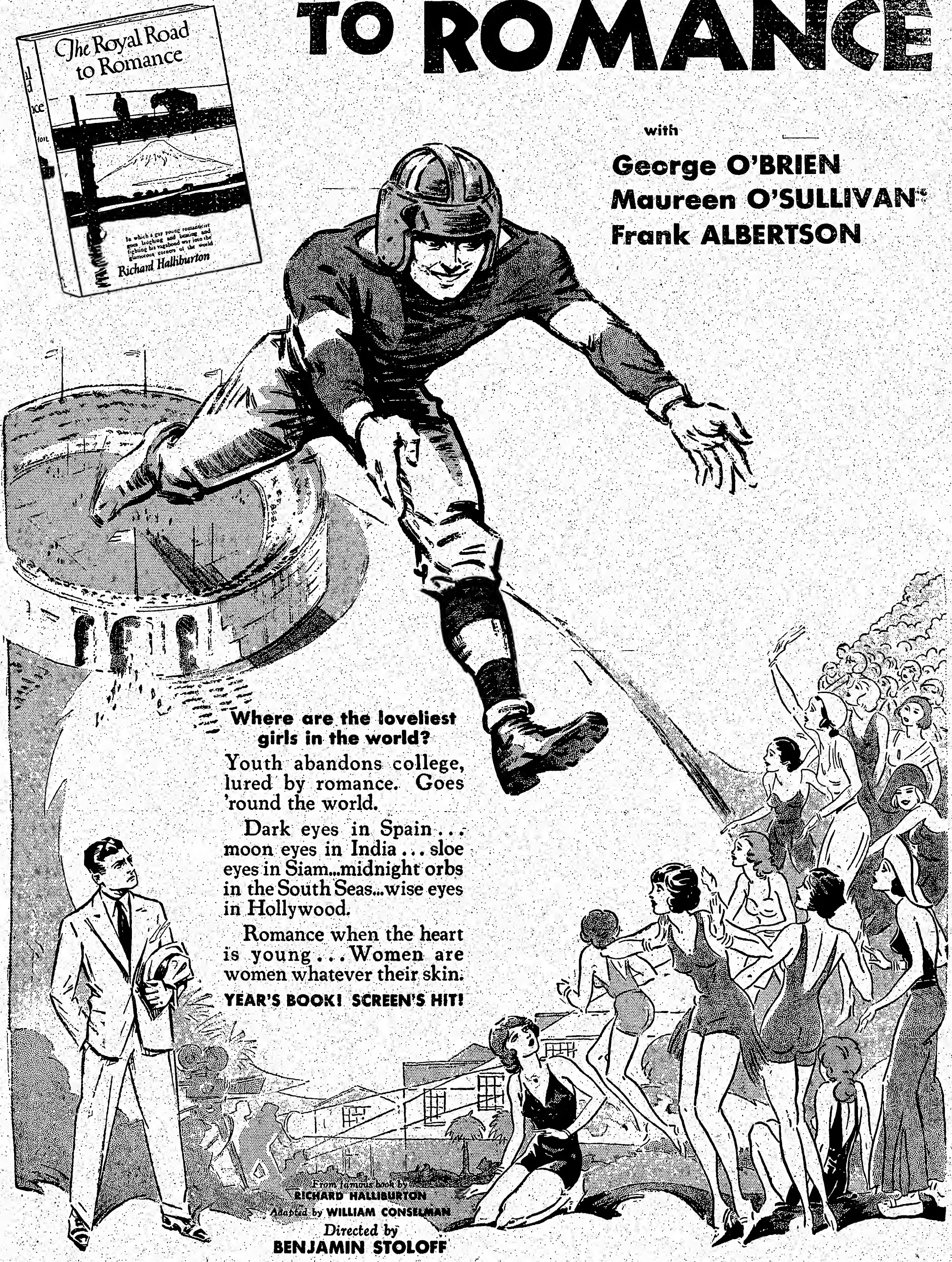
Directed by **HAMILTON MacFADDEN**

. . . and another
CHARLIE CHAN
Mystery Thriller

Directed by **BENJAMIN STOLOFF**

Chinese
wise cracks
of LAUGHTER

THE ROYAL ROAD TO ROMANCE


The Royal Road to Romance
In which a gay young romanticist goes laughing and bearing and fighting his vagabond way into the glamorous corners of the world
Richard Halliburton

with

George O'BRIEN
Maureen O'SULLIVAN
Frank ALBERTSON

Where are the loveliest girls in the world?

Youth abandons college, lured by romance. Goes 'round the world.

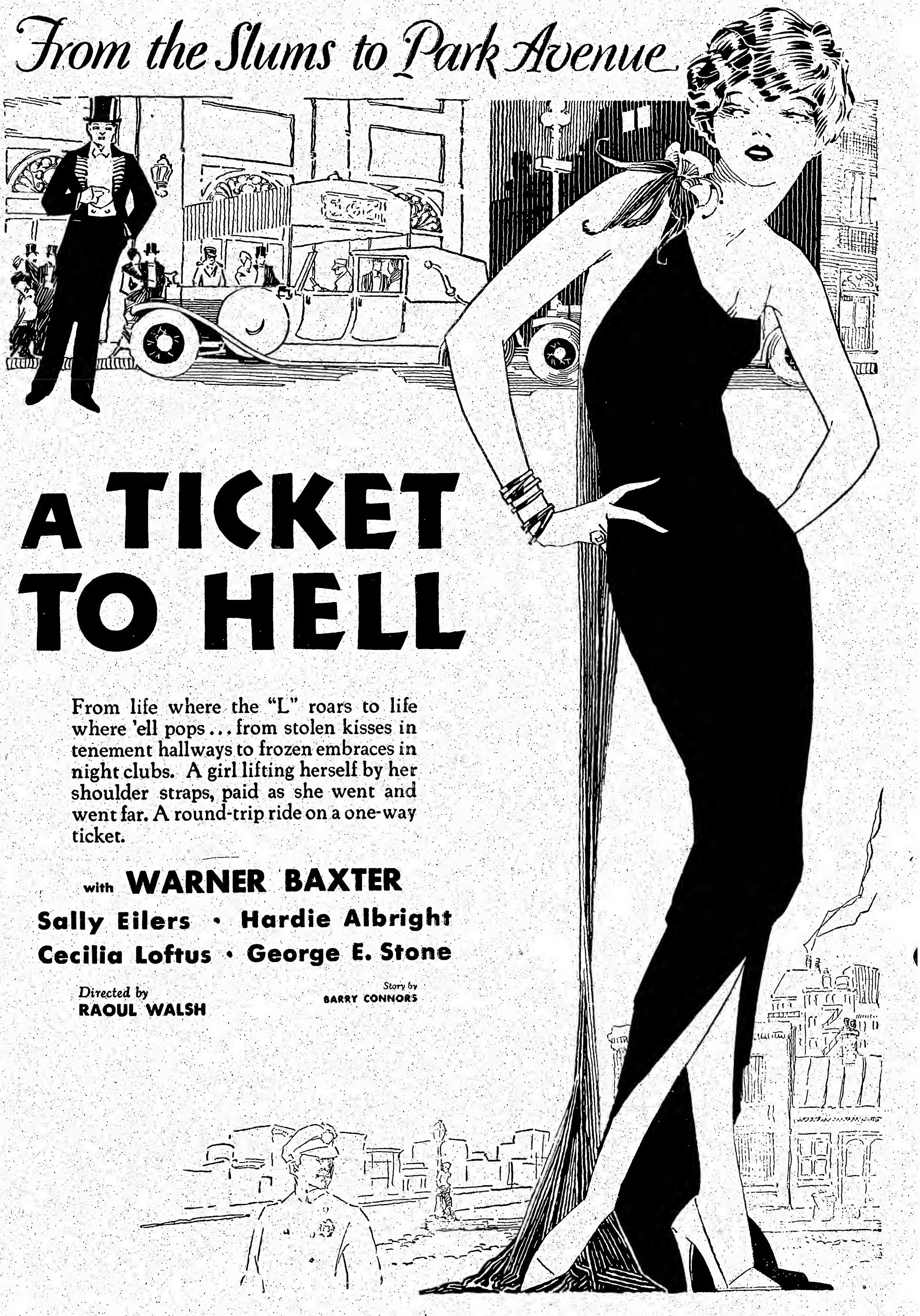
Dark eyes in Spain... moon eyes in India... sloe eyes in Siam...midnight orbs in the South Seas...wise eyes in Hollywood.

Romance when the heart is young... Women are women whatever their skin.

YEAR'S BOOK! SCREEN'S HIT!

From famous book by
RICHARD HALLIBURTON
Adapted by **WILLIAM CONSELMAN**
Directed by
BENJAMIN STOLOFF

From the Slums to Park Avenue



A TICKET TO HELL

From life where the "L" roars to life where 'ell pops ... from stolen kisses in tenement hallways to frozen embraces in night clubs. A girl lifting herself by her shoulder straps, paid as she went and went far. A round-trip ride on a one-way ticket.

with **WARNER BAXTER**

Sally Eilers • Hardie Albright

Cecilia Loftus • George E. Stone

Directed by
RAOUL WALSH

Story by
BARRY CONNORS

SWINDLE

with

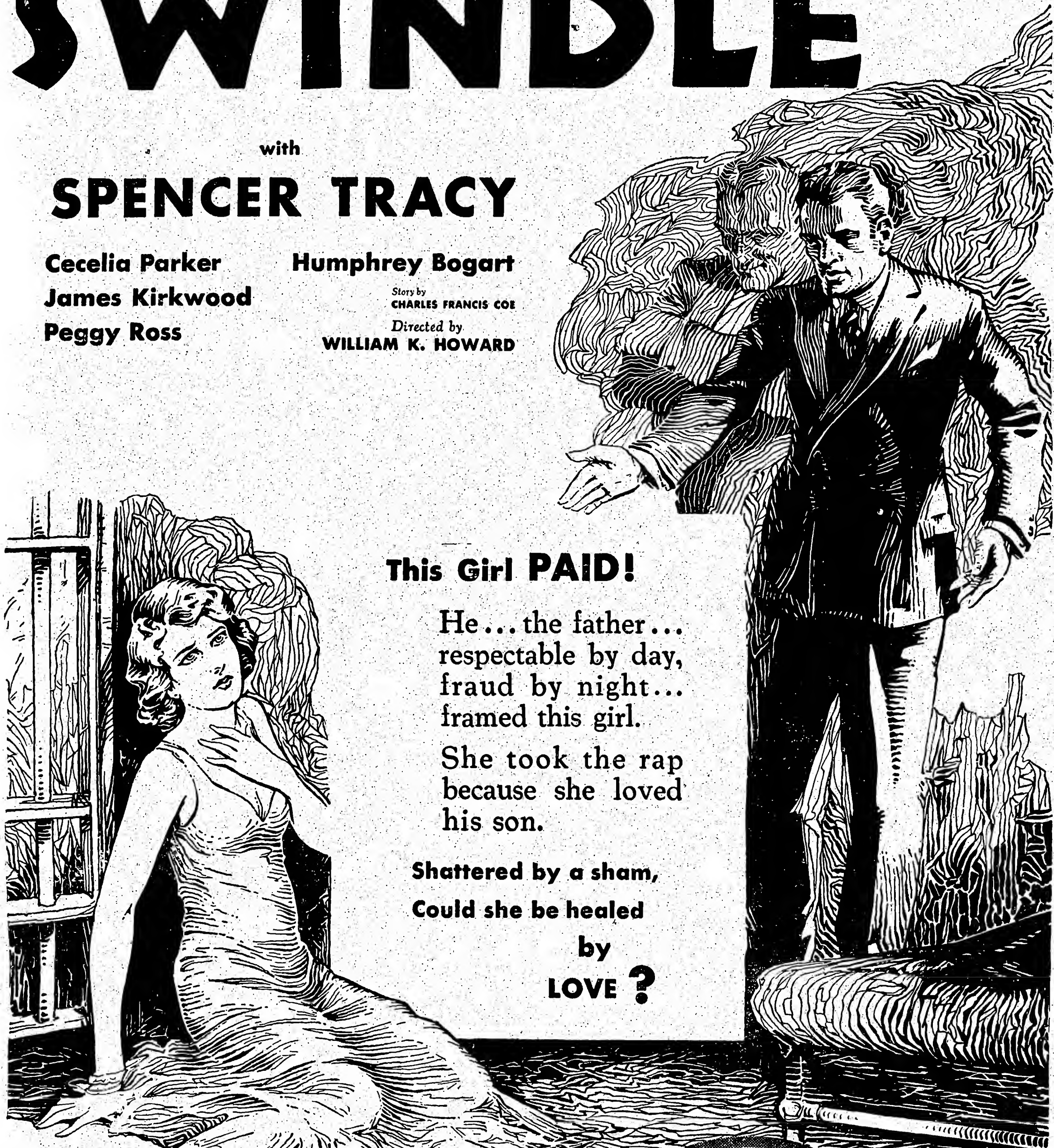
SPENCER TRACY

Cecelia Parker
James Kirkwood
Peggy Ross

Humphrey Bogart

Story by
CHARLES FRANCIS COE

Directed by
WILLIAM K. HOWARD



This Girl PAID!

He . . . the father . . .
respectable by day,
fraud by night . . .
framed this girl.

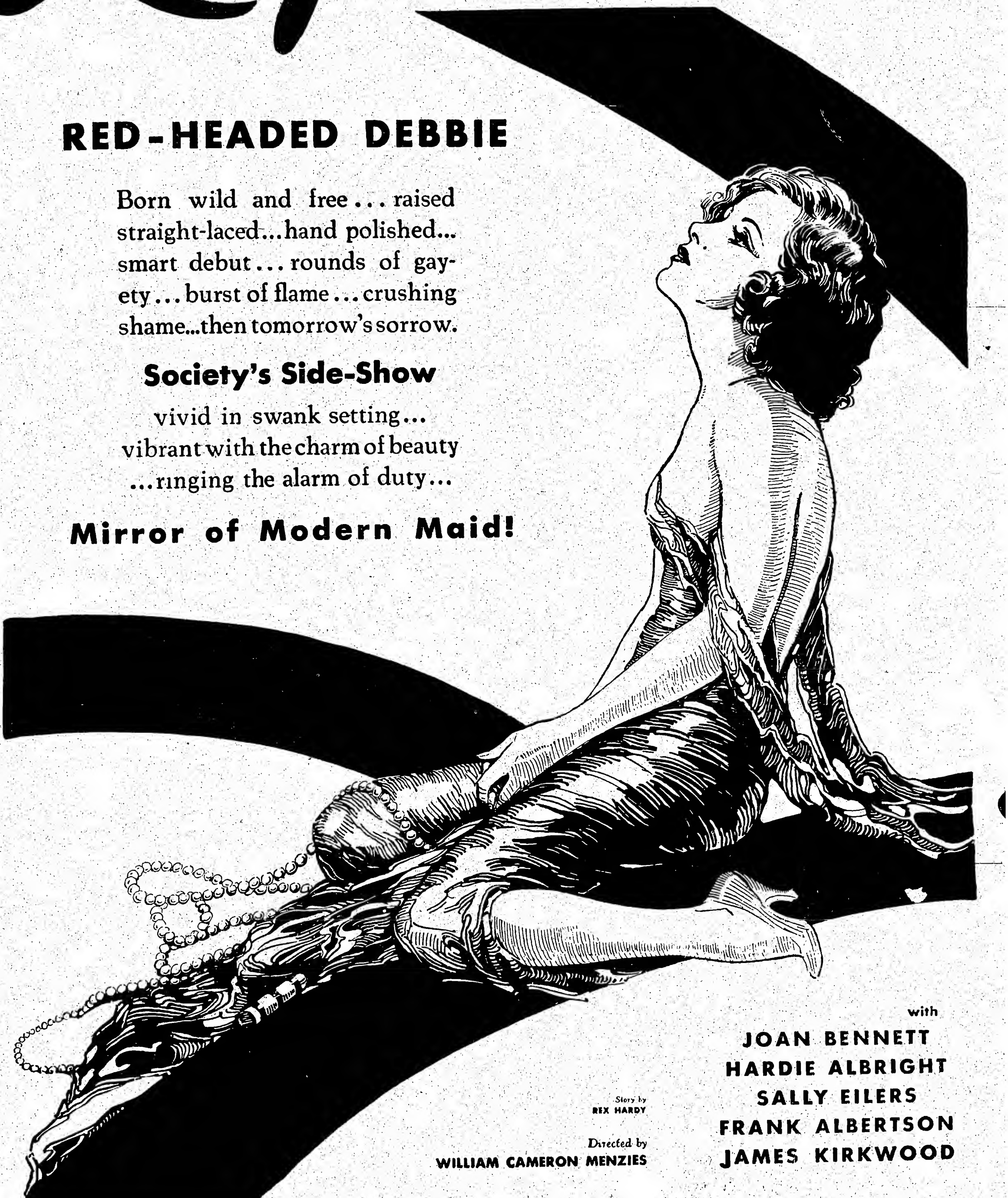
She took the rap
because she loved
his son.

Shattered by a sham,
Could she be healed
by
LOVE ?

THROB...SIGH...LAUGH...CRY

Charles Francis
COE *Author*

Lipstick



RED-HEADED DEBBIE

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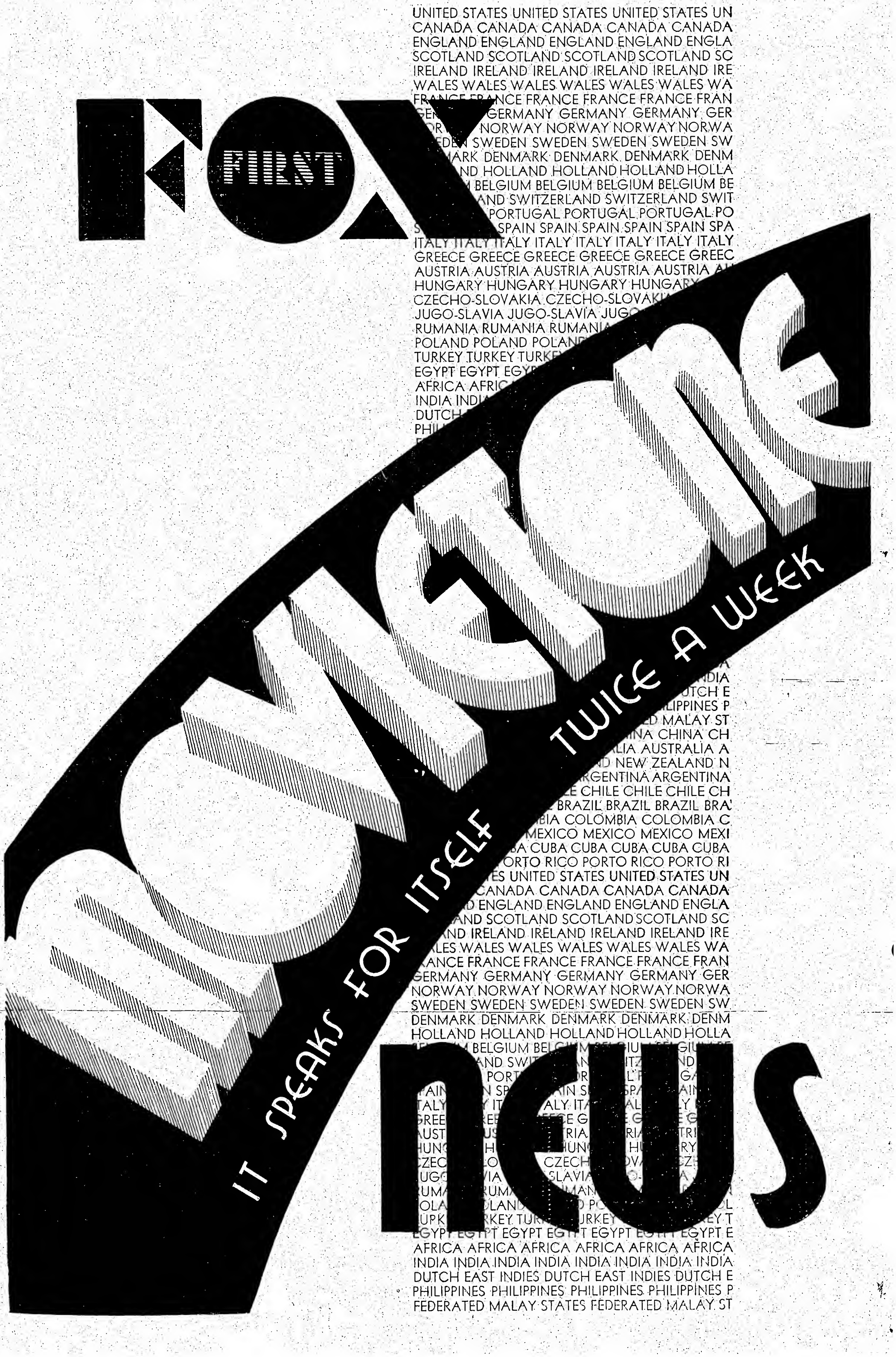
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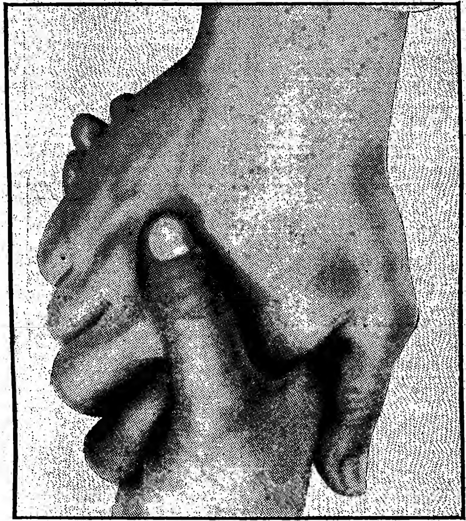

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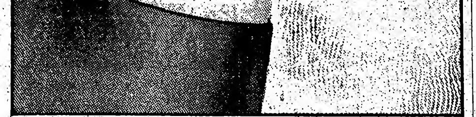

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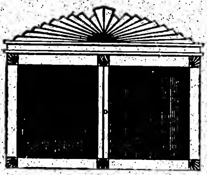

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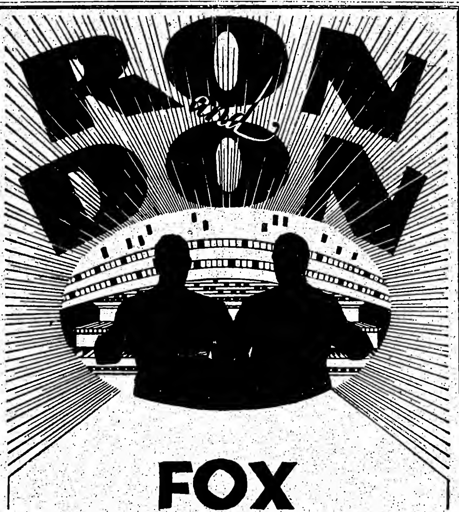

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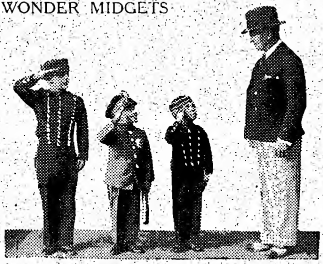

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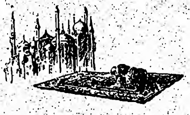

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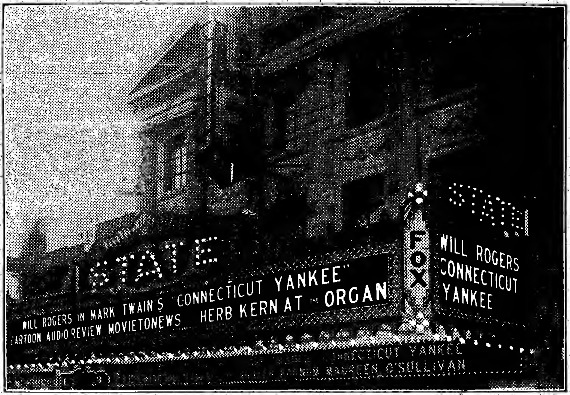
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Charging More at Matinees Than At Night Is Suggestion in L. A. to Stand Off Neighborhood Inroads

Hollywood, May 19.

Charging more for matinees than at nights is one suggestion to bolster downtown Los Angeles business, which has seen theatres like the Orpheum grossing $70 less at night to a 50-cent scale than was collected on the 25 and 35-cent matinee scale.

On the theory that week-ends and nights are always higher-priced because of pressure of crowds, some have suggested that at least people are milling around downtown, shopping, at business, etc. Few come downtown particularly to attend a theatre.

The naborhoods do whatever business there is, and the antipathy to a long drive downtown is reflected at the downtown grosses.

They're willing to wait an extra couple or three weeks for their pictures, and the surcharge always of a parking fee has been a deterrent. Now the downtown managers have agreed to a free parking privilege on a ticket-stamping system, but that's not helped much. Theatres are obligated five cents per car to some allied parking station, which is anywheres from 20 to 45 cents less than what the patron has been compelled to pay. But while the theatres figure on an average of three people per car, which would make it worth while to pay the parking garages the jit themselves, reaction has been mild.

UA STARTS 11 HOUSES ON COAST BEFORE JUNE

Los Angeles, May 19.

United Artists broke ground for three theatres last week. Sites are in Pasadena, Inglewood and Whittier, the latter next door to Fox-West Coast's Golden Gate.

Company will start work on houses in Berkeley, Richmond, Palo Alto and Vallejo within 10 days. Other theatres for the UA chain, starting before the end of May, will be located in Long Beach, Ventura, El Centro and San Jose.

All theatres will be standardized.

Richraft Out of GTP

Paul Richraft has resigned as eastern sales division manager for General Talking Pictures (De Forest).

He is succeeded by Alfred Schlessinger.

F-WC Revising Setup In Frisco; Ass'ts Out

Los Angeles, May 19.

Arch Bowles, Fox-West Coast San Francisco division manager, is here conferring with Oscar S. Oldknow on a new set-up of the San Francisco houses. Results in the California, first-run straight sound, going pop grind. House has a $5,000 rental charged against it.

The St. Francis, formerly foreign house, went 20-cent grind and is doing business; formerly was losing between $2,000 and $3,000. This prompted the California switch in policy.

Fox, Warfield and Paramount, all F-WC operated, continue as is, with the Fox alone making money these days.

Frisco division also gets a 25% cut commencing June 1, with assistant managers out in the economy wave. Billboards and adv. also reduced.

General 10% cut on all adv. order went out last week for F-WC, with suggestion that 7% of this go for newspaper space and 3% for all other ad, exploitation and publicity items. Rule is that maximum ad budget never exceed 10% of the average gross.

Indie Color Westerns

Hollywood, May 19.

Pioneer Pictures, new indie company making westerns with Kenneth Harlan and Norman Kerry has switched from black and white to Multicolor.

Pictures are the first state righters to go out in color.

Indie Exhibs Jockey for Better Film Release Rating in Chicago

Chicago, May 19.

With the new selling season getting under way, the old problem of zoning and protection wakes up from its long sleep and starts worrying exhibitors and exchanges. As for the exchanges, they're willing to let it sleep in peace, but the exhibitors, particularly the circuit booked exhibitors, insist on raising a few loud howls.

Chicago's weekly release system is constantly being rearranged by the fact that houses keep jumping from one booking group to another, often with the promise of a new protection deal instigating the switch. This is seen in the case of the Wilmette theatre in the Chicago north suburbs. This theatre has been for some time on the books of Jimmy Coston, over at the Warner office, and has been in the second week of release, being preceded by its competitor, the Teatro del Lago. Del Lago has withdrawn from the Midwest Booking circuit, operated by Lou Reinheimer and Floyd Brockell, and is on its own. But the Wilmette, has switched from Coston to the Midwest office, hoping to get shoved up seven days into the first week of release.

Result is that the Midwest office, which all year has been sending letters to the exchanges, demanding that the distributors keep the del Lago theatre one week ahead of the Wilmette, now dispatches squawking notes to the exchanges, demanding that the Wilmette be shoved ahead of the del Lago. Situation has become so ridiculous of late, with more and more theatres making changes, that the distributors have quit trying to keep track of the letters, and are consigning all of them to the waste-basket.

Similar instances seen in the switch of the seven Lasker houses from the Allied co-operative circuit to the Coston books. Schoenstadt group enters the picture at this point in a battle with the Warner group. Fight has been going on for some time as to the protection schedule as it affects the Schoenstadt Piccadilly and the Warner Stratford, both southside. Warner claims that the Stratford is a class B house and has protection over all southside theatres other than Class A, which includes the Tivoli, Avalon and Capitol. Piccadilly has been making the same squawk all season, stating it's a Class B theatre, and demands pictures in the same week as the Stratford.

Whole scheme of protection a grand mix-up at present, due to the sudden switches of houses from circuit to circuit, with the exchanges swamped with demands from Publix-B.&K., Midwest, Warner, Schoenstadt, Coston, Allied, and the individual exhibs.

CONGRATULATIONS AND BEST WISHES FROM

GEORGE and IRA GERSHWIN

AND

GUY BOLTON

WRITERS OF "DELICIOUS" for Fox

GEORGE MILTON LIPSCHULTZ

Musical Director and Composer

NOW SYNCHRONIZING MY 48TH PICTURE FOR FOX

Thanks to WINFIELD SHEEHAN, SOL WURTZEL, BEN JACKSEN and JOHN STONE

EARL LIVINGSTONE JACK BLUE HENRY ROBLES

3 ROLLING STONES

INTERNATIONAL COMEDIANS KNOWN FOR THEIR ORIGINAL SLOW MOTION FIGHT

COPY ACTS LAY OFF THIS BIT

HEADLINING F. & M.'s "MICKEY MOUSE" IDEA

THANKS TO FANCHON and MARCO and THE SCHALLMAN BROS.

DAVID HOWARD *Direction Foreign Versions for Fox*

WILLIAM CAMERON MENZIES

DIRECTING FOR FOX

DRAW THE SPORT-LOVING MILLIONS!

WALTER
HAGEN

HORTON
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The Big Four of Professional Golf. Personalities every newspaper reader, whether golfer or not, knows and wants to see. Doing their stuff, telling inside secrets. In PARAMOUNT PICTORIAL, the snappiest single-reel feature on the market. 12 a Year.

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Issue No. 9—JOE KIRKWOOD **Issue No. 10**—WALTER HAGEN **Issue No. 11**—HORTON SMITH and GEORGE VON ELM. *No Extra Charge to Present Subscribers*

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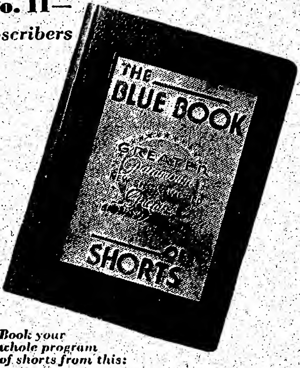


Book your whole program of shorts from this:

Read! Read! what they say about SEED!

"The sort of picture you've been waiting for"

"Highly intense drama . . . superb photo play . . . you'll love every moment of it. Must strike secret soul of every woman. Congratulations to director and producer."

Regina Crewe, NEW YORK AMERICAN

"ONE OF SIX BEST OF MONTH"

"Should delight everyone... one of finest pictures turned out this year...if you miss it you won't forgive yourself ...John Boles and Lois Wilson performances among best."

Photoplay Magazine for June.

"True to life talkie easily rates three stars"

"Full human film wrings every heart . . . John Boles' fine acting . . . Lois Wilson, wholly appealing...Genevieve Tobin, feast for eyes."

—Irene Thirer, NEW YORK DAILY NEWS

"'Seed' strong talkie done by fine cast"

"Exciting drama . . . exceptionally interesting, deftly treated . . . brilliantly acted . . . a fine film . . women will be stirred."

—Bland Johaneson, NEW YORK DAILY MIRROR

"'Seed' won't disappoint you"

"Very well acted . . . much better than the average." —Al Sherman, NEW YORK TELEGRAPH

"See 'Seed' soon as possible"

"Boles at best in fine film . . . thrilling newcomer has fine dramatic construction accurately played tense interest throughout every foot . . . youngsters most natural and pleasing since 'SKIPPY'."

—Julia Shawell, NEW YORK EVENING GRAPHIC

"Letter-perfect performance"

"Tale of human interest spirit of Norris story flawlessly transferred to screen."

—Marguerite Tazelaar, NEW YORK HERALD TRIBUNE

"Youngsters in 'Seed' vivid and real"

"Lois Wilson and youngsters carry off honors."

—Thornton Delehanty, NEW YORK EVENING POST

UNIVERSAL—of course!

Whole Schools with Teachers on Invite to Build Up Week Stands

What promises to develop into a permanent feature of exploitation to encourage and build up more week stands of the better pictures in large neighborhood theatres is that of inviting whole schools of children, accompanied by teachers, to special showings.

The success which Radio Pictures has had by handling "Cimarron" in this manner is chiefly responsible. In the various boroughs of New York Radio, for the first time on the industry's record, got teachers to bring their classes to the theatre much as they have for years taken them on excursions through the various museums of Manhattan.

Officials of the industry are much interested in the class attendance from many angles. One of these is that a teacher constitutes a guardian for a minor in a theatre the same as a parent or individual overseer.

Getting the kids to attend en masse at the opening of a picture practically assures its success if it has the stand-up merit, other chains and other cities throughout the country will shortly carry through on the same idea, it is expected.

School co-operation of the Radio kind is also seen as a most important asset in bringing the kid back to the theatre.

NO REINSTATED CONTRACTS BEFORE 32-33

No chance of a uniform contract or the arbitration system returning to the film industry until the 32-33 selling season. Film executives are confident both will then be reinstated.

Exhibitor and producer forces are too far apart politically right now, and the selling season, with miscellaneous forms of contracts in use, is too well underway for any chance of contractural uniformity during '31-32, it is declared.

Creditors of Defunct Circuit Get 12½ Cents On $1—Now Paying

Chicago, May 19.

National Theatres, defunct company which formerly held the southside theatres now operated by Warner Bros., will pay about 12½ cents on the dollar this year to the creditors on the total indebtedness of $390,000. Dividend comes out of the $140,000 profit the theatres will show, minus the government tax of $45,000, and the attorney and trustee fees of $20,000.

National theatres were sent into bankruptcy when operated by the Cooney boys, and the equity in the group was sold last year for $101,000, for assets over the total indebtedness, which amounted to $8,000,000 in outstanding stock, and $4,000,000 in bonds. After the equity sale, the trustee discovered some $40,000 in bonds, which increased the equity assets to $141,000.

Included in the National group are the big southside Avalon and Capitol, besides seven other smaller neighborhood spots.

BEST FILMS ON WK. ENDS WEAKER ONES WK. DAYS

Hollywood, May 19.

A new booking system for theatres changing two and three times weekly will be tried by Fox-West Coast, which is to have the pick of its rentals play on week-ends and holidays while weaker pictures get the weaker days. Circuit will announce this plan to its managers this week.

According to F-WC, patrons attending only on week-ends having been seeing the minor pictures, with the result that many of them began staying away from theatres. Old theory of the picture bookers was that patrons would come anyway on Saturdays and Sundays, no matter what the attraction.

Inland Stage Unions are Reported Making Wage Cuts and Agreeing to Some Reclassification Regulations

Indicating more than an even desire to reach a reasonable working basis to meet the general economic situation confronting the circuits, stage labor crafts in around 20 to 25 inland spots around the country have voluntarily submitted certain cuts. In certain spots it pertains to a slice in wages amounting to 10%, although this was not sought by the chains. In others the smaller locals have submitted certain reclassification regulations.

Acceptance of these overtures by the circuits can mean ultimate realignment of stage overhead to properly meet vaude and stage show requirements besides permitting chains to hold on to inland neighb. grinds against the rigid indie competition.

The cuts made are outside the bigger key spots and way from New York. In the latter locality discussion between the unions and the circuits still blossoms strongly.

The liberal attitude of the inland locals is taken to indicate a general movement by the stage crafts that may have an effect on general reclassification of houses throughout the country in the interests of co-operative theatre betterment.

Mutuality

While it is known that the general wage scale committee of the bigger circuits in New York have asked for such reclassification while agreeing to present wage scales, the move of the inland locals cannot be laid to this committee's request only so far as it is part of the combined movement on both sides.

The main idea as expressed for the locals submitting changes in stage craft regulations is to prove a desire to be mutually beneficial for all interests.

This movement if coinciding with labor needs in the east and the bigger spots, may prove the ultimate solution of all theatre labor problems. It will provide an easy meeting ground for discussion when negotiations of new fall contracts between the parties arise for their annual setto in September.

Should the circuits keep within their regularly announced plans, the cuts as submitted would indicate a general movement back to more live entertainment. It has been the circuits attitude that cuts of various order are necessary if the chains continue with small town operations and neighborhood theatres.

LEEK'S METRO RETURN

Culver City, May 19.

Ray Leek, once studio publicity director for the old Metro, is again on the Metro payroll.

He's writing a newspaper original.

R.K.O. KENMORE THEATRE
Brooklyn, N. Y.

Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

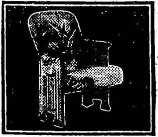
So your *Patrons* may enjoy the play or movie *infinitely* more . . . RESEAT!

"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

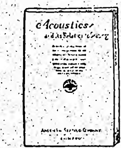
And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back; spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

Free... This Booklet—"Acoustics and its Relation to Seating"



Our booklet, "Acoustics and its Relation to Seating" will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V1.

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FANCHON AND MARCO IDEAS
A Fox Theatres Unit
Best of the Stage

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
London, England

MARVE JENSEN
Presenting His
"Original Rail Dance"
This Week, RKO, Los Angeles

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
May 22-25
ACADEMY, NEW YORK

105th CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Direction MAX TURNER, WILLIAM MORRIS OFFICE
Publix-Balaban & Katz Theatres, Chicago, Ill.

CHARLES (BUDDY) ROGERS
PARAMOUNT, NEW YORK

Looks Fairly Certain That 8-Act Intact Vaude Bills on RKO Time Will Be Tried with Season's Start

It's fairly certain that RKO will give another and better try to the eight-act vaude unit scheme upon the opening of the new season. At that time the eight acts will be booked in one show out of New York. That is accepted as the proper test, rather than the manner in which the idea was experimented with lately.

All current eight act bills on the RKO circuit are expected to shortly discontinue. Discontinuance orders have been issued for Portland, Tacoma, and Seattle. Under consideration and probably for the same order are San Francisco, Oakland and Los Angeles. At present there is no RKO house in the east playing eight act shows, except the Hippodrome.

If the eight-acters are resumed in the early fall, Charlie Freeman, of the New York office, will have charge of the entire booking. The preliminary attempt to put over the eight act shows as a policy was handled by the RKO theatre department, the RKO booking offices Chicago and Los Angeles adding on the four extra cheap turns to the four-act intact bills booked out of New York.

Too Cheap

It appears to be agreed by vaudeville showmen that the addition of four local layoffs acts at an aggregate salary of $600 or $700 for the week, on top of the New York intacts of four standard turns, ruined whatever chance the scheme had, despite the seasonableness of the try. Cheap local acts, mostly copy turns and of no merit, instead of helping the vaude end of the combination shows spoiled them by their inferiority.

KEN MURRAY IN R. P. FOR 5 YRS. AND RADIO

Hollywood, May 19.

Ken Murray has a five-year optional contract with Radio Pictures. It starts Aug. 1 simultaneous with a year's agreement with NBC for commercials.

Helen Charleston returns here with Murray Aug. 1 for broadcasts and possibly a picture. Milton Charleston is continuing the act with Murray's permission and material. A local RKO engagement currently evidences Murray's desire to build up Charleston's stooge stuff.

An offer to go into Ziegfeld's "Follies" at his vaude salary, $2,100, was turned down by Murray. He engaged with Radio direct Saturday (16) and with NBC last week.

STAGELESS MEMPHIS

F. & M. Units Out of State May 28 —Jump from Atlanta to N. O.

Memphis, May 19.

Fanchon & Marco units will be discontinued at Loew's State here after May 28. Shows will jump direct from Atlanta to New Orleans.

The F. & M. outfits have been playing the Lew houses by agreement as Loew dropped its vaude in the south last winter.

Since RKO has also discontinued vaude here, it leaves the town stageless.

Par's Short Makers

Short makers at Paramount's Long Island studio this week are Borrah Minevitch, Herb Williams, and Tom Howard, each for a one reeler.

Williams makes another single reeler next week, with Lulu McConnell also on next week's schedule for a twin.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Diplomatic Vaude

That old question of the Blue and the Gray is behind a free ride in from the south for Art Frank's act and the dropping of Houston, New Orleans and Atlanta from its RKO route.

The band in Frank's turn is costumed in Union Blue so rather than start anything, or send on a gray set of uniforms, the booking office agreed to bring the troupe in to New York free of charge.

JIM BURKE'S WIFE OK'S BLONDE IN NEW 2-ACT

Elinore Durkin has okayed her husband's selection of a blonde in a new James Burke and Co., assisted by Lucille Watson turn. Miss Watson is the blonde. Miss Durkin is leaving Burke and Durkin this week to fly west to her sister, Mrs. Quinn Martin, in Hollywood.

Mrs. Durkin, one of those unusual women of the show business with common sense, does not believe Jim should lay off because she is called away indefinitely. Burke and Miss Watson will go to Cincinnati next week to rehearse an act written for them by Herman Timberg, who will be playing there

Mrs. Martin and Mrs. Burke are sisters. They appeared as the Durkin Sisters in vaudeville, before Elinore and Jim were married. This week at Loew's State, New York, witnesses the Burke and Durkin finishing week at present. It was on the Loew Circuit and at the suggestion of its booking office that Burke and Durkin teamed up in 1919, their first joint playing date having been at Loew's American, then the ace house of the circuit.

First Flight

This Saturday (23) Durkin will auto his wife to the flying field at Newark, N. J., where she will take the 22-hour plane for the coast. It will be Mrs. Durkin's first flight. The trip includes but a 20-minute stopover at Kansas City, with the last 11 hours night flying. Elinore is sensible about that, too.

When the Burke family adjusts itself in New York after Mrs. Burke's departure, Burke and Durkin having cancelled six weeks to have Mrs. Burke with her sister, the Burkes' adopted three-year-old daughter will also go west with Mrs. Burke's mother. Mrs. Martin, wife of the former picture critic of the New York World and now with the Fox writing staff in the west, is very fond of the child. The Durkin sisters have long been fondly affectionate and greatly miss each other, with Mrs. Martin reported not having been so well of late.

Jim and Elinore are standing for a lot of kidding on the professional separation. Miss Durkin appreciates the situation so thoroughly she is prepared to hear the usual routine of stories, reports and rumors.

ACADEMY'S 4-A-DAY

Fox's Academy of Music went four-a-day Friday (15). House plays F. & M. units the last half.

Extra show added in an attempt to bolster receipts.

VAUDE OUT FOR SUMMER

Another indie house dropped vaude last week, the Halsey in Brooklyn.

Spot has gone straight pictures for the summer.

ASH IN UNIT

Paul Ash is booked for a forthcoming Publix unit as m.c. and to travel with the show.

His reported salary is $1,500.

Southern Orpheum's New Manager

New Orleans, May 19.

L. P. DeWolfe, of Los Angeles, Replaces Vic Meyer, who has made now manager of the local Orpheum, no new connection as yet.

CHARLES WITHERS

Thanks to Mr. Maddock and to Mr. Freeman for 17 very pleasant consecutive years on the RKO circuit.

Opening Paladium, London, July 6.

Direction **C. B. MADDOCK**

RKO's Noon Hour Air Test for Nite Programs

RKO will hereafter try out acts on its noon-day radio programs before using them for the Friday night broadcasts.

Circuit has cut down on the number of performers used in the night affairs. Until recently it spotted five or six artists on each program. Now, the orchestral part of the period is being developed with the acts limited to two or three per period.

10 WEEKS CAPITOL RUN FOR KATE SMITH

Kate Smith goes into the Capitol, New York, next week for 10 weeks. Booking breaks a precedent at this de luxer outside of the long runs of m.c's.

On Monday (18) Miss Smith took over all the former time of Morton Downey on the Columbia broadcasts, due to his joining the program of a cigaret firm.

MGR. TURNS ACTOR

James Marshall, former manager of the Lafayette (Harlem), has turned actor. He is appearing this week with the Lillian Brown revue.

Also in the new Brown turn are Billy Higgins and Georgie Williames.

FIGHTER'S PERSONALS

Kid Chocolate, Negro fighter, is making personal appearances in vaude houses.

He was at the Alhambra, New York, last Saturday (16).

75 Weeks of Summer Vaude, Now 88, with 60 Deluxe Film House Dates—RKO 67% of Vaude

Allowing for additional closings between now and July 1, there will probably be approximately 75 weeks of vaudeville time for acts in the U. S. and Canada during the summer months.

The present total is 88, a reduction of around 10% from the past winter's average. This is through early stage show drop-outs, as already announced.

These 88 weeks are contributed by the five major circuits—RKO, Warners, Loew's, Fox and Publix, and about eight weeks of independently booked theatres. The circuits' respective total of vaudeville weeks are now RKO, 59; Warners, 4½; Loew's, 9½; Fox, 6; and Publix, 2½. The eight weeks of indie dates is an outside figure and likely to be cut in half, or, more than that, when the hot weather arrives.

RKO's 59 weeks comprise 67% of the total vaudeville time.

60 Presentation Weeks

The country's presentation weeks now number 60, with equal reduction probable in this field by summer deserters. This lineup comprises Fanchon & Marco's 32 weeks, Publix's 18 and Loew's 10.

Excepting for presentations, New York is becoming practically the only booking source for stage acts and by summer probably will be the only city with an important week on its books. RKO's Chicago exchange is all but dead now, the best time having been transferred east some months ago. Another blow to acts was dealt with the cancellation of the eight act policy in Salt Lake, Milwaukee and Omaha. The extra four acts weekly for these towns were Chi-booked.

RKO's Coast office has a couple of small dates and otherwise little more than the four-act weekly booking assignment for the eight-acters in Los Angeles, Oakland and San Francisco.

Despite the heavy cuts in budgets by theatres maintaining stage policies, besides the number dropping their stage fare entirely, there remains close to 125 combined vaudeville and presentation weeks for moderate salaried acts adaptable to both fields.

Benefit Stake

A vaude magician hadn't worked in weeks. He agreed to play a benefit. His standout trick is done with fruit.

When he reached the theatre he found he didn't have enough ready cash to buy his props. A stage hand staked him.

OLSEN-JOHNSON FINED FOR USING KIDS IN ACT

St. Paul, May 19.

Ole Olsen and Chic Johnson ran afoul of the law here with their Gibson family, colored.

State law says no kids under 10 on any stage. Boys put on Dixie, 7, and Bethel, 8, in Minneapolis for a week-end for four days in St. Paul before industrial commission issued warrants. No gag because real cops took the boys up to the station in a squad car.

Haled into court the next morning, Olsen pleaded he and Johnson were doing the family a good turn in giving them clothing, coffee and cakes regularly after finding them hungry in Toledo. Father of kids, an 18-year-old daughter and son, 11, also along making the expenses high, Ole told Judge Parks.

The judge, after declaring he thought industrial commission was a little hasty in issuing warrants, imposed $50 fines on each of the boys and the RKO Orpheum, where they appeared last, with sentences suspended. The Gibsons continued into Canada with the act.

Radio Act's Return Date

Gene and Glenn, midwest radio favorites, will try to break their own record at the RKO Palace, Cleveland, when they play there week of July 18.

Boys will get a guarantee of $5,000 and 50% of the gross over $31,000.

Simon East and Fit

Hollywood, May 19.

Johnny Simon with his wife left last night (18) for New York feeling fit. He had been resting in Phoenix, Ariz., for three months.

MARY LAWLOR'S FLASH

Mary Lawlor is breaking in a new flash act. Includes George F. Calhoun, George Wiest and Leo Henning.

Frank Lawlor, her father, staged the act.

NBC Squawks "No Co-operation"; Gets Power Over RKO Acts for Air

Chicago, May 19.

Acts working on the Sunday evening RKO broadcast over station WENR from now on take their orders exclusively from the production department in the local NBC studios. Assignment of complete supervision to the network was made by M. Schwarzwald, in charge of the vaudeville circuit's radio activities, as the upshot of his visit here to investigate why the Chicago air shows haven't been clicking.

Reports from outside sources to the effect that the main cause of the ragged ether performances was due to lack of co-operation between the circuit's local representatives and the studio mob prompted the trip here. As much was previously indicated in a letter Schwarzwald received from local NBC offices.

Network's communication conveyed to Schwarzwald the information that the impression here all around was the Sunday mike affair had become a troublesome proposition. Program's talent, recruited from the current Palace show, failed to show up for rehearsal, and as a rule made their initial apearance at the studio a few minutes before the actual broadcast. On several occasions one or more acts passed up the air performance altogether. Lack of proper timing and routining of the program as a result prevented putting on a smooth-running show.

Bad Showmanship

Unless something were immediately done to straighten out the situation, the letter went on, it perhaps would be advisable to drop the program entirely, since present method of handling wasn't doing justice to either RKO's or NBC's showmanship status.

During his stay here Schwarzwald asked the local RKO executives to bring pressure to bear on the acts so that they get to the studio in time for ample rehearsal. After that everything was to be left to the network's production department, with no interference from the circuit men.

Alhambra, Negro House, Changing Bands Weekly

Alhambra, Harlem Negro house, is playing a different band each week.

Theory is that the patrons like their songs and dances to have hot musical accompaniment. Hence the booking of a different orchestra each week to play either in the pit or on the stage.

RICHARDS-COWAN ON FLOOR

Two new agents on the RKO booking floor are Max Richards and Bill Cowan.

Richards was one of the Chicago agents left idle when the RKO western books were recently sent east. He is with Jack Weiner on the floor. Cowan is with Leo Fitzgerald.

RUBIN'S F-M SWING

Los Angeles, May 19.

Benny Rubin, with two and half weeks on his hands between Pathe pictures, will spend this time playing for Fanchon and Marco.

The comic will go to Portland, where he opens Thursday (21), Seattle and Tacoma.

Band's Loew Route

Signor Friscoe and his Guatemalian band open for Loew May 30. Troupe will make a complete tour of the circuit.

Act just finished 17 weeks for RKO.

Skelly-Heit Revue

Skelly and Heit, a vaudeville partnership for years but who split two years ago, have reunited again.

Team will do a revue of five people.

AIR SALARY ADJUSTMENTS

Loew Drops Commercial Unit Following Schenck's Statement on Screen Ads—Now May Play for Fox

Out of deference to the statement issued by Nick Schenck, wherein the president of Loew's went on record as opposed to all forms of commercial advertising, future plans for commercial acts on Loew vaude stages have been deferred.

The change nullifies an agreement made last week by Loew's with a women's dress house whereby an entire unit of 30 people, to have cost around $4,000 in salaries, was to have been launched. The circuit was to have paid but one fourth of the salaries, the deal calling for the commercial firm to have stood the remaining amount in addition to the full production cost.

This would have been the first such unit to be played by a circuit and the idea is still alive in that the big act, to run close to an hour, may switch over to the Fox houses in lieu of the new Loew edict. The dress house is completely sold upon the idea and the act was to have opened for Loew June 13.

Loew vaude executives are reported well satisfied with the commercial act angle to date and had plans for a separate department to handle this new phase of the business. As routined, the vaudeville press department had been making contacts and closing details in the commercial turns.

The Loew men see a definite future for the advertising type of act, if the propaganda is held within bounds and reason, but Schenck's statement may have conclusively blown these intentions apart. On the other hand, it is possible that Loew has but pigeon holed the new department idea until some future date.

In regard to the unit already prepared, the first commercial act to get away from the band idea, there is to be nothing on the stage resembling an advertising display in any way. But the act will be known and billed as "Littman on Parade." This insignia will be in marquee lights and on the enunciators inside. Screen trailer announcements will be used the week before the act opens at each house.

This move on the part of Littman is believed the vanguard of more to follow along these lines. The straight commercial band idea, after a few weeks, wore itself out.

Nan Halperin Will Produce Unit for Publix

Nan Halperin will become a Publix unit producer. She has a one unit assignment.

Prior to producing Miss Halperin will be featured in another unit over the Publix route. She opens June 11 and upon completing the route will return to New York for her first production try.

B'klyn Nite Club Names

Femme singles are being used extensively by the Rockwell Terrace and Moulin Rouge, night club spots in Brooklyn.

Evelyn Nesbitt played six weeks at the Rouge and was followed by Peaches Browning last week. Eva Tanguay was a special engagement at the Terrace for one week.

Roof Auditions

Five acts now comprise an audition every Monday at midnight above a New York theatre.

Theatre managers, night club operators and restaurant owners are invited by mailed communications calling attention to the prospective lineup.

Forced Out

Fox theatre, Brooklyn, paid Lita Grey Chaplin five-sevenths of her salary last week when she withdrew from the show on Wednesday.

A [illegible] cold forced Mrs. Chaplin out after five days.

NOW $6,500 FOR DURANTES

Going to Par After Palace—Then All Three May Jaunt to Coast

Possibly May 2 Jackson, Clayton and Durante will start a week's visit each to the Paramounts in New York and Brooklyn, at $6,500 each week. It is $1,000 more weekly than the act is receiving for its current Palace, New York, vaude engagement.

After the Par dates Jimmy Durante expects to go to Hollywood to start his contracted picture work. Lou Clayton may go along as Jimmy's business manager, and Eddie Jackson as Jimmy's personal supervisor, just as alibis. On the west coast the three boys may play theatre dates or appear in a nite club, perhaps their own, when Durante is not making faces at the camera.

HARRIET HOCTOR'S 5 OR 9 PALACE WEEKS

Harriet Hoctor, currently in her second week on an original one week booking, will stay at the New York Palace five weeks. Possibility of her remaining four additional weeks depends on whether RKO and the dancer mutually agree that she can change her routine sufficiently to suit a nine week run at this theatre.

Miss Hoctor has received permission from Ziegfeld to use the hunting ballet from "Simple Simon" for her fifth Palace week. A chorus of 12 girls will be included in this number, the Palace paying the extra cost.

Another current Palace holdover from last week is Clayton, Jackson and Durante.

Upstate Theatre Cashier Claims Wendell Descent

Schenectady, May 19.

Mrs. May Veeder Folsom, widow, mother of four children and cashier for the local theatres of the Farash Theatres Corp., here, may be in line for a share of the $100,000,000 estate of the late Ella Wendell of New York City.

Mrs. Folsom bases her claim on the grounds that she is the only direct one in the sole line of Wendell ancestry. This was disputed, however, when several residents of this city and vicinity stated that they, too, were related to the eccentric spinstress. The county seems to be filled with Veeders and Vedders, on whose side Mrs. Folsom claims relationship.

Mrs. Folsom's maternal grandmother, Mrs. May Veeder, who died a few months ago, is claimed to have been a cousin of Ella Wendell and a granddaughter of Maria Wendell, the latter being the daughter of John B. Wendell, who was born in Schenectady in 1732.

Jane Green's School

Los Angeles, May 19.

Jane Green has opened a coaching and training school [illegible]

She was a [illegible] years, and [illegible] recently.

MISS SANTLEY'S 78 WEEKS

Zelda Santley, after [illegible] weeks, starts a [illegible] week [illegible] Fanchon & Marco.

Miss Santley [illegible] in [illegible] Vaudeville.

RADIO VALUES VERY DIFFERENT

Radio Networks Think It's Time to Regulate Pay for Talent—Won't Be Guided by Salaries Paid for Stage Appearances — Different Conditions in Broadcasting, They Say

PAY STANDARDIZATION

Standardization of artists' salaries impends as the next major internal change in radio.

Bookers and buyers of talent for broadcasting are commencing to feel the youngest of the show branches has about outgrown the experimental stage in players' salary setting and by now has established sufficient precedent to determine its own scale of remuneration.

This is prompted by radio's decreasing willingness to accept the salaries paid to performers by the other and older show fields as a proper guide or guage. Radio men deem salaries set elsewhere to be generally off balance for radio's use. Because of this, radio's own salary standardization is gradually becoming a fact.

The switch in the ether show business' opinion of stage salaries and their application to radio work is a direct result of countless flops recorded on the air by high-salaried stars from other fields. These failures have tended to bar comparison between the stage and radio salary values of the doubling players.

In radio's early stages and almost up to now it has been a custom with most stage and screen people of standing to set a week's stage or picture salary as the proper figure for one broadcast. Chief grounds for this usually has been that while the broadcast consumes only an hour or so, it is equal to a week's work elsewhere in diminishing chances for a week's theatre booking during the same period.

Variations

Radio's experience with any number of big salaried stage names, when paying them the week's salary demand for a single air performance, has been to find that the valuation placed on them by theatre circuits was far from accurate for radio's use.

One frequent example is the $5,000 stage name against the $750 stage act on the radio, with the $5,000 name dropping to $750 in radio worth, and the $750 actor seeming more like $5,000.

In a theatre a $5,000 name can prove his value directly at the box office. In broadcasting there is no such direct method for determining reaction. Radio can find out only through fan mail and sales increases if the broadcast is commercial, and often the sales jump doesn't show until weeks later.

Making it tough for some stage stars on the air has been the greater success [illegible] by lesser and considerably cheaper players. This is [illegible] factor in radio's change of salary mind.

That the big salaried player from [illegible] elsewhere can continue to demand his stage salary [illegible] before proving his radio value for very long is doubtful. [illegible]

Flash Use

[illegible]

(Continued on page [illegible])

RKO's New System of Booking Acts Does All Work Itself with Actor After Agent Submits Name Only

A new direct booking system for acts eligible for RKO's four-act unit route is being tried this week. It will become permanent if working out. System was devised by Charlie Freeman to protect acts from a gyp claimed to have been practised by some agents and to protect the RKO bookers against effects of a general impression that might be created by the agents' falsifying. It is the old idiom of the vaude actor that he's got to stake to get a route.

The system entirely eliminates the agents from unity booking transactions beyond submitting the acts and open dates. From that point on the acts, if wanted, will be contacted direct by the contract department head, Jimmy Aloz, who will talk salaries and other terms with the acts in person. The agents will have little to do after the submission but collect the commish.

Whispering Complaints

Several weeks ago the major stage booking offices got together to mutually agree upon wiping out the gypping agent. This followed numerous whispered complaints from acts, telling of agents' promises of routes for $100, $200 or more as a fixer. The agents' story, it was claimed, always mentioned "splitting with the booker."

At that time the booking offices agreed to accept all such complaints from acts and to treat them in strict confidence, without creating any embarassment for the victimized acts by revealing the sources of information. Apparently no complaints have been entered, with a possibility the acts continued in fear of kickbacks or squawker branding despite the promise of confidence from each of the booking office heads.

Freeman declares that the gypping rumors still persist in the usual undercover manner and to stop them the acts can transact their own business for routes and see for themselves.

The opinion of the RKO agents regarding the direct booking plan is, of course, extremely adverse. In addition to relieving the agents of much responsibility, with the relief not very welcome, it forces actors to double as business men. This, the agents state fairly unreasonably, is against the acknowledged lack of business acumen of most actors.

A good agent, the agents contend, can do a better booking job for the actor than the actor can do for himself.

Agents' Side

RKO's theory is that complicated negotiating between bookers and agents is no longer necessary with the decrease in the number of good acts and the number of vaudeville weeks on the books.

The route negotiations will be carried out on a 'one price' plan, Freeman declares. One price will be offered each act, along with the time proffer, for taking or leaving.

Freeman won't contact the acts on the unit bookings himself. The rules call for all the business to be handled by Aloz exclusively.

One receptive bit of comment from one of the agents was that the idea looked like a revival of the old Keith office chief's system of getting actors into the office and giving them the needle [illegible] salaries down [illegible]

ED LAURIE'S CONTRACT

Taken Over by WB From Skouras—M. C. at Mastbaum, Phila.

Skouras Bros.' personal contract with Ed Laurie, the picture house m. c., has been taken over by Warner Bros. For the past few years Laurie has been m. c.'ing in the Warner theatres under the Skouras' direction.

Laurie's contract runs until September and carries options. He opened a run stay at WB Mastbaum, Philadelphia, this week.

Wives Will Figure In Hunt for Male Singles to Add S. A.

The hint has gone out from RKO to most single men that the addition of a girl would make the act more valuable. Bookers would like that s. a. angle added to comedy singles.

Suggestion has been spread through the agents and the idea is gaining with the solo boys who are now casting around for pretty and slender examples of what it takes. Idea is not necessarily for the boys to do a double act. Just a bit or two, perhaps the girl can do a specialty in shorts.

It will all probably revive the squawking wife contingent.

IS NIGGEMEYER IN OR OUT AS RKO PRODUCER?

Charles Niggemeyer, former Publix producer, is either in or out as RKO's unit stager, according to the way it's viewed.

RKO's theatre operating department says Niggemeyer is going in and the booking department says he's not. So far he's still out, but the matter isn't settled either way.

Some fireworks are said to have resulted when the booking office learned the operating department had selected Niggemeyer to revamp the booking department's shows.

It was reported that the operating end declared the RKO four act units could use some expert staging. Booking office replied that all the necessary staging beyond the booking and spotting the acts is well cared for by Jeanette Hackett, the new fashion head of the vaudeville circuit. Miss Hackett's duties take in scenery, lighting, makeup and costumes.

LeVoy's Station

Sol LeVoy, for years manager and assistant manager of RKO houses, is now managing director of station W[illegible], Yonkers.

Film Girls for Palace

[illegible] two picture names [illegible] Velez and the [illegible] Fox contract player [illegible]

[illegible]

Howard and Dog in Hospitals

[illegible]

BROTHER ACT INJURED

[illegible]

Inside Stuff—Vaude

Charlie Morrison, an agent, sent Billy Gaxton, an actor, a check for $90. Gaxton sent it back, not because he was afraid it would bounce anyway, but because Gaxton believed Morrison entitled to the $90.

Morrison booked Gaxton at a price with RKO with Gaxton later demanding $100 more. That was after the route had been set. Morrison okayed the booking at the original salary, telling Gaxton also it was okay, the agent having decided to waive his weekly commission of the Gaxton pay.

The $90 check was the first week's Morrison's commission, which, with the net amount Gaxton received from the theatre, equalled the amount of Gaxton's second demand. Gaxton's surprise at receiving any kind of a check from an agent probably prompted his quick return of it. Not reported yet what the actor's second thoughts were.

A Hollywoodian returned to New York after a couple of years of affluence in the picture colony, engaged a suite in a large hotel and then decided to visit the N. V. A. Just before leaving New York he had had a $2 a day room in the N. V. A. clubhouse.

Hearing of the rush of touches along Broadway, the now picture actor changed a $50 bill into ones, to be a good time Charlie on a conservative scale. He walked from his hotel to the N. V. A. lingered there for a couple of hours and went back to rest, without having received a single request for money.

The actor doesn't know whether it was the usual condition, a coincident or his former reputation as a giver-up.

Lester Hamil and Sydney Winters, of the William Morris office, spent two days trying to locate Sessue Hayakawa, who will make a return to pictures for Paramount. The man-hunt started at Hayakawa's former apartment on Central Park West, progressed to his real estate dealer, who put the boys in touch with the present tenants of the Hayakawa home in Great Neck, L. I., who referred them to his banker, who gave the address of relatives in Tokio, who finally forwarded the Morris offer to Sessue in Kyoto.

At the some time, the sleuths spent three days trying to track down a dancer who, living on 47th street, had been in the Morris office three times during the search.

Mario Antabel, husband of Marion Sunshine and manager of the Don Azpiazu Cuban orchestra, was ordered by RKO to discontinue personally exploiting his wife on the circuit.

It was claimed that Antabel, traveling with the act, had been issuing to house managers a screen trailer crediting Miss Sunshine with staging the Cuban turn. The managers stated RKO was not aware that the trailer was not sanctioned by the circuit. Grounds for ordering the trailer out were that regardless of Miss Sunshine having staged the act, Miss Sunshine, in her own act, has sufficient personal billing.

George Jessel refused to go through with his current co-starring week with Helen Kane and Vincent Lopez at the New York Capitol until Loew's agreed to comply with his billing demand.

Loew's attempted to distribute the billing spots in the advertising, but Jessel insisted on the left hand position in all ads.

Stage unit at Loew's Paradise this week is "Crazy Rhythm."

Show gets its premiere here due to the special booking at the Capitol for the one week.

Acts playing the indie houses around New York are not helping themselves by kicking over their positions on the bill. Recently a femine single, booked at the Grand O. H., was spotted No. 2 and refused to go on. First event of its kind in the history of this house where most all acts have insisted on fictitious names in the billing.

Grand management laughed at the woman, called up the booker to arrange for a quick substitution, and 19 acts fell in the stage door.

It isn't generally known that the lines of 12 Chester Hale girls traveling with the Loew presentation units don't play the New York Capitol, opening date for the shows. Capitol has a permanent group of 32 who change routines weekly to fit the visiting units.

The units' own line prepares during the Capitol week by rehearsing and watching the Capitol ensemble work.

Among the former vaudevillians who have turned their attention to commercial or other pursuits are Frank Harrigan, attached to the county sheriff's office in New York; Joe McChane, who has a court job; Jamie Kelly, assistant county clerk in Brooklyn, and Billy Coogan, realty salesman.

Reid Hall, the theatre located in Hamilton, Bermuda, which Jules Delmar has been booking, has for its sole attraction this week Harry Blackstone, magician, and his company of 12.

The policy has so far proven successful and will be continued indefinitely. A show is sent down every other week.

Recent booking jams between indie agents, acts and an indie booker have resulted in Commissioner Gill from the License Bureau, dropping around to investigate some protests.

RETAIN BUDGET ON 4-ACT BILLS

A dozen RKO theatres in New York and vicinity, all now playing five acts or more, will cut to four act bills after June 1. Only exceptions are the straight vaudeville Palace and the vaudfilm Hippodrome, both playing eight acts, which schedules they will retain.

The cut goes only for the number of acts on each show and does not involve budget reduction. Salaries for the four acts will be the same as for five or more. RKO expects this to raise the quality of the bills while slightly lowering the quantity. Similar principle was the foundation for the RKO four-acters in the west.

Five act houses cutting to four are the Coliseum, 86th St., Fordham, Albee, Flushing, Kenmore, Keith's Newark, Keith's Paterson and RKO Proctor's Yonkers. Others, with the number of acts now played, are Franklin, six; Jefferson, seven; Royal, six.

NEW ACTS

Bob Brandies, single.
Fox and Van.
Germaine and Lavelle.
Ross and Davis.
Hite and Reflow Co.
Mack and Dean Revue.
Bond and Trent reunited.
Eddie Hickey and Joe Sully.
Arnold Johnson's band.
Ruth Sherry.
Minna Raven and Eddie Leroy.
David Murray orchestra.
Paul Specht's band.

ILL AND INJURED

Coney Holmes, managing director of Proctor's, Schenectady, N. Y., recovered from pleurisy, but now suffering from rheumatism.

Ann Toback in Vaude

Ann Toback, prominent in Jewish legit circles, will try a vaude fling for RKO.

Publix Unit Changes

Several changes in unit talent have been made by Publix.

Rome and Dunn, after the current week in Jersey City, leave "Sweethearts," while the Four Michael Girls and Bernice Stone drop from "Rhythm Queens," after Boston next week.

After a week's layoff, due to the Branford, Newark, dropping stage shows, Evelyn Hoey and Wells, Mordecai and Taylor join "Sweethearts" at Philadelphia May 29. Margie Green and Flo Mayo will replace in "Rhythm Queens," but will not join until the show reaches Jersey City, May 29.

Buck and Bubbles, out of "Paradise Isle" for New York and Brooklyn dates, rejoin in Jersey City, May 22, but only for one week, the unit then closing. Colored team goes into the new "Follies."

Return Engagement of
FRANK
MITCHELL
and
JACK
DURANT
LOEW'S PALACE
WASH., D. C.

THE
3 SILVERS
"TAKIN' IT EASY"
Orpheum, Oakland

WORLD'S GREATEST SCENIC WONDER
Electrical mechanical model of NIAGARA FALLS. Lifetime opportunity to acquire cheap for cash this extraordinary attraction now being featured principal cities and earning $500 to $1,000 per week. Must be sold immediately.
Address M. S. BENTHAM, Palace Theatre Building, New York City.

ANNIE,
JUDY
AND
ZEKE
"The Three Georgia Crackers"

Opened at the RKO Coliseum, New York, for Week of May 2 and Immediately Booked Over the
ENTIRE RKO CIRCUIT

Week May 9— Madison-Chester
" " 16—Syracuse
" " 23—Rochester
" " 30—Cleveland
" June 6—Akron
" " 13—Toledo
" " 20—Travel
" " 27—Minneapolis
" July 4—St. Paul
" " 11—Winnipeg
" " 18—Travel
" " 25—Vancouver
" Aug. 1—Seattle
" " 8—Tacoma
" " 15—Portland
" " 22—Travel
" " 29—Golden Gate
Week Sept. 5—Oakland
" " 12—Los Angeles
" " 19—Travel
" " 26—Salt Lake City
" Oct. 3—Omaha
" " 10—Kansas City
" " 17—St. Louis
" " 24—Travel
" " 31—Oklahoma City
" Nov. 7—Ft. Worth
" " 14—Dallas
" " 21—San Antonio
" " 28—Houston
" Dec. 5—New Orleans
" " 12—Atlanta
MORE TIME TO FOLLOW

Personal Direction—EDWARD RILEY
1560 Broadway, N. Y. C.

Well Sir! I though I would come out and tell you folks—

BRITT
WOOD

Has received his next season's route of 45 weeks.

OPENING AT LOUISVILLE, AUG. 15, 1931
and Booked for Seasons 1932-33-34

Thanks to MILES INGALLS—JACK CURTIS OFFICE
and All RKO Bookers

Make Vacation Time Pay!

Theatres need attractions—and how
Tell 'em what you've got
Or who you are and why
Tell it through

VARIETY

Now is a good time to tell. Managers may be looking for you or what you've got

They need it or you if it is worth anything

Make 'em believe it. Then they will try

Use "Variety"

It's the show business' best advance or selling agent

"Variety" should be able to sell you or what you've got if you have or are anything

Try it—"Variety"

Make the Summer Time Pay!

A. B. MARCUS

SHOWS

NO. 1 COMPANY CLOSES MAY 22d AT ATLANTA, GA. AFTER 16 WEEKS OF PHENOMENAL BUSINESS AT THE CAPITOL THEATRE

WE WISH TO EXPRESS OUR THANKS AND APPRECIATION TO JAMES CARRIER, MGR., FOR HIS CO-OPERATION—MAKING THIS SUCH A SUCCESSFUL RUN FOR US

REGRET WE MUST LEAVE TO FULFILL PREVIOUS CONTRACT—FOR EVERY DAY HAS MEANT INCREASED BUSINESS FOR US

NO. 1 COMPANY OPENS AT RAMONA PARK THEATRE, GRAND RAPIDS, MICH., MAY 30th, FOR THIRD SUMMER SEASON, AT ONE OF THE NORTHEAST'S MOST BEAUTIFUL SUMMER RESORTS

50 PEOPLE—CHORUS OF 24

ALTERNATING
REVUE AND SCRIPT BILLS

AMERICA'S GREATEST
FLASH SHOW

MORE LAVISH THAN EVER!

WANTED ARTISTS

ARTISTS OF ALL KINDS WITH EXPERIENCE IN SCRIPT AND REVUE BILLS FOR 50 PEOPLE SHOW—FOR STOCK ENGAGEMENT—TO OPEN JUNE 8

STATE AGE, HEIGHT, WEIGHT, LOWEST SALARY, PHOTOS, ALL IN FIRST MAIL

WOULD LIKE TO HEAR FROM MURIEL PARKER AND OTHERS WHO HAVE WORKED FOR ME AT ANY TIME

SEND ALL APPLICATIONS TO

A. B. MARCUS RAMONA PARK THEATRE
GRAND RAPIDS, MICHIGAN

N. E.-Pa. Indies Seek Own Booking; Convinced New Methods Necessary

Independent theatre owners throughout New England and Pennsylvania stand ready to add vaudeville to their films next fall if they can get exploitation service with and for the acts. A majority of these indies are agreed that vaude is going to be essential to them in the autumn and are even murmuring of forming their own booking office which will supply not only their talents but their publicity needs as well.

The exploitation angle is the vital consideration with them, as without them these theatre men are not so enthusiastic about the vaude proposition. In other words, the indies in these two districts are convinced that the old formula of haphazardly booking acts through unattached bookers and agents is meaningless to them. Their intention is to place vaude on a solid basis for their houses or not at all.

George King is the authority for this summary on conditions as they pertain to vaudeville in these two sectors. King formerly owned a string of theatres but is now rounding up theatres for the indie booking office to which he is attached. He has just returned from two months spent in the New England and Pennsylvania sectors.

Await Organizer

As in most independent theatre owner group propositions, the idea is there, but there is a lack of action as the exhibitors wait for somebody to actually launch the plan—in this case that of the booking office. It is not merely a dream, according to King, who points out that the indies have made up their minds that the stage fare must be properly sold and that this can only come through methods induced at the source of supply. Also, the owners are determined to have their vaude situation under their own control.

Interest in vaude among these men is hot, states King, who is convinced that if vaude is to come back for these houses it will be by some other means than now offered through the various independent booking agencies. Meanwhile, the independents are showing no inclination to rush into the vaudeville thing over the summer in lieu of the autumn possibilities.

Ballads Still Best

Lay-off acts in New York, as well as Chicago, are making the rounds of the small cabarets, working the floors for what money is thrown them.

A single, with his uke, has been averaging not less than $25 weekly. The best returns still come from the sob ballads, he says.

Comerford's Tentative Vaudfilm Fall Lineup

Comerford string may decide upon five or six weeks of vaudfilm August. Such a list is tentatively named to include Binghamton, Philadelphia, Rochester, Oneida, Rome, Endicott, Johnson City and Providence (full week).

Report around that A. & B. Dow will book all of Comerford houses playing vaude next fall is denied by that circuit. The Dow angle cropped up through that office booking the house in Binghamton, N. Y., recently acquired in an outright buy by Comerford.

COMBINATION ACTS ARE DOOMED BY COMPLAINTS

RKO bookers are now frowning on booking two related acts on the same show. Complaints have been coming in from various towns stating that patrons feel they are being cheated out of an act when this set-up is offered them.

It has become quite a custom for one act to double into a revue or big afterpiece. The hookup in salary arrangements were to the advantage of the booking office in nearly every case, but with the prevailing squawks coming in the booking department has decided to cut down on this habit.

One producer to be handed this dictum is George Choos, who last week showed a comedy act at the Jefferson and "Petite Revue" on the same bill which also utilized the preceding turn. Choos was advised to drop the comedy act but to include one member of it in the revue.

Chicago Has Its Own Cut-Throat Bookers Ruining Own Chances

Chicago, May 19.

With the coming hot weather tightening up the independent vaude situation, the smaller booking agents on the outside are resorting to cut-throat tactics and sniping. Where they have been going along all season, content with the few houses on their books, they are now doublecrossing and stealing houses away from each other. In several instances the swiping of houses are business moves, but many of them are simply spite work for supposed grievances. Tactics have become so muddy that the agents are killing off their own hopes by driving the house operators to such disgust that they are dropping flesh altogether.

Prices are being slashed to ridic figures, with some agents promising to deliver five acts, a piano player and m. c. for $45 a night. Most of this material is amateur stuff, which needs little competition to kill, usually dying of its own accord in a few weeks.

Many of these shows have degenerated into regular amateur night contests, and from that point on into beauty contests, dancing and Charleston orgies. Idea behind each change was more noise and hoke for less money. House operators are ready for standard vaude material, but are being constantly tripped up by the indie agents.

Strange fact behind these double-dealing agents is that while there are 360 theatres in the city of Chicago, the vaude agents continue to haggle and snarl over less than a dozen spots.

His Authors

Chicago, May 19.

A vaude comic, doing a new act, was told by his agent the act was rotten.

"Okay," said the comic, doing a mild burnup. "I'll write to all those actors and tell 'em their material is lousy."

BRANFORD, NEWARK, OFF PUBLIX SHOW ROUTE

Just as resumption of units replace double features at the Paramount, Toledo, so will double-billing supersede stage shows at the Branford, Newark, still leaving the Publix New York A unit route at 14 weeks.

Planning to toss the Newark deluxer, long on the Publix stage show time, into the two-for-one policy, Warners has notified Publix the current show, "Sweethearts" will be the last to stop at Newark. The other WB houses on the route at Jersey City, Philadelphia and Pittsburgh, remain, with no fourth in mind as a substitution for Newark.

Toledo went back Friday (15), after flopping badly with dual-billing, Publix booking in a stage show.

For the coming week, Toledo takes "Down Came McGinty," regular New York unit, with the house on the route between Pittsburgh and Detroit.

Quartet Change

Harry Mayo has withdrawn from the Empire Quartet. Act will hereafter be known as the Four New Yorkers.

New lineup now includes C. T. Brown, Harry Morrison, Al Dwinell and Billy Zinell.

Fox and Loew Respectively Cut Summer Vaude Operation 35%-25%

Fox has cut its vaude budget 35% for its metropolitan theatres. Reduction is planned for the summer only. During the hot weather there will be no booking of "names" whatsoever.

Present plans call for theatres now playing vaude to continue doing so throughout the summer. Fox execs state that when the circuit eliminates vaude during the summer, it has to start all over again to draw patrons back in the fall.

Instead of sending eight of its metropolitan vaudefilmers into straight pictures for the summer, as had been decided on previously, Loew's will continue the stage shows indef under a 25% budget cut in acts' salaries.

Theatres concerned are the Boulevard, National, Orpheum, Gates, Pitkin, Triboro, Bay Ridge and Yonkers, all split weeks and playing five acts each half. Average weekly stage budget during the winter for the combination stands has ranged from $1,500 to $2,000.

State, New York, and Metropolitan, Brooklyn, were omitted from the original straight film idea and also are not included in the budget reduction. Also retaining the winter status are the Capitol, Paradise and Valencia, Loew's deluxe presentation houses in New York.

STEWART JOINS BROTHER

Stuart Stewart, until recently casting head for Warner shorts at the Brooklyn studio, is now with the RKO agency of his brother, Lee Stewart, as an agent.

INFORMATION

As to the whereabouts of a Josephine Van Rossum, former Buffalonian, possibly living under the names Rosbory, Roseberry or Englder, would be greatly appreciated. It will be to her financial advantage. Please communicate with **CHAS. C. GLEINER, 906 CENTRAL TERMINAL, BUFFALO, N. Y.**

AL DeVITO
"Anything for a Laugh"
R-K-O EN ROUTE
DeVito and Denny
with Dot Stevens

Popular People Who Eat Regularly at
GERSON'S RESTAURANT
On 47th St., next to stage door of Palace Theatre, New York.

CHAS. FREEMAN....RAY HODGDON....CHAS. McDONALD....MILTON SCHWARZWALD....E. M. GLUCKSMAN....JOE LAURIE, JR....JACK WEINER....NAN HALPERIN....JAMES BARTON....LESTER HAMEL....WM. MORRIS, JR....JACK KLOTZ....FRANK SULLIVAN....HARRY RICHMAN....JACK BENNY.

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
MAY 23, MADISON, JEFFERSON, NEW YORK
Direction: ARTHUR S. BLONDELL & WM. MACK

BOB
BILLY
HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
WEEK OF MAY 16, VALENCIA, BROOKLYN, N. Y.
Personal Manager CHARLES V. YATES

BILL BLOMBERG
and "HIS ALASKANS"
SUCCESSFULLY HEADLINING FANCHON and MARCO'S—"ICY HOT" IDEA
WEEK MAY 8, ROXY, NEW YORK—WEEK MAY 15, FOX, BROOKLYN—WEEK MAY 22, ACADEMY AND AUDUBON, NEW YORK
Thanks to MR. PHIL BLOOM
Direction—EDWARD RILEY

CHARLES COLUMBUS
(FORMERLY OF SNOW AND COLUMBUS)
Late of the "Music Box Revue," "Oh Please," "Fioretta" and more recently leading Juvenile with Chic Sale in "Hello Paris"
AND NOW DANCING WITH THE WORLD'S PREMIERE DANSEUSE HARRIET HOCTOR
AT RKO **PALACE,** NEW YORK

JORDAN AND GRACE
THIS WEEK (MAY 16), LOEW'S STATE, NEW YORK
Loew Representative HARRY A. SHEA

AN A AND B CIRCUIT MAY GET TRY IN FALL

Indications point to two burlesque circuits next season, both to be operated by the Herk-Minsky-Weinstock interests. The A circuit will include the better grade houses under the new trio's supervision with the shows to be covered by franchise grants as in the old days of Columbia and Mutual. It will be called the Columbia wheel.

The B circuit will cover territory that demands burlesque and where guarantees are expected to cover the expense of producing shows, the troupes to be controlled by the Herk-Minsky-Weinstock combination. They will be similar to stock now operative in Minsky-Weinstock houses and will make up what will be known as the Mutual wheel.

The idea of the second wheel is reported as a move to make any indie wheel impossible and will also take care of houses that might do well enough to elevate the Columbia wheel.

While much talk is emanating from the Minsky and Weinstock end, Herk is saying nothing and denying everything that comes along.

TEMPERAMENT!

Even stock burlesque breaks out with temperament now and then. Margie Pennetti walked out the Gotham, uptown New York stock, Saturday (16), just because the management announced the engagement of Donna Davis.

It seems Margie and Donna were together before in burlesque and had a scrap of some sort that was never healed. So Margie didn't wait this time until Donna joined, stepping out ahead of time.

Sam Lewis, comic, goes in the Gotham cast next Saturday (23).

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

BERT JONAS, ~~Dir. BILLY JACKSON~~
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

SUSPENDED SENTENCES

Stock Burlesque Performers of Bronx Get Off Lightly

The six performers and manager of the America theatre, in the Bronx, convicted of giving an immoral performance, received suspended sentences in Bronx Special Sessions.

The six, handed summonses when appearing in stock burlesque at that playhouse, are Morris Bernstein, Frank Anderson, Billie Norman, Bebe Tobin, Rosalie Bernard and Jackie Diamond.

Henry Suchman, manager of the house, also got a summons.

Comic Takes 5th Ave.

With Charles Bragg and his associates unable to pay salaries last Saturday (16) to either principals or chorus members of the 5th Ave. mie stock, Frank Penny, eccentric Dutch comic with the troupe, took over the house lease.

The company continues, although pooling in engaging the services of Attorney Harry Altman to bring suit against Bragg et al. for $4,300, covering unpaid salaries for two weeks.

More Stocks

Summer burlesque stock is on the increase.

Trocadero, Philadelphia, opens June 1, with a new company going to the Gayety, Baltimore, May 25.

The Gayety, Washington, opens June 1.

All played Mutual shows last winter.

Burlesk Club Nominees

The nominating committee of the Burlesque Club has ratified the following nominations:

President, Emmett Callahan; first vice, Bobby Clark; 2nd vice, Joe Laurie, Jr.; secretary, Henry Jurtzman; treasurer, George Dresselhouse; and Board of Governors, James Coughlin and Tom Phillips.

Election held at Burlesque Club.

Barnstorming Burlesque

Dallas, May 19.

Art Hale and Joe Bush, comedians, are here recruiting amateurs for a burlesque troupe to barnstorm the state.

Open in Dallas next month, with subsequent route through the small towns.

Rialto's Single Shift After 14-Year Policy

Chicago, May 19.

Rialto, burlesque-film house downtown, has gone from a two-to-one shift orchestra period. Reduction comes after the Rialto had been running with a double shift for 14 years.

Instead of starting at 11 a. m., musicians now begin at 1 p. m. and work straight through on a six-hour daily schedule, split up evenly between matinee and evenings.

Shift Plan Shifted

When the Hudson theatre burlesque stock closed in Schenectady Saturday night (16) the players were returned to New York instead of shifted to the Vail & Brockley house in Philadelphia, as originally planned.

The Hudson company was shifted first from Albany when the Empire there was closed to permit its demolition for a business structure.

STATE-CONGRESS

Chicago, May 16.

After a brief shutdown because of political exigencies, this house, one of the three last local refuges of burlesque, reopened with the usual two-hour parade of unglorified nothing-at-all and display of erocalesthenics.

A sizzling hot show from that angle. Otherwise weak. And so was the business, despite the recent splurge on a two-for-one appeal. To the single comer the night scale remains at 60 cents.

Girls here wait for no encouragement to start the uncover. Go through it with regulation mild tease and artless routine. Boys out front get it whether they're looking for it or not. Producer has made sure that when the customers file out one of life's big mysteries has been thoroughly made clear.

No likelihood of a frown on the proceedings from the city administration since there is nothing reflecting darkly on the city's reputation in any of the show's blackouts.

Production, aptly titled "Jubilee Girls," in honor of the town's current celebration, is divided into three big scenes. None of these make any claim in the way of pretentiousness, either in scenic device or entertainment content. Show's runoff sluggish. Comics go through their bits listlessly, the laugh response being equal to their efforts. Blackouts are sloppily staged, with the result that the taglines without exception fall flat. Only warbling in the show that meant anything was the well-blended harmony of the male Civic Four.

Chorus line held 16 fair lookers, all in the pony category, but nothing hot in singing or stepping talent. Most of them contributed their all in the stripping fest. For good measure the girls put on a shimmy contest after the regular show. Shimmy here just another label for the cancan at its honky-tonkiest.

House producer is Joe Barnett. Comedy interludes present Jimmy Rose and Frank Mackey, with Ray Kolb on the straight end. Juve role is filled by Buster Lorenzo. In the femme listing of principals are Ione O'Donnell, prima donna, and Ina Thomas, Emela Baxter and Ella Marein. Latter trio also heave a high note and a trim figure on occasions. Featured dancer is billed as Carmen.

Cut rating hasn't helped any in tilting the gross. Looks like a tough grind for Operator Morris Frolich to keep the thing afloat through the warmer weather approaching.

Werba's B'klyn Firing

Werba's Brooklyn stock cleans house this week, every member of the burlesque troupe getting an out notice excepting Margie Yetman.

There is also a chance Eddie Kaplan, principal comic, may be retained.

Otherwise a brand new company replaces next Friday (22). Roster of incoming shows not yet completed.

Weinstock Treasurers

At both the Minsky burlesque stands, Apollo, Harlem, and Republic, 42nd street, has a son of Joe Weinstock, the Minsky money man.

Eddie Weinstock is managing the Apollo, succeeding Paul Slayer, in charge of the house for years, and Harold Weinstock is treasurer at the Republic.

ENRIGHT DARKENS STAGE

Pittsburgh, May 19.

Warners' Enright will drop its band presentations for straight pictures May 29. The shows have been Warner booked from New York.

Warners' Stanley, playing Publix units, and the Penn, with Loew units, continue their presentations downtown.

McNally Going Vaude

Charles (Tramp) McNally has quit the Republic stock cast as principal comic to go vaude.

A comedy turn is being framed for him by Charles Allen of the M. S. Bentham office.

Raymond's Stock Cast

The company Harold Raymond has moved into the Star, Brooklyn, for a summer stock policy includes Benny (Wop) Moore, Charles (Red) Marshall, Harry Stratton, Jordan Sisters, Hattie Beall, Danny Edwards, Murray Leonard, Enda Dee and May Brown.

Tom Bundy, formerly with Billy Minsky shows, is staging. Chorus comprises 18 girls.

Coleman Latest Try

The Eltinge list of comics keeps constantly changing.

Latest set to go in there next Saturday (23) is Max Coleman.

Sam Raynor, comic, opened at the Apollo, New York, Monday (18).

Chickie Wells with Minsky stocks, New York.

Air Salaries

(Continued from page 111)

broadcasts only. This is to secure a ready-made audience and attention at the start, on the theory that without important talent the program might be passed up by the unknowing and unknown listeners.

Once this attention is secured, the advertisers figure, it isn't difficult to hold with cheaper programs later on, and with the cheaper and more radio-like programs often proving stronger radio entertainers than the 100% stage stars.

Standardization is spreading down the salary lists, as well as at the top, to affect moderate salaried ether players, as well as the stars. Just as the moderate people in vaudeville, legit and pictures are covered by a fairly level salary plan.

Radio believes it has sufficient background formed by its own experiences with talent to develop its own material, and through the at-home developing establish salary terms.

The most standardized salary scale yet established by radio is for bit players, with the better programs paying from $25 to $50 for bits by proficient actors, down to $5 and $7.50 on the ether small time. A large share of the better bit people on the air now were formerly in legit or stock at from $100 to $300 a week. With possibly five or six programs weekly at $50 per program, they are reaching or exceeding their former stage income average, with work easier and steadier.

LEW POLLOCK'S ACTS

Lew Pollock, composer and previously under contract to Warners, intends to produce vaude acts, including one for himself.

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

BLONDELL & MACK ATTRACTIONS

BOMBY
AND
RADIO GANG

Henry J. Kelly
May 16, Chester and Madison, New York

TRACY and VINETTI
May 16, Yonkers, N. Y.

SAM SHEPARD
PRESENTS THE
5 Hot Shots
May 16, Hippodrome, New York

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
May 23
MILWAUKEE, WIS.
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
R-K-O THEATRE, VANCOUVER, B. C.
CHAS. H. ALLEN, Personal Mgr.

LIAZEED ARABS
FAMOUS WHIRLWIND DAZZLERS

LAST WEEK, MAY 9
RKO PALACE, New York
BOOKED SOLID
Dir. WEBER-SIMON AGENCY

WHAT THE CRITICS SAID
N. Y. "Sun"—"The opening act, Liazeed Arab troupe of tumblers and pyramid builders, is well worth seeing for its speed and unique feats of strength."
"Graphic"—"Fast tumblers, the Liazeed Arabs, opens the bill, and their acrobatic offering is so madly active that one almost suspects they have a kinship with Jimmie Durante."

PALACE

(St. Vaude)

The Palace deserves a good week, for it has a good show. Whether it gets one depends on the weather. It was nice outside Saturday afternoon, and inside the Palace between the $2 seats up front and the $1 seats in the rear, there was enough room to park a battleship.

Two holdovers are Clayton, Jackson and Durante and Harriett Hoctor, plus a new headliner for this week in James Barton. They ran in succession at the far end of the bill, intermission separating the trio and Miss Hoctor. Barton closed. At the finish of his own turn the latter teamed with the three schnozzles in a roughhouse version of Phil Baker's accordion and box plant stuff. It was a funny climax at the first show Saturday and by now should be a wallop.

First part suffered one bad lapse, this coming at a particularly troublesome time in following the slow-paced song cycle by Margaret Schilling. Victor Moore (New Acts) brought the drop, it being a case of unfortunate material selection. He's doing the kitchen scene from "Heads Up," which clicked amidst the build-up in the show but seems stranded in its all-alone spotting in vaudeville.

The straight singing deucer and vocal finish of the Moore turn, with the show in a batting slump at this point, left Frank Richardson, lately of Fox talkees and also 100% singing, in a hole. It took the former Philly boy soprano two numbers to recoup, but from then on he climbed. They went for everything he offered, including two encores, with no squawks over an extra. The stage wasn't ready for the next act, this giving Richardson time for another song, much better than the customary speech. Richardson should get somewhere in variety just by following the pattern he's adopted for this try. His falsetto singing and fast delivery blend well.

Then the first part blow-off propelled by the Durante bugle. The Clayton-Jackson-Durante cyclone bears the ritzy billing of "Aw, Nuts!" probably the result of Durante's picture contract and the first step toward the Social Register.

"Money" got them off speedily and into Jackson's song and Clayton's first dance. Lou's second hoofing contribution arrived after "So You Wanted to Bet," this number sung for the first time at the Palace by Durante, and the house forcing Clayton to an encore. He never has stepped fancier. "Wood," as the closer, finished the act, the first part and almost the show. It took some double-timing by the stage crew to clean up the stage for Miss Hoctor.

This is the second of the ballerina's five weeks' stand here. This week Miss Hoctor is repeating the rumba and raced dances and reviving her standard ballet number and "blues." The rumba looked better opening the act this time instead of closing, as it did last week, with further enhancement in the blonde wig worn by Miss Hoctor. There's little more to say about this girl other than that she can be watched many times.

Miss Hoctor stages her own numbers, and after this week she'll be credited in the billing. Charles Columbus, her dance partner; Jules Lande, violinist, and Harriett Bennett, soprano, will also be carried through the run for support.

Barton did his drunk, a lengthy characterization that depends entirely on personal interest in the player, and apparently lacking its former strength due to repetition at this house. It's just a case of a performer who can merely wag his finger to entertain. For vaudeville Barton has any number of more valuable bits; the chief fault with this is that it's best appreciated by men, with little in it for women. That women comprise an important part of vaudeville audiences is granted, but proved again Saturday by greater feminine response to Barton's other efforts. His "Peanut Vendor," not the usual kind, seemed a fine study. The song and dance part was, of course, strong.

In the Baker take-off Durante and Clayton were in opposite boxes, with Jackson in the audience and Barton on the stage with a miniature accordion. It needed a couple of shows.

Young China, contortionistic family of Chinese youths, pretzel-bending into an opening spot hit, and Miss Schilling, No. 2, with straight songs and a man at the piano, pleased. It was an out of the ordinary location for a song turn at the Palace, but a change and well done by a girl who looks as nice as she sings. She's been on many RKO [illegible]. *Bige.*

HIPPODROME

[illegible] of King Brawn, [illegible] and the Five Hot Shots (New Acts) on second, this week's bill looks like one good week for vaude standards. Add [illegible] of straight routines to this show and it has all the flavor of an old-time bill. The long picture [illegible] on ahead of the vaude, including the feature, a comedy, a [illegible] short, Fables and Pathe [illegible] didn't dampen the order [illegible] standard.

King Brawn, a foreign [illegible] which a man announced by his manager as weighing 150 pounds and being five feet six, squeezes through an enlarged key hole, gets out of a Siberian straight jacket wound around with brass chains and other gadgets in full view, is interesting but not overly entertaining. That's due to Brawn lacking showmanship or purposely passing it up for speed and uncovering in view of public.

Among the old standards Milo, with his falsetto voice off stage and tramp entrance, caused the most furore. After a couple of usual tramp and cop gags he got down to business with his imitations. Kellee Sisters and Lynch, this trick lighting overhead and in front of their faces, opened with pop tunes sung in their usual neat harmony style. Didn't kick 'em over, however, until they encored with a hill-billy tune in which Lynch yodeled to a walk off. Billy Wells and the Four Fays, strictly a sight act here with all sorts of high speed routines including low hoke, comedy boxing and whirlwind finish, can't say the Hipp was tough for them.

Hibbitt and Hartman, who gave up the peanut song just before the craze hit the country, could have pushed over a solid hit with a stronger finish. This man and woman team, Miss Hartman doing comedy, have some bright talk up ahead including plenty of laughs with some mutt dogs. Correct the finish and the act is set.

Franklyn D'Amore has eliminated all full stage burlesque material and is planted in one with a man doing four good legitimate tricks before going to his usual chair stunt. The Hipp was too big for the Italian bit.

Five Hot Shots, colored, tore through the deuce with fast stepping, while Ford and Price, man and woman on a wire, were okay when moving but the man stalls too long for comedy and oversold some tricks that were obvious.

Hot weather and biz light up and down. Picture, "Gun Smoke" (Par).

RKO, L. A.

Los Angeles, May 14.

"Overhead" runs above "Par" this week, but so does the show and so will the gross, judging by the fast start. Regular unit hits a new high for the house of $3,425, of which $2,100 goes to Ken Murray's gang, with an additional $765 for the other four acts. Celluloid also stands the house an extra couple of yards with $1,700 going to the Metro exchange for "Tailor Made Man," a locally shot M-G-M, as against the usual Columbia or Radio pictures, percentage splits which normally costs the house around $1,500 for film.

Aside from the good stage show, the chief strength of which is Murray's, the Haines-M-G-M bookup is the real draw. No getting away from that film thing as the big pull.

Show as opened can stand switching and probably will be shifted about. Jellybean Johnson (New Acts) doesn't belong No. 4; should be deuce, swapping spots with the Skatelles, now opening. Bert and Hazel Skatelle, No. 2. Johnson [illegible] and the Hollywood Boulevardiers No. 5, all under New Acts.

Edgar Bergen, a swell ventriloquial novelty, was too early in the trey on relative merit excepting that it was a smart spotting for sake of early program strength. He lent it a Gibraltar-like firmness with a routine which, if a youngster had been substituted for the fresh kid dummy, would have gotten as many laffs. Christina Grayce as the nurse in the operation continuity was good foil. There may be better technical voice throwers but Bergen has the advantage of plot and continuity.

From Foster, Fagan and Cox, the rest was the regular RKO intact. The trio around the baby grand did best with their novelty lyrics. They later dovetailed into Ken Murray's nonsense.

If acts like Murray's happened along every other week they could throw the rest of the eight acts hazzah and lollapaloo into the Beverly Hills and do alright by themselves az iz.

The Tanzobs, mixed novelty [illegible] trio. [illegible] Girls are [illegible] little youngsters in their early 'teens with [illegible] over.

Then Morgan [illegible] wow comedy. [illegible] Charleston [illegible]

[illegible]

[illegible] staff.

Eight acts [illegible] will be [illegible] week. *Abel.*

RKO UNIT

(Chester, New York)

Just nice lil RKO four-acter that won't bother anyone on its 40-week route or surprise anyone as an entertainment purveyor or biz getter. It needs a sock picture for sock grosses, just like most vaudeville bills nowadays; meanwhile it rates the 60 minutes alloted, for it doesn't drag.

Amusement average kept to an even keel most of the time. Things looked dangerous once, rather late, too, and at a time when a slump hurts. This was during the Ann Codee and Frank Orth closer, during their cross-fire and before they brought on the singing stooge. They recovered and so did the bill, but the recovery didn't cover up the error.

Codee and Orth, with the billing now Ann Codee alone, are under New Acts, as are two of the unit's remaining three turns: Jack North and Annie, Judy and Zeke.

Lee Twins, girl flash of eight, opened the unit and set a pace that was not always maintained thereafter. It isn't what the two Lee girls—not Jane and Katherine Lee—possess in the way of talent that warrants their solo billing, but the manner in which they uphold the prominence given them. They are fairly good dancers of the modern sister team type, doubling in taps and overs and with a bit more than the average share of appearance.

The girl line in support makes the act, and the making is early, coming in the second number after the Lees' introduction. They do an arm and leg drill in upright, prostrate and pyramid formations. The routine would be valuable to some musical and perhaps stronger there than in vaudeville if done by a larger number of girls.

In this bit the act's line comprised five young women. In the finale the ensemble numbered six. Halfway during the act a single girl appeared to sing "Two Hearts" in German, and she failed to return for a bow at the finish; this suggested she might be doubling in the finale as a chorus member.

North tossed over about eight minutes of songs and gags while seated on a stool and playing a uke, and he was liked No. 2. Annie, Judy and Zeke hung up the bill's hit with their hill-billy stuff.

An extraordinary house act or by Bob Stanley, leader, and the 10 musicians, starting the stage part gave the unit something to follow. This staff musical aggregation does a new number each half, usually a novelty idea. For last week's last half they walked out on the leader after being called for sour notes, then returned as a brass band from the rear of the orchestra.

It was enjoyed immensely by this neighborhood crowd. The plan runs along the former stage band lines when stage bands were popular in the heights, only this one transpires in the pit. This is one of RKO's two outstanding novelty pit orchestras. The other is Phil Fabello's at the Coliseum, with Fabello featuring music for the most part. They make it tough for band acts on the vaudeville bills.

The unit and the English talker, "The W Plan," Radio-released over here, played to fair business, Thursday night. *Bige.*

86TH ST.

This house on the first Saturday matinee is seldom filled. It's a late business puller.

With a picture name, Ruth Roland, a radio name, Arnold Johnson and band, and the talker "Born to Love" (RKO-Pathe) set on stage and screen as business getters. Heat outside, running 80 degrees, helped some in discouraging patrons. Cooling system inside not yet in operation but it was comfortable.

Johnson and band of 11 on one of their periodic returns to vaude offer plenty of entertainment crowded into a few minutes. A new novelty by the band is that of each man painting a scene on a panel which when put together makes a complete landscape. It will be nifty when running smoother. The game of bridge done to music was entertaining. Band plays in good musicianly style revealing some arrangements avoiding tricked up [illegible]. The act is lighted well and is equipped scenically in a classy manner. Comedy results are secured in a smart way and [illegible]

[illegible] Roland assisted by Eddie Ward [illegible]

[illegible]

[illegible] Roz and Bonza [illegible] fired down their rumba for [illegible] as many cootch-like movements as when caught at the Jefferson.

Vic Oliver using Margot Crangle overtime in bits and tunes, gets laughs, some of which are strongly reminiscent of others, especially when Oliver works around the piano. He stopped the show in the middle of his act by playing the "Second Hungarian Rhapsody" like a concert pianist. Plenty of technique. The girl is a fast stepper and plinks a mean uke.

STATE

Looks like acts are becoming scarce. None on the State bill currently. This bill as a whole, however, sizes up okay for this quasi big spot. Supper show biz didn't indicate so hot as upstairs next to empty. But that's supposed to be the usual experience here as crowd files for late performances. Joe Laurie, Jr., wisecracked his way to perch over the whole bill aided by six youngsters of sorts. Still the same line and same reception. Feature, "Devil to Pay" (UA).

Roy Cummings spotted next to closing. It's a long time since he's been seen and here with a special drop in "one" plus a blonde looker who just looks. He came in a good spot besides to open up a safe entrance for Laurie's chatter opening.

Jordan and Grace opened and Peg-Leg Bates, colored tap dancer, took the deuce. Both coming in right shape.

On the general presentation of the show there was an air of carelessness. Some slight delays between the acts and the settings on the whole didn't offer congruous taste. Just individual acts spotted with no idea of program continuity which may be a lost art in the present vaude. When that "Living Jewelry" turn took the fourth spot the presentation angle was accentuated. It was first brought out in the Jordan and Grace opener.

The two would undoubtedly fare better with better lighting. The work done in both bears no criticism but "Living Jewelry" taking a plain back drop in black for the model poses with overhead lights is off especially where central performers take an additional personal light spot.

Burke and Durkin took the trey place with the piano and chatter stuff. Burke now gives an impression of Chevalier among other things and suiting. That last story, however, looked like overtime stuff.

Vaude plus organ and pit number went to 88 minutes against the film's 123 as tabbed. Latter called for two shorts plus newsreel. That's a long show. But the pit band should stay off the classics. *Shan.*

FOX, BROOKLYN

Current F & M unit is "Icy Hot," with the specialty list including Helen McDonald, Herts and Wallace, Three LeGrohs and Big Bill Blomberg and his trained Alaskan dogs. The femme background included 16 girls working nicely in several numbers under the [illegible] of Larry Ceballos.

One number the girls did stood out, although its routine was strongly reminiscent of a costume stripping number in Fox's "Sunny Side Up" picture.

Fox had a Movietone newsreel and some trailers with its feature. It's a leadpipe cinch that Bob West and his pipe organ inning have more voices singing in unison with his ill sheet with the choruses than any other house around New York.

Acrobatic work is the big standout of the special people carried by the unit. Both the LeGrohs and Herts and Wallace do some corking bending and balancing, using, of course, their former vaude routines in working up their standouts.

There's a xylophone number by Miss McDonald who also works with the F & M chorus and the entire show seems to stop to permit an introduction by Blomberg in front of the folded drapes, [illegible] full stage with the F & M Arctic setting where the Malemutes and [illegible]

[illegible]

Mak.

PALACE, CHICAGO

Chicago, May 16.

Harry Richman chose for the subject of his humor at Saturday's matinee the prevailing hard-times depression. Which might have been okay if done lightly and in good taste. It was neither. He succeeded, beyond three or four snickers, only in conveying to the audience his own condescending attitude toward vaudeville.

Other headliners before Richman have shown a similar disregard for vaudeville and RKO. And if RKO showed as much backbone in dealing with headliners as it does in disciplining No. 2 acts it would not for a moment tolerate this belittling of themselves by actors receiving fabulous money for the supposed purpose of dispensing entertainment.

Richman, like a lot of other Broadwayites, doesn't always try so hard when not on Broadway. And that should not be permitted any more than the habit of many actors, chiefly male singles of the wisecracking type, to call attention to RKO's changed policy in a way calculated to glorify the past and besmirch the present.

Richman's regret for the passing of big time vaudeville may be as sincere as other persons who played in it when he couldn't, regret for the same loss. But Richman shouldn't stand on the Palace rostrum and commiserate on the depleted orchestra, the unpleasantly continuing four-a-day.

Nor would good taste on his part stress—as he did—that this was only his seventh vaudeville week in 10 years. It sounds pretty pooh-ish coming from a high-salaried actor who started in vaude as a piano-playing accompanist. It is not witty for an actor to tell his audience he wouldn't be before them if he could get a job anywhere else although that is also a foolish confession. All of the pew-warmers at the Palace aren't muggs.

Apart from the smartalecky flavor of his self-written and self-approved monolog, Richman had no trouble getting over. He received a nice reception. He would be a better performer if less of a street corner wag.

Rest of the show never ran the thermometer into the heat registers. Two of the four acts were good vaudeville, while the remaining duo were barely passable. That made for a rather uncertain accumulative total.

Elton Rich and Co-Eds, opening, had a certain artificial speed which failed to conceal the essential dreariness, sterility of inspiration, and the moth-eaten cloth of gold eye. This turn is a carbon copy of dozens of other turns and proves anew that flash acts can get away with a staleness that would condemn individual performers to the suitcase dates.

Jack Branco's nimble-footed fox terrier dogs delighted and provided the real substance of genuine vaudeville, evoking awe and assuring recollection. To the managers of the world, needing to fear no language barrier, Branco may confidently address himself. It's an act of truly universal appeal.

Still given to a multiplicity of encores, and with hardly a line, gesture, or piece of business altered during the last decade, Ward and Van did fair enough, but left behind a strong impression that a slice of 1916 vaudeville had been taken out of cold storage and served a 1931 audience.

Among the old-fashioned tricks still employed by the team is the last minute hop to a serious ballad. And, truth to report, like nineteen hundred other last minute ballads by presumably funny fellows it made certain a strong bow off. But it could not erase what had gone before and if it had torn down the house the act would still be small time vaudeville of 15 years ago, milking the laughs and the bows, endlessly repeating one or two bits fairly comical the first couple of times, and stalling minutes at a time.

Joe Besser's nutty nonsense, relentless, but not laughless, was accepted on its own terms as an amusing dido. A blonde girl in the act threatens to develop a completely vital style of song delivery.

After Richman came "Beyond Victory" (Radio). Biz just fair. *Loop.*

ACADEMY

An empty feeling down below [illegible] result from seeing their first rows roll over. The sell [illegible]

[illegible]

(Continued on page [illegible])

CAPITOL, NEW YORK

New York, May 15.

A three-way heavy stage name vaudeville bill will do business for the Capitol this week. It will have to as the feature picture, "It's a Wise Child" (M-G) won't do anything on its own other than what trade may be drawn into the house by the usual excess display ads besides publicity in the Hearst three New York dailies. That Hearst publicity, anywhere, however, has never been able to make trade for a poor picture.

The names are George Jessel, Helen Kane and Vincent Lopez. They appear in turns with Jessel and Lopez doing two each, and Jessel m.c.'ing for Miss Kane. With the Chester Hale line girls in for three of their ensemble numbers, the stage show runs 56 minutes and the whole performance 150 minutes.

Jessel seemed liberal minded at the first show opening day. In splitting his act he gave the second section the most. He told stories, gags, ad libbed and sang. Mention by Jessel of Mayor Walker got applause, and reference to Al Smith without even naming him got some more. Jessel gave a good show in this big picture house and it got over. He was on a platform above the orchestra pit.

Lopez and his orchestra also did nicely, pleasing both times. His finale was "Steel" with a production around it. Scene represented a skyscraper under construction with the scheme carried out to its completion. The Hale girls in on this costumed as steel workers.

The Hale girls do well all of the time. They are one of the wonders of the Broadway show business, this group of 32 or so. They go into a different routine weekly, always perfectly although they must rehearse for the following week's numbers while currently performing four times daily. One of their other numbers now is a new soldier bit, along the wooden soldier lines.

Miss Kane did her usual baby cry stuff with Jessel having his collar and shirt ruined, also as usual.

Quite a money total represented by the three name acts. Perhaps not much more, however, in toto than the Capitol must pay for its regular stage unit. That unit this week, omitted by the Capitol, is at Loew's Paradise, Bronx.

Other portions of the interlude were the Capitol's overture, sound news including the Hearst Globe Trotter, the out and out steal from, but greatly inferior to, Universal's Talking Reporter, and the trailer with announcements.

Whoever arranged the running order of the three names is entitled to some real credit. It has been well done. Stage show ran like a vaude bill with the three acts contributing five turns within 60 minutes.

Capitol's scale is 50c. top matinee with $1 at night in the orchestra. If the RKO Palace, straight vaude, tried to play these three name acts on one bill and had to add its customary four or five other turns, the Palace would go overboard on salary. The difference is between the Palace's top gross at $2 of $35,000 and the Capitol's top of over $100,000 in a single week.

But, of course, the Capitol doesn't play to $100,000 very often—nor does the Palace to $35,000. With another difference in the overhead of each, and so on. *Sime.*

PARAMOUNT, N. Y.

New York, May 15.

Buddy Rogers on the stage and a likely draw, fitted into a special unit with some good talent around him, mainly Charlie Davis and Gang, Charlie m. c.ing; Evelyn Hoey, of Broadway musicals, and Joe Penner, comedian. Whether Rogers draws any better than Amos 'n' Andy, here previous week, or not as good, stage show is thoroughly pleasing entertainment that sells.

"Up Pops the Devil" (Par) on screen, doing its bit in a modest but appealing way. No names in this one to indicate that picture will be a draw, but it has the qualities that satisfy.

The Rogers unit, "Spring Buddies," was made up specially for the Brooklyn Paramount last week and the New York deluxer currently by Harry Gourfain. Following this date, Rogers returns to the coast and a part of the rest of the bunch joins another Publix stage show.

There's one thing Rogers does that's seldom, if ever, expected from picture stars on personal appearance. He proves to most anyone nothing if not versatile, leading the Davis orchestra and doubling for a half-dozen instruments, including piano, trombone, accordion, French horn, trumpet and drums. Plays all equally as well. He did the same thing in a musical talker.

For that mob appeal, what appears is going to be a trite reproduction of a scene on a motion picture set, with lights, camera, director and all dragged onto the stage, actually turns out to be a fairly good gag, producing laughs. A plant from the audience who doesn't act like a plant is called to the stage to do a love scene with Rogers, and works the bashful stuff up nicely for some giggles. This leads neatly into a song from Rogers, directed to the girl, and a waltz bit to top, with Evelyn Hoey smoothing it all off effectively by coming on as the nervous type meeting the flicker light for the first time. They also go into a brief dance as a breakaway.

After an intro by Davis, Rogers incepts his routine with a special song, "Doing My Stuff in Person." His singing isn't so hot, but the personality plus the angle this is a picture star, a fav with the ladies, gets him across oke.

In one spot young Rogers can't resist a plug for himself and his next picture, "Lawyer's Secret," completed but unreleased. "They let me be myself," he says, as he slips in the plug.

The Bobby Sanford Ensemble (mixed) opens before a bungalow drop in a very effective song and dance number, with some of the boys doubling for surefire specialties, but then stay away until the finale which winds up the Rogers act.

Davis again has his boys in a line down front for musical, vocal and comedy mixtures. That little comedy bit tried must have come out of burlesque many years ago, but it's clean, anyhow.

Both Penner and Miss Hoey scored individual returns in an outstanding way. Penner, whose gestures, mannerisms and walk reminds of Harry Langdon, does a comedy song for 100% results. Even though it's long, it's good.

Pleasing voice and personality clicking for her immediately, Miss Hoey launches into "It's You Again," following with an impression of Cab Calloway doing one of his favs. And that impression is nothing short of excellent.

Running time, 33 minutes and hardly a slow moment anywhere.

Dave Rubinoff still around and still getting a big hand. Picking grand opera outstanders for an effective special arrangement, he brings out the old violin currently for a solo. Those solos always put Rubinoff over strong, if nothing else does.

Jesse Crawford does five numbers on the organ, with special slides for each. Audience singing is apparently out forever here. Maybe it's growing too common for the bigger deluxers. *Char.*

LOEW'S STATE, L. A.

Los Angeles, May 14.

"Three Big Figures" idea, from props originally produced at the Roxy, New York, and later shipped to the Chinese here for the "Dirigible" run, now makes the route as a regular Fanchon & Marco unit. Five Jansleys, risley workers; Harold Stanton, tenor vocalist, and Noree, acrobatic dancer, of the original Chinese cast are still in the lineup, though Noree is being replaced for four weeks by Muriel Gardner while recuperating from a nose operation. Haline Frances is mistress of ceremonies.

Opening, which was the big flash at the Chinese, is dulled a bit through being built on the now senile "Peanut Vendor." Number has been rendered in every conceivable manner and is too familiar even to these local audiences to give them a kick. Line girls do a Spanish routine to the rumba. Back drop represents the large figure of a peanut vendor.

Miss Frances and Stanton follow in one with a hoke gag routine that gets plenty blue. No excuse for the off color material. Miss Frances, a good comedienne and working similar to Ann Seymour, should stick to inoffensive gags. Stanton is okay as her straight man and winds up strong warbling.

"The Orchid Lady" next with the line girls doing a toe dance in front of the large figure of a girl painted on the black back drop. Muriel Gardner on for an okay acrobatic dance working in front of the line. Miss Gardner is an exceptionally large girl for this type of dancing, which adds to her work. Miss Frances back in one for a drunk bit which landed neatly.

"Old Fashioned Lady" closed. Line does a waltz routine with half the girls in crinolines and the other half as males. Entertainment climbs here, with the Five Jansleys in their sensational risley act as the big finish. High spot of their work is a single foot-to-foot catch with the boy doing a complete somersault on the jump.

Entire presentation speaks loudly of class. Lack of comedy will be noticed in the family houses.

Lou Kosloff on his second week here as the m. c. has nothing to do but lead the band, which stays in the pit. Overture is a rumba number which gives him a chance to display his musicianship, which he does in a fair measure.

Theatre has organized a Lou Kosloff club for the flaps. Thursday, the first day for enrollment, brought 50 females to the foyer to meet the m. c. and get an autographed photo. Buildup is bringing results as Kosloff got a fair hand when he made his first appearance.

"Young Sinners" (Fox), feature, with Hearst news clips filling the bill. Business fair at the first evening performance Thursday. *Call.*

PARAMOUNT, L. A.

Los Angeles, May 14.

Staging and being featured in what is billed as his idea of a prolog "for no particular reason," Jimmy Savo is more a worried supervisor than a comic in the Paramount local presentation this week. Stage show as a result is extremely lightweight.

Fullstage set of a desert ranch is used. Savo first appears as a city chump who has purchased the land which is covered with cacti and 12 girls in summer frocks. He is no more Savo than is George Arliss.

Tom and Hank, rope-spinning juves who ride on and off on ponies, would have been a light novelty but remained too long; later also appeared again to finale the show with trick riding back and forth instead of in a ring. Delays, such as the maneuvered ponies in the wings, made it a jerky windup.

Dave and Ruth Trieb, high kickers and tappers, were used in front of the 12 girls twice and exited mildly. Incongruous bit thereafter was by James L. Miller, colored, who is well equipped vocally but can never seem sincere singing of his "Ol' Man River" in a stageful of cacti, even though there was a mountain lake high on the backdrop.

Savo followed with most of his regular vaudeville act but could get nowhere on slow pantomime with a dulled audience. In the trick riding finale by the boy ropers, the ballet in a grandstand was backed by several rows of dummies. No gag was made of it nor attention called to it. Thing looked like a Poverty Row prize-fight audience sequence.

Oscar Baum and the pit orchestra medleyed three pops to good result preceeding the stage show. Supporting "Dude Ranch" (Par) on the screen were Paramount Sound News and a Chesterfield ad short of clips from old pictures which drew the show's best hand. Business fair.

ROXY

New York, May 16.

Building the overture into a full-fledged stage presentation for a two-part stage show, with either section containing almost as much production as the average legit musical, gives the Roxy an exceptionally strong stage affair this week. Picture is "Six Cylinder Love" (Fox) and the Roxy balance again is on the stage side.

They continue to follow the original Roxy pattern of flashes and masses under the new producing regime here, though having added a snap in the way of standard vaudeville specialists. The combination is an improvement over something that hardly needed improving, in being so far ahead of anything else of its kind, this now sending the Roxy even farther ahead of the rest of the presentation field.

The overture, "Aida," with the stage part in three sections, was a spectacle both in the pit and on the rostrum. For the finish it went three-ring with a trio of trumpeters on either side of the proscenium wall. Scene used from the opera was the return of Radames, "Celeste Aida" for a solo by Harold Van Duzee, staff tenor. The house crew, including the two girl lines, ballet and pony, and the mixed singing chorus, was involved. Doubling of the two lines into the second stage number, spotted under the picture, entails some extra labor currently, and at five-a-day it's quite an assignment.

Newsreel (Fox-Movietone) and a Mickey Mouse cartoon, "The Castaway," split the two stage productions. Placing of the cartoon in a regular spot at all shows is an unusual procedure for the Roxy. Not bad program arrangement, in adding to the bill's variety.

"Frolic of Youth" was also in three parts, each representing a nursery rhyme and introduced through duets by Dorothy Miller and Amy Goldsmith, seated on the organ in the front of the pit. "Old Woman in the Shoe," with a cutout set representing the w. k. boot and mortised to permit entrance of the girls through the tongue, was devoted mainly to the Roxyettes, with much scenic flash for support. "Little Miss Muffet" had Patricia Bowman on her toes and at her best with Harold Arias backgrounding as the spider on a huge web.

"Mary, Mary, Quite Contrary" included the whole stock company, plus The Briants in an abbreviated version of their panto and slow motion tumbling turn from vaudeville. *Bige.*

CHICAGO

Chicago, May 15.

With a rather warm film, "Young Sinners" (Fox) on tap as the feature, the attendance at the close of the first show at this town's ace spot was sufficient to warm the hearts of the B. & K. officials with some hopes. Business hasn't been so hot at this theatre, with the public responding coolly to the tepid films being forced onto this screen lately.

Stage shows here are usually submerged since they are the cheap run of units coming out of the Publix production factory in the east. Stage names are infrequent sights here, the around-the-corner Oriental getting the great number of stage attractions.

This unit, "Cupid's Carnival," is able to satisfy throughout its catalog. Four acts that can make good on any stage, with production numbers sufficiently elaborate and colorful to please the palates of the seasoned visitor to de luxe picture houses.

Show is built around Lamberti, comedy hoke xylophonist. Plenty of laugh bits, hokey, but effective. Still interesting to see how much can be gotten out of a wad of chewing gum, a red flannel shirt and a shoe that can be kicked off. Three Dynamos deliver some of the best Arabian style tumbling and whirling seen around this territory. Short,

(Continued on page 119)

Newsreels

TRANS-LUX

Not a hot news item in the program for the last half of last week. Aesop comedy, "Cinderella," is an old one and this Madison avenue branch is evidently making a play for the neighborhood kids. Plenty of them present at an early evening show.

No particular audience reaction to anything on the bill except the things with kid appeal. These included a five-year-old girl at the piano; Mussolini training boy Fascists; Berlin youngsters in a miniature motorcycle race and English lads in a cross country marathon.

Radio, through the Pathe release, weekly works in some kind of publicity. This time it has to do with the thyratone, infant piano which sounds like an organ with the tube treatment. Convict ship also got yards of publicity in a lengthy clip with the lecture that accompanies the regular 50 cent tour.

Mayor Walker was poorly covered by Pathe in the police parade. None of the cracks expected by the average fan were caught in the recording. In another clip concerning his address on "Mother's Day" Walker was semi-close-upped for some length; too much in fact.

The new presidents of Spain and France were formal shots with the crowds majoring in the camera work. An interview with a femme taxi driver along stereotyped lines. The regular wrestling clip followed.

Other items included some old but worthwhile views of Russian farming with the "Five Year Plan" as the caption. This was used as the leader. A new English way of launching small boats, sideways, but not new to newsreels, a Maryland horse race, French exposition, the outboard motor boat race down the Hudson, France's fastest locomotive, and Cardinal Mundelein after the dedication of the new Vatican City College rounded out.

Probably the weakest newsreel program yet gotten together ushers in the new Translux Broadway emporium dealing in news matter. This and the sister house, specializing in short subjects, opened Saturday (16). The spot dealing in shorts hasn't a single or double reeler on the bill which could have been called new a couple of months ago. Yet late Saturday night there were lines around the box offices of both places.

Not an action clip in the current news with the exception of a hay mound burning in Manila, but the Saturday eve payees manifested an interest not found in some of the palaces on the stem where at least attempts were made to make the entertainment bonafide.

Magazine stuff the most plentiful and conspicuous. That guy going up the Woolworth steeple, a dog with 16 puppies; Annapolis middies on parade; California's raisin festival; dancing in California and Paris—all included in this schedule.

The five-year-old piano prodigy, which every newsreel had, was used as a lead. Simple views of Sir Hubert's polar bound submarine leaving New York were as innocuously refuted by a retired admiral in an interview. Zulu warriors were resurrected, as also a Roman fountain interwoven from a Pathe Review.

After the Graf landed in Cairo, Ruth Nichols took a few seconds to tell how she expected to fly the Atlantic, and the remainder of the reel was taken up with several subjects generally uninteresting. Among these was a shot of a relative of the former Kaiser, an Emu bird in the New York zoo, and some more footage of this ilk. *Waly.*

FOX'S CANADIAN EDITION

(Tivoli-Toronto)

Toronto, May 19.

Premier's appeal to holders of maturing war bonds is only Canadian clip in this week's Canadian edition of Fox Movietone news. Runs four minutes and seems out and out propaganda for the Bennett administration.

Bennett extols country's resources and advocates the anticipation of maturity dates by the conversion of the old bonds into holdings in the new 15-year loan. Interesting to bondholders, if there are any.

Six other clips in the Canadian issue; three are English and three American. Leading in British Empire interest is the departure of Lord Willingdon for India to take up the duties as viceroy. Shows Willingdon taking the oath of allegiance to George V and driving in an open carriage through the London streets to Waterloo station. Usual Guards' escort with Indian troops flanking the carriage. Clip is inserted showing Lord Irwin, retiring viceroy, taking leave of Indian princes. Willingdon was former governor-general of Canada and gets applause here.

Royal family still good for scattered applause and Prince Henry's presence at the British Soccer Cup final at Wembley rates. Shows him shaking hands with the teams, then a pam of the 90,000 spectators and a few bits of soccer play. Other English clip shows the tabulation of recent census information by machines. It is pointed out that the machines are of British manufacture, a nationalistic plug rather than commercial.

Leading the American clips is the Crowley capture, but Fox didn't make much of a job of this item. Crowley is never seen nor does the gun-fire or crowd sounds register.

No speeches and the rest of the reel is made up of a few shots of the Pimlico race meet and the Mauretania week-end cruises to and from New York and Nova Scotia. Latter evidently a straight trade ballyhoo and not of much interest up here. No attempt to mask Cunard angle but doubtful if the shipping people will gain anything from the Canadian showing. *Sinclair.*

EMBASSY

A full hour of clips at the Embassy this week, consisting of 32 in all. Fox Movietone gets 17 and Hearst Metrotone 15.

Of all the clips shown there is but one that can truthfully be labeled hot newsreel stuff. This is the Kentucky Derby (Fox), given splendid camera action and a thriller. Camera follows the horses from start to finish, getting some real effective close-ups. Shouts and excitement of bystanders picked up nicely and treated effectively. This clip came in Monday afternoon (18) with three other clips ousted to make room for it.

A Fox shot of an aged lady, 92, stepping briskly with a chorus of cuties and then showing how an Irish jig was done in her prime, was the only clip of the bunch to arouse applause. This old lady was a good subject, wasn't a bit abashed at the camera and acted as though across the footlights, throwing kisses at the camera when through. Evidently Fox didn't think much of this shot, for her name is unbilled, publicity matter simply referring to her as "Burlesque Queen." Yet she drew the most laughs.

Two clips dealing with horse shows. One in Rome, a straight subject and merely filler. Other (Fox) is in Australia and contains a few thrills and laughs. Plenty spills and remarkable horse jumps.

Appears as though when Fox or Hearst deal with an old time film topic which they fear to gamble on, they inject a few camera tricks for novelty. It helped in the Hearst clip of diving girls. In the midst of the fancy dives the shots were turned into stills, catching the subject in an unusual position and holding it there for a few moments. Other clip was simply a speeded-up action of New York automobile and pedestrian traffic, a familiar twist that has been done many times before.

Simply a filler is the Fox shot of Emmett Dalton, one time bandit and member of the Dalton gang, being interviewed by a reporter regarding his viewpoints on crime as it is today.

Camera interest minus the aid of sound, though used, was contained in an undersea clip through the tube in the bottom of the boat of Prof. Williamson, deep sea explorer.

Our Jimmy again made the newsreels by bidding a fond adieu to the 25 Mayors who sailed for Paris to attend the French exposition. Lady Arthur Conan Doyle is also here in a talk on the solace the human mind receives by believing in the spiritual world. Aviation gets its share in a shot of air maneuvers over Kelly Field, Texas. Reds again make the newsreels through their May Day celebration in Berlin. Lord Willington, shown sworn in as the new Viceroy in India, is the opening clip.

Closing shot was a short subject, rather than a news subject, and ran 10 minutes. It was about a South African diamond mine, dealing with the diamond from its rough mining stage to when finally worn and displayed by a looker.

With the new twin Trans-Lux theatres now operating on Broadway this house gets its first touch of its own kind of competition at close quarters. Trans-Lux opened its Broadway houses Friday (15).

VICTOR MOORE (2)

Comedy and Song
20 Mins.; Three (Special)
Palace (St. V.)

An error all around. It was figured Victor Moore, in the comedy hit scene from "Heads Up," would do just as much for a vaude bill. But it doesn't work out. Moore figured badly in taking this scene for his variety return, as did the booking office in agreeing.

It can't be recorded as anything but an unfortunate muff, for Moore always was and still is a valuable comic for vaudeville or legit. He should drop this act immediately and switch to something else. The Palace can use him any time.

Peggy O'Connor does straight to Moore's comedy chef and at the finish sings a song. The song is little better than a chance to get off. James Cassidy has program billing but doesn't appear on the stage. He works the props from the rear.

Bige.

HENRY BERGMAN (4)

Comedy
18 Mins.; One and Full (Special)
86th St.

Bergman, for years of Clark and Bergman, has in this new turn, called "Ham and Eggs," a happy comedy act in which he blends his good showmanship and stage knowledge to fine advantage.

Idea of the act is a man and wife and their kiddie, all small time vaude actors just off a tough sleeper jump and in front of a lunch wagon on Xmas eve. The man and wife stage a typical scrap until reminded by the child that it's the night before Xmas. They make up and start for the lunch room, with a black-out lighting up the interior of the eatery, run by a former acrobat named Schultz.

After another scrap inside, during which Schultz recognizes them as actors, they put on their act for Schultz, who promises them a feed as his guests. The child has all the ear marks of a midget, but is very punchy in her song and dance specialties. Bergman and the woman do a number in which she shows a good soprano voice and he none at all, but plenty of selling ability.

Cast composed of Jean McCoy, Harry Ward and Anna Kozan, is ace support for Bergman. This type of material in the hands of a comedian less schooled would not be worth anything, but in Bergman's grip it becomes a delightful vaude offering as something new when new things are needed.

DRUGSTORE COWBOYS (6)

Comedy Flash
17 Mins.; Full (Special)
Jefferson

Attempting a new idea in presentation of the old time flash act, the producer of this one has only a flimsy thought of placing the idea in a drugstore. Singers and dancers do their stuff between sodas served by Steve Savage, a comic who turns out to be the act. The cast is composed of three boys and three girls, unbilled outside of Savage.

After setting the idea, the producer then fills it with old gags and situations such as the Gin and old W. T. C. U. lady bit, the stamp gag, haunt a house and all the business Savage does around the cash register, while specialties are going on. The latter bits burlesque murdered years ago.

Savage, when he hits his real forte, dancing, tore 'em up. He is forced as a comic and especially with old stuff to deal with. The specialties are not hot with a singer and another girl doing a dance in big felt slippers. A boy tapper tapped lightly. Outside of Savage's one dance, the act seems an excuse to offer the boy for three minutes of wow hoofing.

AL NORD and JEANIE

Petite Revue Flash
35 Mins., One and Full (Special)
Jefferson

Al Nord and Jeanie do a comedy act in one and work in the Petite Revue immediately following. Nord, a big fat fellow, in college freshman clothes and Jeanie, lady midget, dressed as a child, do a sure fire comedy act in one, during which they deliver some of the brightest lines heard around in some time.

Hookup with the big fellow and the midget is interesting, making the laughs fall as naturals. Jeanie plays a precocious modern wise kid and in the act's finish she sings in a sweet voice and dances a snake hips that pulled a show stop. Nord plunks a good banjo solo.

Petite Revue features Colby and Murray, couple of class dancers. In it also are Miss LaVelle, comedy acro dancer; Marjorie Barratt, tapper, and Billy Gibson, eccentric acrobatic hoofer. The revue is okay as a revue, with all specialties standing up, except the Mickey Mouse scene.

To send Nord and Jeanie into the revue seems an error, since they do nothing to duplicate the show stop they pull alone in their own offering. In the big act they do so little they rather weaken the earlier impression.

With another m.c. in the flash part and separation of the two offerings, it might mean two good vaude acts instead of a hybrid concoction as now presented.

LEDOVA (7)

Dancing
20 Mins. Full (Special)
86th St.

Ledova has discarded the colored singing chorus and the two pianists and now offers one girl, hot pianist, girl Cuban singer and dancer, male dance partner and three men who hit the finale only. Otherwise the latter sits in the back shaking Cuban gourds as Cuban atmosphere for the rumba.

The act gives Ledova a chance to show her toe work, which she does in blue tights. Her partner is an agile fellow. The girl pianist played a solo and did not sing, which was welcome.

Ledova has three pretty settings, including the Cuban idea at the finish. Very colorful. The lighting is okay.

The rumba, to "Peanut Vendor," as done by Ledova, is red hot. A Cuban girl just preceding it, sang "St. Louis Blues" in Cuban and did part of the dance mostly cooch. The three gourd shakers in the finale looked very stagehandish, but may troupe with the act.

Fast moving, colorful dance offering that shapes up well against Ledova's other vaudeville offerings.

ANN CODEE (3)

Comedy
25 Mins.; One
Chester, New York

Their success as makers of talking shorts, the most prolific of all vaudeville two-acts, did not help Ann Codee and Frank Orth as a vaudeville team. They have been around with this act for several weeks now, yet the cross-fire section remains weak and shows no signs of experimental work for improvement. The act finally manages to click upon entrance of a singing stooge.

It's very likely that all or most of the stooge's effectiveness is due to coaching from the veteran mixed team, and more apparent that he's better when foiling for Orth than when left alone. But still the stooge makes the act.

Miss Codee remains the proficient Frenchy straight woman. Her appearance, dialect and method are perfect. While Orth still is among the top sap comics. It's a shame such talent must be wasted on the frail material the team is burdened with during the act's first half.

Bige.

ANNIE, JUDY and ZEKE

Hill-Billies
12 Mins.; One
Chester, New York

Annie does a backwoods maiden; Judy plays a hot piano and Zeke mostly sings with the two girls. The act is not much of a novelty by this time, since it must follow other hill-billy acts over this circuit and the numerous similar combinations on the radio. But it has its own sort of power in personal ability.

They effect the customary hill-billy mannerisms, including the awkward postures and flashes of bashfulness. The latter is registered chiefly by Annie. She sings through her nose with her hand resting on Judy's shoulder, and at the finish eases through a bit of hoofing that belies her appearance.

Judy's playing of "St. Louis Blues" on the baby upright stops the act in the middle and nothing that follows is superior.

If veteran vaudeville people with a new idea, the trio deserves all the more credit; if newcomers, it's just as oke, for either way the act is playable for any theatre.

Bige.

Hollywood Boulevardiers (7)

Song and Dance
5 Mins.; Full Stage
RKO, L. A.

Seven-people act which RKO paid $350 for—about half its budget for the extra four acts tacked on locally—which gives an idea on quality.

It's one of those combinations of a girl with six boys. Girl is Zelma Wayne (unbilled), nifty looker. She's a petite blonde, young and full of personality, who probably tired of the picture bug and went vaude.

Six boys with her open straight. Their big number is a hokum male adagio sextet, an idea previously done in Broadway revue. Boys are in bolo tatters, all white, with beards, etc., doing "Spring Song" type nonsense.

Miss Wayne's specialty is a hoop dance, impressing with her looks and shape primarily. Doesn't hide the latter by overabundance of attire.

As an act it's one of those things. The girl should get a [illegible].

Abel.

MARI O'SWEENEY

Aerial, Iron Jaw
5 Mins.; Three
RKO, L. A.

One of the local [illegible] RKO. Miss O'Sweeney [illegible] novelty through [illegible] comfort [illegible] stuff with [illegible] [illegible] crew strip into the audience [illegible].

Abel.

JACK NORTH

Songs and Talk
8 Mins.; One
Chester, New York

Jack North was formerly a standard single in the recent days of many presentations and known chiefly in the middle west for his participation in Publix units out there. His style suits vaudeville as well.

The eight minutes North consumes are short and snappy. He affects a pleasant nonchalant manner in delivery and song, with the only fault in this the frequent muffling of lyrics. In the Chester loge his singing was not always clear.

Routine is about a minute and a half each for three songs, opening, middle and close, with gags in between. The three slices of song relieve a strain in the gagging, which would be more apparent without the musical breaks, for the gags are not always in the juvenile class.

North sticks to a stool in the center of the apron all the way, getting up only to walk off, carrying the stool; he also carries it on.

Bige.

FIVE HOT SHOTS

Dancing
10 Mins.; One
Hippodrome

One of the best show-starting acts of the season. Five colored boys do double, trio and five-way challenges with a speed that is dazzling.

Luminous paint gag is worked here with the five boys stepping together in the dark. Used so often it doesn't help, and their style demands lights up and torrid music anyway. A Bill Robinson imitation with five sets of stairs was effective. Monday night they were very big despite the early spots, No. 2.

BERT and HAZEL SKATELLE

Roller Skating
5 Mins.; Three (Special)
RKO, L. A.

Mixed team on rollers in polite attire, working neatly save for the man's mugging, which got some laffs. That included a baby bit which is hit or miss, depending.

They also do s. and d. on their rollers, with the man the bulwark of the turn. One of his best bits is the impressionist sequence with comedy hats.

Deuced passably here. *Abel.*

JELLYBEAN JOHNSON

Colored Entertainer
9 Mins.; One
RKO, L. A.

Jellybean Johnson, colored, is obviously a cafe or picture house specialist. As a vaude act it misses and is just strung along.

Jellybean does song and dance, too much of the former. Also some stepping of nondescript effectiveness.

Nine minutes too long and fourth groove here too late. *Abel.*

CHICAGO

(Continued from page 118)

fast turn with a flock of good stuff.

Don Santo and Exie Butler, having been around town formerly on the vaude stages, demonstrate that they are able to grab a niche for themselves in presentation. Santo is developing as a comic, handling his lines well. With the chorus delivering musical effects, this pair has cut down on their dancing and singing, though Exie Butler came through with a vocal solo that made the grade with the audience from the start. She took a reception on her appearance. Makes a flash on clothes every minute she's on the stage.

Harrington Sisters, a pair of special material warblers that have a style. An appearance of naivete that puts 'em away as sure-fire with an audience. Sanford girls were dancing background, put through a series of rather more intricate formations than usual.

H. Leopold Spitalny back from New York to wave the baton helped the clipped orchestra toss off an overture of present day tunes. Band has been slashed to the bone, but out front the theatre boasts, in red neon tubing, that it's the "Home of Chicago Finest Orchestra." And for its size maybe it is.

News consisted of four Par clips and single Fox bit.

IMPERIAL, MONTREAL

Toronto, May 19.

Current week marks the replacing of Jack Pepper by Ray Teal as m. c. here, with Teal providing a general appeal and laying off the stuff which in the past few weeks had built up a one-sided following for Pepper.

Possessing a good sense of comedy and timing, Teal unloaded a bag of tricks that may or may not have exhausted his store. He'll have to work hard to put over future presentations if maintaining calibre of this week's offering.

It is significant of this bill that the local boys [illegible] applause. [illegible] they have been used as background only but this week they take up nearly half the bill and earn the heaviest applause appreciation in months.

Band opens stage bill with [illegible] on Horace Heidt's Californians, which played here last week. Local boys do take off Heidt's "Peanut Vendor" number with cocktail-shakers and hand-drills as Teal juggles balls and clubs, does sleight-of-hand and winds up by doing Heidt's stage-twirling direction, but finishing with a bath room plunger instead of Heidt's drum-major staff. Offering scored heavily with boys taking half a dozen bows. Teal follows with imitations of Rudy Vallee, Ted Lewis and Maurice Chevalier, all free from malice or ridicule but honestly funny.

Dub Taylor on next with xylophone and cross-patter. Taylor's hick-dope delivery goes over, clinched by a harmonica number. Tommy Wonder trails for a slow tempo snake-hips shuffle and back for a tango number with dummy girl. Comedy touches injected here and the boy takes six calls. Charlie Hill next in a piano number, showing the similarity of pop melodies to old-time tunes and operas. Gets laffs; girl coming on for an off-key song which balls up the accompaniment. Scored. Dub Taylor back for finish with harmonica and stage band coming in on "Walking My Baby."

Ballet up for strong and colorful ensemble finale. Girls in red and silver costumes with tall feathered head dresses enter as drum corps and do pedestal routine, grouping up-stage for Bernice and Emily, girl duo doing acrobatics on a staircase and registering on appearance and cleverness. Ballet trails with high-kicks and somersaults.

Feature is "Iron Man" (U), with newsreel and comedy-cartoon to fill. Pit band under Horace Lapp offer "Bohemian Girl" excerpts as overture.

PARADISE, N. Y.

New York, May 16.

You could have shot off a cannon in the Paradise Saturday afternoon. The weather must have caused that, with the lower floor at the 2 o'clock show only about one-third populated, despite a show that should be drawing, with J. C. Flippen and Irving Aaronson's Commanders on stage and Ronald Colman in "Devil to Pay" (UA) on screen. Flippen ought to be known plenty enough around here from playing vaude so many years, plus his legit work, to do something for the Paradise before the week's over.

Up in this section of the Bronx, very thickly populated, people don't go to theatres at mats so much, particularly when the weather's beautiful and it's Saturday afternoon. Sat. night and Sunday all day are ordinarily pushovers for Bronx theatres.

Loew has in the Paradise the only de luxer in the entire Bronx. It's a beautiful house, modern in every respect and scaled down to 50c orchestra for pick of first run product and stage shows winging this way direct from the Capitol.

The line of girls that used to be up here to work with the incoming units, are not around. They provided much-needed flash, but with current show and plenty of speciality, blackout, comedy and other bits engineered, they aren't sorely missed.

"Bag of Tricks," produced by Arthur Knorr, comes from a two weeks' stay at the Capitol. Down there all the show had besides Aaronson and his specialty people was the Chester Hale Girls. Here, with no line, it's still a 50% better entertainment, with Flippen, Fay Brady, his stooge, Edna Sedgwick and Margie Green added.

Aaronson has cut somewhat from his Capitol appearance but little more than would be noticeable, unit running 41 minutes.

Flippen appears frequently, acting partly as an m. c. and giving specialty people a break they sometimes don't get, by introducing them. Opening with a talk bit and a Wall street heartbreak parody on a pop number, Flippen reappears later for a bit with a couple of Aaronson's boys doing pansy stuff and on the make for Flippen, who's doing a Firpo.

The comedian-singer also works with Aaronson bandsmen in a comedy blackout bit, not particularly original, and later goes into the best part of his act with the clever girl stooge.

Margie Green's tap buck and later her fast acrobatic specialty sends her over strong. It's equally as surefire a top jazz that Edna Sedgwick performs.

At one point, intentionally or not, Flip gets a big plug from Flippen's [illegible] of a gag. If not advertising, it looked plenty liked [illegible].

Leading to a finale, Flippen and four of the boys from the orchestra [illegible] while Charlestoning. The [illegible] with the boys [illegible] Flippen [illegible] the Capitol.

In addition to feature, show includes [illegible], but running [illegible] inherited [illegible], a Flip the Frog cartoon (Metro) and Hearst-Metrotone News.

It's a show that deserves to be patronized. *Char.*

STANLEY

Pittsburgh, May 19.

It's Old Home Week all over the Stanley currently. Splash billing for all of the native sons and daughters, with local pride getting plenty the best of it.

On the screen is "Young Sinners" (Fox), from the Elmer Harris stage play, which recently played the Alvin and starved to death. The featured players are Thomas Meighan, a local boy that made good, and Hardie Albright, a youth from a neighboring village who was the best Hamlet ever turned out at the Carnegie Tech Drama School here. Then on the stage, as an extra added attraction to the Publix unit, "Down Went McGinty," there's Lillian Roth, the stage and screen gal, who is more or less of an adopted daughter-in-law as a result of her recent marriage to a Pittsburgh youth, which has been splashed all over the front pages of late here as well as elsewhere.

That makes it Pittsburgh on Parade all around, and if local pride means anything, it should be a pip week. However, local pride means little in this burg, so most bets are off.

Miss Roth works half on full stage, which isn't so hot for her, and half in one. Band on stage at opening for a clever routine by the Merriel Abbot girls, Phil Arnold's hoofing, and a flash band number led by Dick Powell, m.c., and ending up in a singing chorus. Then Powell introduces Miss Roth, who sings a couple numbers in front of the band, but seems lost on the full, barn-like stage at this spot. She does better, however, when curtains close in, permitting band to switch from stage to pit. Does a few gags with Powell while musickers are switching spots, and then goes into another song number in which she mauls and musses the m.c. plenty. Miss Roth's reception big, with her best number, "Sing, You Sinners" from her flicker "Honey."

Powell brings on Wilton Crawley, with colored clarinet soloist and acrobat tying up the show as tight as he ties up those loose-jointed limbs of his. Also works in one, as do line girls in another nifty routine while stage is being set for Willie, West and McGinty act. Housewreckers with their slapstick stuff give the unit a surefire finish.

Bernie Armstrong organlog and newsreel. Biz last show Sat. nite capacity with lobby lines. *Cohen.*

Punch and Judy, Chicago

Chicago, May 19.

After six months of operation this house on the edge of the Loop is slowing down on the bends, mostly because of overcrowded competition. When Max and Nate Ascher first took over the old Central which Louis Macloon changed from a 600-seater to a class film spot of 350 capacity, the Punch and Judy stood alone in the field of foreign film exhibition. Since then no less than five foreign showing houses offer competition.

Where Punch and Judy originally ran a mixed policy of foreign and domestic pictures it is now sticking to straight German features, ringing in only American-produced short-subjects. Meanwhile the Cinema, Woods, Studebaker and the Castle are cutting in on the Ascher's, beside a few neighborhood houses. Where one or perhaps two theatres might make a living on the foreign linguals its practically an impossibility for five and more.

Discounting other foreign produced films, Germany's output is about the only crop from the other side standing a chance in this town, with a Teutonic population here of around 600,000. Even a minority percentage of this figure could support one house, maybe two, but not a flock. Another headache is the inferior grade of films brought over here. Once in a while a picture like "Zwei Herzen" will come along and grab some coin, but what about the rest? And it's a tough task picking 'em. Foreign field is so limited that exhibs have to risk a booking before seeing the product, in an effort to get the jump on the next fellow.

So, at best it's nip and tuck with foreign exhibitions. From an atmospheric standpoint the Punch and Judy is a few good lengths ahead of its competitors. House has been remodeled along modernistic lines, with its minimum seating capacity comfortably spread out and well ventilated. [illegible] a rent and [illegible] last. Equipped with a W. E. and, the house is [illegible] good.

Current program [illegible] the Peter Gardner [illegible] production. [illegible] [illegible] Franz Liszt, one of a series of [illegible], and a Felix [illegible]. House is scaled at [illegible].

Span.

Variety Bills

NEXT WEEK (MAY 23)
THIS WEEK (MAY 16)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (23)
Worthy & Thompson
James Burton
Dr Rockwell
Armida
Harriett Hoctor
Jack Benny
(Two to fill)
(16)
Young China
M Schelling
Jim McDonald
King Brawn
2nd half (27-29)
Victoria & Lorenz
Anna Tubac
Moore, St & M'dith
Jean Boydell
Lovejoy Dancers
Le Paul
H Williams Co
2nd half (20-22)
4 Bards

Booking the Cream Talent
for Fanchon & Marco Ideas
William Perlberg Agency
Taft Bldg., Hollywood, Calif.
This Week Placed
6 LUCKY BOYS
P. S.—Watch Lou Kosloff, a Sensation at Loew's State, L. A.

V Moore Co
F Richardson
C Jackson & D'nte
Harriett Hoctor
James Barton
Chester
1st half (23-26)
Joe & J McKenna
Henry Santrey
(Two to fill)
2nd half (27-29)
Georgie Tapps
John Steele
Stuart & Lash
Glorious Girls
2nd half (20-22)
Lois Torres Co
Ed Miller Co
M & Ann Skelly
P Rooney & Pat Jr
Coliseum
1st half (23-26)
Damon Runyon
Keller Sis & Lynch
(Three to fill)
2nd half (27-29)
J McDonald Co
Louise Groody
(Two to fill)
2nd half (20-22)
Gilbert Bros
Coats & F Upton
H J Conley Co
Hal Neiman
Ledova
86th St.
1st half (23-26)
Will Aubrey
Dodge Twins
Sammy Cohen
(One to fill)
Chic Kennedy
Morris & Evans
Georgie Tapps
John Steele
Stuart & Lash
Aarlemania
Harry Burns Co
Royal
1st half (23-26)
LeRays
Raven & Leroy
M're, St & M'dith
Howard, Fine & H'
Paul Specht Bd
2nd half (27-29)
Bernard & Henry
Kelso Bros
Liazeed Arabs
(Two to fill)
2nd half (20-22)
Caso Bros & Marie
Marie DeComa
Reed & Senna
Bert Spencer Co
Vic Oliver
Sally Rand Co
BROOKLYN, N. Y.
Albee (23)
Blossom Seeley
Seed & Austin
Ledova
(Two to fill)
(16)
6 Crackerjacks
Frank Devoe
Hal Sherman
Dodge Twins
Henry Bergman
Flushing
1st half (23-26)
Jerome Mann

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco
Dir.: WM. PERLBERG AGENCY

2nd half (27-29)
Morton & Parks
Carroll's Hol'nd R'
(Two to fill)
2nd half (20-22)
4 Kadex
Nate Busby Co
Nara Lockford
Maddox & Mack
Picard's Syncop't's
Fordham
1st half (23-26)
D & H Murray Bd
Vic Oliver
Alexandria & Olsen
(Two to fill)
2nd half (27-29)
Dodge Twins
Sammy Cohen
T Murdock Co
(Two to fill)
2nd half (20-22)
Beulell & Gould
Olive Fay
Arnaut Bros
Dr Rockwell
Gliding Globbers
Franklin
1st half (23-26)
Russell & Armst'ng
H Foster Welch
Carroll's Hol'nd Rv
(Two to fill)
2nd half (27-29)
Will Aubrey
Henry Bergman
(Two to fill)
2nd half (20-22)
Perry Twins & F'ls
Don Galvin
Morton & Parks
A & M Havel
Groody & Fleeson
Kenmore
1st half (23-26)
Joe Mendi
Maidie & Ray
Violet Carlson
Bob Hope & Antics
2nd half (27-29)
Reno & Allen Sis
Milo
Lew Hearn Co
Ruth Roland
2nd half (20-22)
Dauntless
Reynolds & White
Bobby Folsom
Milton Berle
Madison
1st half (23-26)
Georgie Tapps

EDDIE STANLEY
Is Sole Owner Of
Comedy Letter From Home
Written By
FRED ALLEN

T Murdock Co
Tracey & Vanett
2nd half (27-29)
LeRays
Freehan & Morton
Violet Carlson
Howard, Fine & H'
2nd half (20-22)
Victoria & Lorenz
Elizabeth Urbe
Fulton & Parker
Bacon & Bros
Zelaya
Princess Wahletka
Hippodrome (23)
Hector & Pals
Bud & E Craig
Arnaut Bros
Blaes & Kaye
Peter Higgins
F Ardath Co
Zelaya
Andressens
(16)
Ford & Price
5 Hot Shots
Hibbert & Hart'n
Wells & 4 Fays
F D'Armour Co
Keller Sis & Lynch
Milo
King Brawn
Jefferson
1st half (23-26)
Cole Bros
Dance Personalities
Rodell & Donegan
Bobby Barry Co
John Steele
Stuart & Lash
Glorious Girls
2nd half (27-29)
Jno & J McKenna
Henry Santrey
(Two to fill)
2nd half (20-22)
Bud & E Craig
Henry J Kelly
Adelaide Hall
Alexandria & Olsen
AKRON, OHIO
Palace (23)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(16)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
ALBANY
Keith's
1st half (23-26)
Jones & Lee
Jean Boydell
Owen McGivney
Anger & Fair
2nd half (27-29)
McDonald 3
Al Abbott
N Lockford Co
Vic Oliver
2nd half (20-22)
Lamont 4
Loma Worth
Senna & Dean
Wilton & Weber
ATLANTA, GA.
Keith's (23)
C Blossom & June
Bobby May
Yorke & King
(16)
The Agemos
Irving Edwards
20th Century Rev
BOSTON, MASS.
Keith's (23)
Dance Bits
Wilton & Weber
Lamont 4
Frank Richardson
Koran
(16)
4 Fantinos
Worthy & Thompson
Sammy Cohen
Frances White
Leavitt & L'kwood
BUFFALO, N. Y.
Hippodrome (23)
Perry Twins & F'
Powers & Jarrott
Adelaide Hall
McLellan & Sarah
4 Kadex
(16)
Lang Bros
Dick Henderson
Roxy's Gang
Sylvia Clark
Vardell Bros
CEDAR RPDS., IA.
Keith's
1st half (23-26)
H Delmar's Rev
2nd half (27-29)
Roye & Maye Rev
Fortinello & C'lino
Art Henry Co
2nd half (20-22)
Earl Jack & Betty
Carleton & Ballew
Jack & K Spangler
CHICAGO, ILL.
Palace (23)
Sandy Lang Co
Gold & Raye
Leatrice Joy
Bob Robinson
Smith & Dale
(16)
Elton Rich Co
J Brancel & Pals
Ward & Van
Joe Besser Co
Harry Richman
CINCINNATI, O.
Keith's (23)
Don Valerio
Morgan & Stone
Buster West
Belle Bennett Co
Herman Timberg
(16)
Sandy Lang Co
Gold & Raye
Leatrice Joy
Bob Robinson
Smith & Dale
CLEVELAND, O.
Palace (23)
Juggling Jewels
Charles King
Joe Besser Co
Ward & Van
Dorothy Stone
(16)
Aussie & Czeck
Lytell & Fant
Peggy H Joyce
Britt Wood
White & Manning
105th St. (23)
Lewis & Alice
Crowell & Allen
Ben Blue
Kingdom for Sale
(16)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
DALLAS, TEXAS
Keith's (23)
Kikutas
Millard & Marlin
Gallo & P Tison
Joe Browning
(16)
Olympia's P' Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
DAVENPORT, IA.
Orpheum
1st half (23-26)
Earl Jack & Betty
Carleton & Ballew
Jack & K Spangler
2nd half (27-29)
H Delmar's Rev
2nd half (20-22)
Tom Evans Co
Melino & Davis
Joe Herbert's Rev
DES MOINES, IA.
Orpheum
1st half (23-26)
Roye & Maye Rev
Art Henry Co
Fortinello & C'lino
2nd half (27-29)
Saul Freed 4
Billy & E Newell
Bob Albright
2nd half (20-22)
H Delmar's Rev
HOUSTON, TEXAS
Keith's (23)
Brad' C'm & VanA
Ashley Paige
Clifford & Marion
Melody Parade
(16)
Falls Reading & B'
M'hall Montgomery
Wilton Sis
Johnny Burke
IND'APOLIS, IND.
Lyric (23)
Aussie & Czeck
O'Brien & Jewell
Roxy LaRocca
Ross Wyse Jr
(16)
3 Shades of Brown
Fields & Georgie
Libonati
H Timberg Co
KANSAS CY., MO.
Keith's (23)
Audrey Wycoff
Billy Kelly Co
3 Swifts
Rosetta Duncan
(16)
Bert Nagle & Girls
DeVito & Denny
Jos Regan
4 Ortons
LINCOLN, NEB.
Stuart (23)
Melino & Davis
J Herbert's Rev
(16)
Gracie Barrie
Phyllis Rae 8
LOS A'G'L'S, CAL.
Keith's (23)
Homer Romaine
Major Sharp & M'
Joe May & Dottie
Dave Apollon
(16)
The Tanzolas
Fesler Fagan & C'x
Edgar Bergen
Ken Murray Co
LOUISVILLE, KY.
Keith's (23)
Libonati
Faber & Wales
Chamberlin & H's
Harry Langdon Co
5 Jewels
(16)
J & K Cavanaugh
Kohn & DePinto
Yorke & Johnson
Ross Wyse Jr Co
Morty May Rev
MADISON, WIS.
Orpheum
1st half (23-26)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
2nd half (27-29)
Large & Morgner
Mary Haynes
Wallace Sis
2nd half (20-22)
Wilfred DuBois
Jack Flynn & Co
Ilsa Marvenga
MILWAUK'E, WIS.
Riverside (23)
L Spiro & Chico
Eddie Stanley
Pall Mall
Youngsters of Y'ty
(Three to fill)
(16)
G Thalero & Gang
Frank Evans
Days & O'Malley Co
Jerome
8 Ft of Rhythm
Furman S'y & J'ne
Puck & White
Pepito
MIN'POLIS, MINN.
Keith's (23)
8 Ft of Rhythm
Furman, S'y & J'e
Pepito
Puck & White
(16)
Kafka, Stan' & M'
Talent & Merit
Vanessi
Burns & Kissen
NASHV'LE, TENN.
Keith's (23)
Samaroff & Sonia
O'Neal & Manner
Our Gang Kids
Bob Murphy Co
(16)
Large & Morgner
Faber & Wales
Lane Spiro & Chico
Chamberlin & H's
NEWARK, N. J.
Keith's (23)
Burchill & Blondes
Harry Burns
WOR Minstrels
(Two to fill)
(16)
Chas Carrer
Haig Haig & Haig
Armida
Eddie White
Babe Egan & R'ds
N. ORLEANS, LA.
Keith's (23)
Falls Read'g & B'
M'hall Montgomery
Wilton Sis
(16)
C Blossom & June
Bobby May
Yorke & King
OAKLAND, CAL.
Orpheum (23)
James Evans Co
Donovan Girls
Weaver Bros & E'y
Home Folks
Tyler & St Clair
Mantells Mankin
Lee Mason & Sonny
3 Silvers
(16)
Homer Romaine
Major Sharp & M'
Joe May & Dottie
Dave Apollon
OMAHA, NEB.
Orpheum (23)
Al Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(16)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
PATERSON, N. J.
Keith's
1st half (23-26)
Liazeed Arabs
Sue Russell
Lew Hearn Co
Eddie White
Lovejoy Dancers
2nd half (27-29)
Cy Wills & Davis
Walter Walters
Ruth Hoyes
Murrays
2nd half (20-22)
Christensons
Ted & Al Waldman
W & G Ahearn
Peter Higgins
Bobby Barry Co
PORTLAND, ORE.
Orpheum (23)
De Toregos
Sidney Page
Aunt Jemima
Michon Bros
(16)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
ROCHESTER, N.Y.
Keith's (23)
Lee Twins
Jack North
Annie, Judy & Z'
Ann Codee
(16)
Lewis & Alice
Martha Ray
Ben Blue
Kingdom for Sale
ROCKFORD, ILL.
Palace
1st half (23-26)
Wilfred DuBois
Jack Flynn Co
Ilsa Marvenga
2nd half (27-29)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
2nd half (20-22)
Roye & Maye Rev
Art Henry Co
Fortinello & C'lino
S'LT LAKE, UTAH
Orpheum (23)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Harry & Whitledge
(16)
Al Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
SAN FR'SCO, CAL.
Golden Gate (23)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
The 2 Zaros
3 Jays
McCormick & W'ce
3 Phantoms
(16)
James Evans Co
Donovan Girls
Weaver Bros & E'y
Home Folks
SEATTLE, WASH.
New Orpheum (23)
Betty Jane Cooper
Lathrop Bros
Lee Twins
Jack North
Annie Judy & Z'ke
Ann Codee
Kitching's Kat's
TACOMA, WASH.
Keith's (23)
Gaudsmith Bros
Veulta Gould
Bobby Pinkus
Jack Sidney
Frank Wilson
La France & Garl
Inez & Dewyn
Delro
(16)
DeToregos
Sidney Page
Aunt Jemima
Michon Bros
(Two to fill)
TOLEDO, OHIO
Keith's (23)
Zelda Bros
Frank Conville
Burns & Allen
The Alexanders
Carr Lynn
Lovett's Concent'n
Jack Herbert Co
(16)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y'ty
The Kitchens
Joe Roberts
Kay Roberts

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Medley & Duprey
Cardini
Chas Foy Co
ST John Bros
Tom Kelly
Cal Norris & M'k's
Kane & Ellis
(16)
Gaudsmith Bros
Veulta Gould
Bobby Pinkus
Jack Sidney Co
Frank Wilson
La France & Garl
Inez & Dewyn
Delro
SIOUX CITY, IA.
Keith's
1st half (23-26)
Saul Freed 4
Billy & E Newell
Bob Albright
SO. BEND, IND.
Palace
1st half (23-26)
Large & Morgner
Mary Haynes
Wallace Sis
3 Shades Brown
(Two to fill)
2nd half (20-22)
DeVere 4
Harvey
Wan Wan San Co
Ewing Eaton
Bud Harris Co
ST. LOUIS, MO.
Keith's (23)
Jos Regan
4 Ortons
Devito & Denny
Bert Nagle Co
(16)
N Arnaut & Bros
Fritz & J Hubert
Tom & R Romaine
Georgie Price
Harry Langdon
ST. PAUL, MINN.
Orpheum (23)
Kafka, Stan' & M'
Talent & Merit
Vanessi
Burns & Kissen
(16)
Wilson Kep' & B'y
El Cleve
Wm Edmunds Co
Rae Samuels
SYRACUSE, N. Y.
Keith's (23)
Lois Torres Co
Eddie Miller
M & Ann Skelly
Pat Rooney & P Jr
(16)
Enos Frazere
Jno & J McKenna
Kaye & Francis
Franklin Troupe
TORONTO, CAN.
Hippodrome (23)
Lang Bros Co
Dick Henderson
Roxy's Gang
Sylvia Clark
Vardell Bros
(16)
McDonald 3
Billy Glason
Gus Edwards Co
VANCOUVER, B.C.
Keith's (23)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(16)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
WINNIPEG, CAN.
Capitol (23)
Wilson Kep' & B'y
El Cleve
Wm Edmunds Co
Rae Samuels
(16)
Robbins 3
Nash & Fately
Olsen & Johnson
YONKERS, N. Y.
Keith's
1st half (23-26)
Victoria & Lorenz
Bernard & Henry
Walter Walters
Cy Wills
Stop-Look-Listen
2nd half (27-29)
Jones & Lee
Geo McLellan
Nell Kelly
O McGivney Co
Anger & Fair
2nd half (20-22)
Byron & Wills
Harry Stephens
Teck Murdock Co
Tracey & Vanett
Liazeed Arabs
YOUNGSTOWN, O.
Keith's (23)
Kitaro Japs
Lytell & Fant
White & Manning
Gene & Glenn
(16)
Wallace Sis Co
Boreo
Wm Gaxton Co
Patricola
Ails & White

Loew

NEW YORK CITY
1st half (23-26)
Boulevard
Franklyn & Royce
J & N Kelly
D Harris & Frankie
Dave Harris Co
2d half (27-29)
Lucas & Lillian
Cook Sis
Ray Stanton Co
Cookie Bowers
Sunshine Sammy Co
Anatole's 1931 Co
BROOKLYN, N. Y.
Gates Ave.
1st half (23-26)
A & G Falls
Lillian Watson
Bertrand R & La V
Tucker & Smith
Southern Gaieties
2d half (27-29)
The Aginos
H & H Downing
Irving Edwards

SULLY and THOMAS
HEADLINING Fanchon & Marco's
"VARIETIES" IDEA

Capitol (23)
Wesley Eddy
Olive Sibley
Ann Pennington
3 Sailors
National
1st half (23-26)
Ted Brown
D'n'hue & Esm'nde
"Pansy"
Harry Rose
Thelma DeOnzo Co
2d half (27-29)
Boyd & Wallin
Sullivan & Higgins
Dave Ferguson Co
Jim Reynolds
Virginia Bacon Co
Orpheum
1st half (23-26)
Rhapsody in Silk
Cook Sis
Johnny Barry Co
Les Gellis
Drifting High
2d half (27-29)
Franklyn & Royce
Ruth Ford
Mac Reynolds Co
Ray Cummings Co
Neil Golden Ent
Paradise (23)
Teddy Joyce
Bellett & Lamb
Harte & Arden
State (23)
Lohse & Sterling
Lee Lee Lee & Lee
Morris & Campbell
Bob Nelson
20th Century Rev
46th St.
1st half (23-26)
Skating Bear
Frank Jenks & M
Ruth Ford
Neil Golden Ent
2d half (27-29)
Arthur Ward Co
Hope Vernon
Jimmy Lynn Co
Winifred & Mills
Magic Fountain
Metropolitan (23)
Young China
Roy Rogers
Eileen Dougall Co
Jang & Haley
Chas Withers Co
Pitkin
1st half (23-26)
Hashi & Osai
Miller & Keller
Curley Burns Co
Nan Halperin
Tracey & Hay Co
2d half (27-29)
Ford & Price
Lillian Watson
Leavitt & L'kwood
Les Gellis
Meyers Lubow & R
Valencia (23)
L Aaronson's Orch
Jay C Flippen Co
Edna Sedgwick
Margie Greene
ASTORIA, L. I.
Triboro
1st half (23-26)
Ford & Price
Hope Vernon
Fields Smith & F
Waring's Penns
2d half (27-29)
Hardelangs
Ethel Pastor
Casa Lehn Co
Burt & Lehman
Southern Gaieties
BALTIMORE, MD.
Loew's (23)
Dolores Eddy & D
Mitchell & Durant
Louis Harrison
Silvia Nelson
BAY RIDGE, L. I.
Loew's
1st half (23-26)
Tully Morell 4
3 Rio Bros
Cookie Bowers
Casa Lehn Co
2d half (27-29)
Berk Floyd & Saun
3 McCann Sis
J & N Kelly
Joe Darcey Co
Great Huber
BOSTON, MASS.
Loew's (23)
1 Casting Stars
Kengel & Robles
Toney & Temple
Vercell Sis Co
(One to fill)
BUFFALO, N. Y.
Loew's (23)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Faye
CLEVELAND, O.
Granada (23)
Al Wohlman
Falovis
Fred Sanborn
J & M Jennings
Warren Harrigan
Cecelia Blair
Hite Kenny & C
COLUMBUS, O.
Loew's (23)
Chester Fredericks
Dezso Retter
6 Gelenos
Nina Olivette
J'RSY CITY, N. J.
Loew's (23)
Hal Yates
Block & Sully
Bryant Rains & Y
Gordon Reed & K
MONTREAL, CAN.
Loew's (23)
Bud Carlell
M & M Oliver
2 Gobs
Carl Francis Co
Lita Grey Chaplin
NEWARK, N. J.
Loew's (23)
Maxine & Bobby
Edith Bow Co
Yeoman & Lizzie
Kramer & Boyle
Carl Shaw Co
P'LS'D'S P'K, N.J.
Loew's (23)
A & G Schuler
Joe Mandis 3
(One to fill)
P'TTSBURGH, PA.
Loew's (23)
3 Gobs
Borah Minnevitch
ROCH'ST'R, N. Y.
Loew's (23)
Castleton Mack & O
Cecil Graham
4 Kemmys
SYRACUSE, N. Y.
Loew's (23)
Ted Lewis Or
W'SHINGT'N, D. C.
Loew's (23)
Bobby Grice Co
Hilton & Almy
Gilbard's Ens
Tiffany 2
YONKERS, N. Y.
Loew's
1st half (23-26)
Oscar Stang Co
Flo Lewis Co
Great Huber
(One to fill)
2d half (27-29)
Constance Evans
Harry Rose
LaMajunno's Ens
(One to fill)

Picture Theatres

NEW YORK CITY
Capitol (15)
George Jessel
Helen Kane
Vincent Lopez
"It's A Wise Ch'd"
Paramount (22)
"Venetian Seren's"
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
(15)
Buddy Rogers U
C Davis Gang
Evelyn Hoey
Joe Penner
"Up Pops Devil"
Roxy (15)
Dorothy Miller
Amy Goldsmith
Tiny Locke
Stanley Trio
Patricia Bowman
Harold Arias
P & W Bright
Hilda Eckler
Nicholas Daks
George Kiddon
Leo Fernikoff
Aron Tomaroff
Val Gueral
Felix Kolb
"6 Cylinder Love"
BROOKLYN, N. Y.
Paramount (15)
"Paradise Is'e"
Amos 'n' Andy
King, King & King
Haines Twins
Evans-Hines Tr
"Tarnished Lady"
CHICAGO, ILL.
Chicago (22)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
(15)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Oriental (22)
B Meroff Bd
Ed Ford & Whitey
Wally & Zella
"Big Business Girl"
Paradise (22)
"Impressions"
Al Kvale Bd
B Carney & Jean
Whitey Roberts
Lambert Ballet
"Indiscreet"
Tivoli (22)
"Goin' To Town"
Herschel Henlere
Walter Powell
Rogers & Wynn
Tyle Boys & Gir's
"Indiscreet"
Uptown (22)
"Fantasmania"
Mark Fisher Bd
Les Klicks
O'Dunn & Day
LaSalle & Mack
Abbott Ballet
"Indiscreet"
BOSTON, MASS.
Paramount (22)
Gilda Gray U
(15)
"Venetian Seren's"
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
BROOKLYN, N. Y.
Paramount (22)
(15)
Amos 'n' Andy
"Paradise Isle"
King, King & King
Haines Twins
BUFFALO, N. Y.
Hippodrome (15)
Roxy Gang
John Griffin
Adelaide De Loca
Harold C Wright
Dorothy Gilbens
Sylvia Clark
Dick Henderson
The Vardels
Laing Bros
"Ladies Man"
Shea's (22)
"D Ellington Bd"
(15)
"Horace Heidt Co"
CLEVELAND, O.
State (15)
"On Your Toes"
Bert Frohman
Wilbur Hall
D & E Barstow
Burt Faye
Vivian Fay
"Kick In"
DETROIT, MICH.
Fisher (15)
Blossom Queen
Bob Nolan
Jane Fikstrun
"Dude Ranch"
Fox (15)
"Moroccan" I
Hadji Ali
Phil Lampkin
"6 Cylinder Love"
Michigan (22)
Benny Davis Co
(15)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburns Co
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
IND'APOLIS, IND.
Indiana (22)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburns Co
3 Cressos
Mayo & Marie
Ginger Kennedy
Floris Vestoff
(15)
"Westward Ho"
Riley's Son Geo
Queen, Queen & Q'
Cliff Rangers
Carlton Emmy
Lucille Peterson
Markert Co
JERSEY CY., N. J.
Stanley (22)
"Paradise Isle"
King, King & King
Haines Twins
(15)
"Contrasts"
Shaw & Lee
Charlie Davis Co
Ray, Ell & La Rue
Goss & Barrows
Sanford & Martin
MIN'POLIS, MINN.
Minnesota (23)
"Cupid's Carnival"
Lamberti
Santos & E Butler
Harrington Sis
3 Dynamos
Sanford Girls
NEW HAVEN, CT.
Paramount (22)
"On Ze Boulevard"
Eddie Bruce
Radion 3
Lillian Dawson
Rhythm Dancers
Evans-Hines Tr
(15)
Gilda Gray U
PHILAD'HIA, PA.
Earle (15)
Lulu McConnell
Violet Carlson
Bob Hope
Smith, Strong & L
T Monohan Co
Antics of 1931
Fields, Moore & F's
Joe Peanuts
"Laugh & Get Rich"
Mastbaum (22)
"Sweethearts"
(15)
"Parlor Sports"
Lulu McConnell
Charles Davis
Fields, Smith & F's
Raymond Baird
Berke Co
PITTSBURGH, PA.
Enright (15)
"Beauty on Parade"
Brian McDonald
Stanley Twins
Sugar Marcelle
Hunter & Percival
Johnny Mitchel
"3 Girls Lost"
Penn (15)
"Lets Go Colleg'te"
Nina Olivette
Chester Fredericks
6 Gelenos
Dezso Retter
"Trader Horn"
Stanley (22)
Horace Heidt Co
(15)
"Down C' McGinty"
Willie, W't & McG'
Wilton Crawley
Sugar Marcello
Phil Arnold
Abbot Co
ST. LOUIS, MO.
Ambassador (22)
"Westward Ho"
Riley's Son Geo
Queen, Queen & Q'
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(15)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Co
TOLEDO, OHIO
Paramount (22)
"Down Came McG"
Willie, W't & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbot Co
(15)
Benny Davis Co
TORONTO, CAN.
Imperial (22)
"Winging Way II"
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Read Co
(15)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co

Fanchon & Marco

NEW YORK CITY
Academy
1st half (21-23)
"Icy Hot" I
Bl'mberg's Al'sk'ns
3 LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Beauties
Lea & Stuart
Steve Moroni
Sunkist Beauties
NEW HAVEN, CT.
Palace (22)
"Top o' World" I
Gene Morgan
Fawn & Jordan
Russell & Johnson
Sunkist Beauties

SHOWING THE SMARTEST
in
SPRING and SUMMER
RHYTHM
JACK POWELL
Dir: LEDDY & SMITH

Audubon
2d half (24-27)
"Icy Hot" I
Bl'mberg's Al'sk'ns
3 LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Ens
ATLANTA, GA.
Fox (22)
"Society Circus" I
Harris 2
Max Gang
Betty Irene & S
Rose Marie Carter
Woodling's Half P'ts
Sunkist Beauties
BRIDGEP'RT, CT.
Fox Poli (22)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties
BROOKLYN, N. Y.
Fox (22)
"Vaude Echoes" I
B "Uke" Henshaw
Allison Tr
1 O'Connors
E & J Rooney
Doreen Rae
DETROIT, MICH.
Fox (22)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
Gaynor & Byron
FRESNO, CALIF.
Wilson
1st half (21-23)
"N S E W"
Waldron & Harriet
N. ORLEANS, LA.
Loew's State (22)
"Gondoliers" I
The Romeos
Masters & Gautier
Moro & Yaconelli
Ben Ali's Blue Dev
Sunkist Beauties
N'G'RA F'LS, N.Y.
Strand (22)
"Moroccan" I
Hadji Ali
Gaylene
Hassan's Co
Sherry Louise
Gael Beef & Dave
Jerdna
Eva Nightingale
Sunkist Beauties
OAKLAND, CAL.
Oakland (21)
"Great Raymond"
Raynor Lehr Co
Mandy Randolph
PHILADELPHIA
Fox (22)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
H & E Burroff
Carroll & Thomas
Sunkist Beauties
PORTLAND, ORE.
Paramount (22)
"Varieties"
Sully & Thomas
Norman Thomas 6
Flying Flemings
Baker Dove & A
SAN DIEGO, CAL.
Fox (21)
"Three Big Figures"
5 Jansleys
Haline Frances
Muriel Gardner
Harold Stanton

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Wk.: Geo. Fitchette; Wm. Muenster

Glen Dale
Elvira Tanzi
HARTFORD, CT.
Capitol (22)
"Africana" I
E & M Beck
Prosper & Maret
Foster & Michelle
Foster's Animals
3 Brown Buddies
Cherie & Tomasita
Sunkist Beauties
H'LYW'D, CALIF.
Pantages (24)
"Tomorrow's Stars"
Bernie V & W
Wanda Allen
Mary Miles
Anderson & Allen
Zelma
Helen Ireland
Dorothy Welch
Theol Nelson
Ethel Paige
Fern Dale
Chiyo Kadamatsu
S'N F'RISCO, CAL.
Warfield (21)
"Broken Dolls"
C Remington Bd
Mowatt & Hardy
3 Comets
SAN JOSE, CAL.
California
2d half (24-26)
"N S E W"
W'ldr'n & Harriett
Glen Dale
Elvira Tanzi
SEATTLE, WASH.
Paramount (22)
"Glossing Art"
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Resoff Or
Gabriel Solodniko
Russian Ens
Eddie Kane
Vasil Vania

TIFFANY TWINS
EDNA SEDGWICK
NOW ON
A Loew Picture House Tour
Placed By
LEDDY & SMITH

Samuels Bros
Buddy & Greta
Harry Stockwell
HOUSTON, TEX.
Loew's State (22)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Gregory & Raymon
Bissett Dancer
JOLIET, ILL.
Rialto (22)
"Pep" I
H'llyw'd Collegians
Dorothy Crooker
Jones & Wilson
Blossom Sis
Hector & Doreen
L'S ANG'L'S, CAL.
Loew's State (21)
"Vacation Days"
MEMPHIS, TENN.
Loew's State (22)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Parker
Abbey Green
Sunkist Beauties
MILWK'EE, WIS.
Wisconsin (22)
"Submarine" I
Radcliffe & Rod'rs
Aerial Bartletts
Robert Cloy
Ward & Pinto
SPR'GF'LD, MASS.
Fox Poli (22)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Aero Girls
George Ward
Reyn'lds & Stencil
Sunkist Beauties
ST. LOUIS, MO.
Fox (22)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Tools Novelle
Helen Petch
Chrissie Daley
Lamb & Cleve
Sunkist Beauties
TACOMA, WASH.
Broadway
1st half [illegible]
[illegible]
Paul Remos
Hal Haig
Frances
UTICA, N. Y.
Avon (22)
"Golden West" I
H & B Hall
[illegible]
Cliff Kage & [illegible]
Valerie Wade
Jimmy Wade
A Kasch Dancers

(Continued on page 113)

DUDE RANCHES AS BIG BIZ

Good Time Charlie Is Getting More Time to Forget His Chump Days

Harold Russell Ryder, whose expensive gifts in night clubs are said to have been one of the reasons for the failure of the brokerage house of Woody & Co., and Ryder's indictment for grand larceny, was sentenced to Sing Sing prison for from 3 to 10 years by Judge Joseph E. Corrigan in General Sessions. Ryder had pleaded guilty to the theft of $95,462, from one of the firm's customers, John Vanneck, of the Equitable Holding Co., 17 East 42d street, a short time before Woody & Co. went bankrupt to the extent of over $2,000,000. Ryder was the only member of the firm to be arrested.

According to probation reports, the broker lived at the rate of over $400,000 a year, on money turned over to the firm by customers to invest. It was said that Ryder carried on many transactions without knowledge of the other members of the firm.

Ryder was known as a chump in the more expensive night clubs. It was usual for him to spend or give away thousands during an evening. His apartment on Central Park West, which cost him nearly $300,000, has been sold for the benefit of the creditors of the brokerage firm. It was reported that the creditors may receive 50c on the dollar. For the purpose of settling the firm's business Judge Corrigan has allowed Ryder to remain in the Tombs for 30 days before going to Sing Sing.

DOUBLY DISAPPOINTED, GIRL ARRESTS TELLER

Deborah Antler, a young saleswoman, of 104 East 97th street, sobbed in Jefferson Market Court as she related to Assistant District Attorney Philip Wagner how she was trimmed of $750 that she asserted she had given to Frank Teller, 34, theatrical producer, residing at the Great Northern Hotel.

Teller was arrested by Detective Fred Sorges of the West 30th street station. He denied the complainant's story and was released in bail of $1,000 for a hearing this week. Jimmie Graf, bondsman and playwright, went on Teller's bond.

Miss Antler told newspapermen she had been courted by Teller, and that he promised to marry her, she

(Continued on page 124)

FISHERMAN'S CONSCIENCE

Fred Dixon Couldn't Get Fish or Contentment in Canada on $1,225.

Having an irrepressible yen for trouting and yearning to go to Canada caused Fred Dixon, 28, former cashier at the Ansonia Hotel, to leave with $1,225 of the hotel's money.

Dixon up to the time of his departure had an excellent record. He read the booklets of the large size trout being hooked in Canada. And the booklet told of many other nice things about Canadian cities.

Earning a small salary with the chance of no vacation, Fred counted the receipts, which totaled $1,225. He told Detectives Bill O'Connor and Vinney O'Donnell of West 68th street station of having pocketed the money and starting north.

"My luck with the trout was very poor. But I had a great time. My money was running low. I knew the hotel wouldn't suffer the loss as I was bonded," said Dixon to the sleuths.

"But I was anxious about my mother. I knew she would be worried. With a little more than $200 I came back to New York," asserted Dixon.

When Dixon arrived he went to O'Connor and O'Donnell. He knew he was being sought for. "Here I am, boys. Take me to headquarters," said Dixon.

In West Side Court Dixon pleaded not guilty and was held for the action of the Grand Jury in bail of $1,000.

Big Day

Angelus Temple's announcer, who sounds like Eddie Lambert on the air, wound up with: "And do you know what's going to happen Saturday night? Sister's coming!" Details about Sister and then, with conviction:

"Sunday will be a big day for God!"—*From "Variety's" Hollywood Bulletin.*

3 BOYS TAKEN IN AS TIMES SQUARE THIEVES

Over 100 burglaries in the theatrical district have been attributed to three youths who were arrested by detectives Charles Dugan and David Mullee, of the West 47th street station. The youths pleaded

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FRIENDLY PARTY BUST-UP

Whitelock Refused to Prosecute Wm. Barry for Theft

Harry Whitelock, residing at the Flanders Hotel, formerly manager of several Boston hotels, told Magistrate Francis J. Erwin in West Side Court that he had no desire to prosecute William Barry, 28, soda dispenser, 114 West 75th street. Barry was charged with grand larceny. He was freed.

Whitelock invited Barry and some others to his room. He asserted they all had some drinks. Barry and the others left. Whitelock discovered his jewelry gone. He hurried to the street and came across Barry.

Whitelock accused Barry of robbing him. They came to blows and Patrolman Arnt C. Jacobsen of Traffic D halted the fight on 48th street and did the rest.

When Barry was arrested he is said to have had a costly ring of Whitelock's in his possession. Whitelock recovered this and the remainder of the stolen property was returned to him.

Magistrate Burke in West Side Court refused to permit a withdrawal. Magistrate Erwin succeeded Burke and the dismissal of Barry took place when Whitelock again refused to prosecute.

5 STATES IN WEST THANK FILMS

Outcome of Years of Cowboy Publicity on Screen—Gary Cooper's Swank Layout—Swimming Pools, but Frown on Golf Courses—Rates $125 and Up

HEAVY SALESMANSHIP

Chicago, May 19.

From Bronco Billy Anderson to and through Tom Mix something like 15 years of persistent and intensive free publicity was given the wild west by the film industry. Today the cowboy opera is almost passe, but in five states—Montana, Wyoming, Colorado, New Mexico, and Arizona — natives gratefully acknowledge that Hollywood gave them what is now a major industry—dude ranches.

Boys who used to yip and stomp in nickleodeons over cowboy and Indian melodrama have grown up and taken themselves and their families to dude ranches for summer vacations. City folks with a frustrated adventure lust find a vicarious substitute in investigating the plains and mountains glamorized for them by the screen. Not without a very real sense of appreciation did one state erect a monument of William S. Hart.

Gary Cooper, Paramount's ex-cowboy star, is the business head of one of these dude ranches. His happens to be about the last word in elegance with a weekly minimum rate of $125 and up—and that "up" is conspicuous. That implies Ritz-Carlton style in the wilderness, Parisian sport clothes, formal attire for dinner, maids, valets and silver plated saddles.

What, No Cows!

But the dude ranch in general is not quite so fancy as the Cooper enterprise. Yet a surprising number of ranches have dispensed with the cattle entirely to cater exclusively to the dudes, on the theory

(Continued on page 124)

Inaccurate Biographies

Ina Claire

By CLAUDE BINYON

Hollywood, May 16.

At the all-cognizant age of eight, Ina (Supercilious) Claire was the best hookey-player this side of the tracks in Washington, D. C.

Instead of learning that two and two make four, she proved it and, having proved it, she double-checked it. That's why she can indicate an undress scene by tilting an eyebrow, thereby saving all the bother and fret of unhooking dress snappers and such.

Ina was what newspapers call a prodigy and neighbors call a pain in the neck. If a man walked down the street with a carbuncle on his neck, Ina imitated a man walking down the street with a carbuncle on his neck. This delighted her playmates and pleased the man so much he usually joined in the frolic by throwing jagged stones at Ina.

When the lady across the street had a baby, Ina climbed to the roof and tried to imitate a stork. The kiddies clapped in childish glee, searching in the grass for [illegible] as [illegible], while [illegible] called the [illegible] for overhauling.

Waiting until her [illegible] had filled several [illegible], Ina started her stage career in vaudeville. The original act of Claire and Ginzburg has long since broken up, Ina hopping into a Ziegfeld show and Sir Ginzburg [illegible] to [illegible] King of the Radio and Quince of Television. But, while it lasted, the act was rated one of the best trampoline turns ever to book a pair of breakaway pants on the rigging.

A Better Break

For Ziegfeld the budding Miss Claire sang a couple of airy ditties and swathed her head in what was left of a murdered peacock. Belasco saw her, got a load of her wise look, and starred her shortly thereafter in "Polly With a Past." The show was a sensation, but she had better luck later on.

Recognition often is acquired by minor incidents, such as not thinking the gun is loaded, growing six fingers on each hand or throwing $100 bills at floor shows. Ina achieved hers by acting natural in a dramatic scene wherein she was informed that her husband had burned down with the corner saloon. She laughed.

Brought to Hollywood for pictures later, Miss Claire read a couple of Hollywood novels on the train and got the popular idea. She laughed when [illegible] got up to speak and [illegible] even louder when [illegible]. In no time she found [illegible] back in New York with a [illegible] and [illegible] married John Gilbert. A couple of old-fashioned [illegible] her head and she resumed her stage career.

Finally Pathe decided Miss Claire was worth a second try and brought her back to Hollywood.

She's been applauding ever since.

Effete West

Los Angeles, May 19.

Mergers have hit the cross roads.

In Big Pine, Calif., a large sign announces:

"Permanent Waving and Fish Worms."

Feeler Turned Pincher And Got in Way Wrong With the Girl Pinched

Ada Cardell, secretary, living at 4339-39th place, Sunnyside, Queens, explained to Magistrate Erwin in West Side Court how she removed her low shoe in the Capitol Theatre and bounced it over the head of Philip Lehman, 23, salesman, of 4512 Third avenue, Brooklyn.

Lehman, employed by Friedlander & Company, cried after he was captured and pleaded with Miss Cardell to drop the charges.

"Judge, I gave it to this punk plenty," she stated, indicating Lehman. "I sat watching the picture. Presently I felt his hand and I gave him a dirty look," she testified.

"The dirty look had no effect. He was right back at his wicked work. This time he pinched my flesh. That was too much. I removed my shoe and struck him across the face.

"He started to run and I after him with one shoe in my hand and the other on my foot. I banged him over the head with the heel of the shoe and returned to my seat," she testified.

Lehman was arrested after a chase by Detectives Larry Walsh and Hauptman of the pickpocket squad. Lehman is said to have been running away when sleuths saw him and gave chase.

The detectives fired several shots and Lehman was hit in the leg. He was taken to Bellevue hospital a prisoner patient. In West Side Court he denied the charge. He said he never saw the complainant. He was found guilty and received a suspended sentence.

Spring—On the Square

Actors and bookers sniff deeply of the balmy spring breezes, still the same old fumes from taxi exhausts... Without the necessity to keep moving to avoid the cold, negotiating the block in front of the Palace demands the tactics of a line plunger... Cruising motors put their tops down, the better to eye pick-up prospects... The boys stride hatless offering their glycerined locks to the sun... The atmosphere is pungent with the aroma of ripening apples... Soda jerkers stop flinging hot chocolates and turn to sodas ... Working actors put away their plush coats and appear very degage in tweeds with belts, tied tightly around the middle (only a mugg would make the hideous error of buckling the belt)... Film fans hesitate before entering the picture houses, dubious whether to spend the afternoon indoors... The gals begin raving on stocks and petticoats... Bright printed silks float by sweeping the sidewalks... The sun picks out the flaws in Broadway complexions and shines thru those printed silks... Plus fours galumph around knotty knees... Palace side boxes get lonely... New crop of tight permanent waves... Wonderings at

(Continued on page 124)

Garden's Summer Bouts

Boxing at popular prices each Tuesday was inaugurated by Madison Square Garden this week. Top is $1.50. Idea is to present shows with box[illegible], although the first [illegible] several [illegible] on it. Garden [illegible] to have one or two boxing [illegible] weekly during the summer.

Prices for Friday night bouts [illegible] top. Last week the scale was $5.[illegible], same applying this week because of the title match between [illegible] and Kid [illegible]. Prices caused complaints from the regular customers.

RENO'S HOLDUP OF GAMBLING HOUSE—$5,000

Reno, May 19.

Going into a huddle with the Mayor and the chief of police, the proprietors of Reno's largest gambling resorts took steps (18) to protect themselves against any possible invasion by gangsters from the east.

Action came yesterday as an aftermath to the first stick-up of a gambling and bootlegging resort that has occurred here in several years. Capital Club, one of the town's best known establishments, was held up early yesterday morning by two cool customers who grabbed about $5,000 in currency and silver, after lining up the night manager, half a dozen patrons and a bartender.

Unmasked, the men entered the place, which they had been frequenting for two weeks, ordered a drink and then flashed the rods. They escaped in a car before the police were notified.

Guards at the large gambling resorts are being doubled and the sheriff has a couple of machine guns tucked away in his office for emergency use.

Chief of Police Kirkley has been complaining because his police force is being loaded down with old and inexperienced men. He was told by the Mayor at the confab yesterday to go ahead and organize a force that can combat any number of gangsters who might show up.

COAST GOLFIE OPENS AND CLOSES IN ONE

Los Angeles, May 19.

May 15, ballyhooed here as the opening of the midget golf season, dawned and dusked with a thud with most of the minnie operators wondering why they opened.

Last season at the height of the midget golf craze there were 1,500 courses in operation in the Los Angeles territory. Less than 400 got started for the new season here last week.

Ballyhoo Flops

Opening was plugged for a week in the dailies, with radio and street exploitation added. Return from the advertising by all the courses would hardly pay lights for the night.

Fox-West Coast went into the minnie field last season with the idea of cutting into what was then the opposition. Circuit let all its courses go to alfalfa during the winter and will not reopen them.

Big problem around here is what to do with the courses which went out of business. Most of them fell to pieces during the winter and have become warts on the fair complexion of Los Angeles. Business and real estate houses are trying to get the city council to pass an ordinance forcing the owners to clean up the property and get rid of what has become one of the city's chief eyesores.

Gambling Along Border

Galveston, May 19.

After eight years, gambling is again wide open along the Mexican border from Nuevo Laredo, opposite Laredo, Texas, to Matamoros, opposite Brownsville. T. Caxell, Jr., heads the Casino [illegible] which has the concession. A [illegible] of casinos has been operated [illegible] in the past.

Roulette and other games were [illegible] [illegible] [illegible] [illegible] several months ago. [illegible] [illegible] for revival of games [illegible] [illegible] and other public works to be [illegible]. The proceeds [illegible] by Mexico, date from [illegible],

CHATTER

Broadway

Ed Kook has hoof trouble.

Joe Freiberg back and oke.

Lester Hammel's mother ill.

Kenneth McGowan back from Europe.

Jack Mahler wearing a rose in his lapel.

Colleen Moore's mad about backgammon.

Arthur Hartley planning a summer revue.

Jimmie Cooper is hoping for a fishing trip.

Only three apple sellers left on Broadway.

Clothing stores along Broadway in price fight.

Dimitri Tiomkin calls his wolf hound "Vodka."

Walter Duggan is looking for a new gas chariot.

Vic Irwin's band opens May 30 at Castilian Gardens.

Charles "Geep" Bowman gen. mgr. for Lenny Bergman.

Bee Castle assisting Sgt. Peet on the NBC concert stuff.

Vincent Lopez's boys talk handicaps between numbers.

Straw hats in the windows and overcoats on the street.

Ira Gershwin writes his lyrics on great big sheets of paper.

Uptown dancehalls getting a big play, especially weekends.

Jesse Lasky is spending the weekends at his country abode.

Painted pajamas appear a late wrinkle with stage femmes.

Considerable office moving and changing by the indie agents.

They say that Al Jolson has a run-out-of-the-play contract.

Frances Arms carried a new pair of silver foxes to Le Touquet.

Harry Cohn and Eddie Buzzell spent Sunday at the ball game.

Arthur Levy's story on the death of David Belasco in the Telegram.

Lou Silvers can't talk for a few days because his tonsils are gone.

Mrs. Albert Lewin on from Hollywood to refurbish her wardrobe.

Sam Scribner ill enough to have a doctor. First time in 40 years.

Lena Sanford Roberts has withdrawn from the Luckey Roberts act.

Earl Kramer sailed Monday on the "Europa." With RKO in London.

Abner Rubien's new law offices have a tea garden on the adjoining roof.

"Uncle" Harry Martin, chauffeur for Frank Wirth, is as deaf as Frank.

Bill Brandt will trade a capacity week-end in Jamaica for a good tee shot.

Gussie Friedman, Tom Kilpatrick's sec, hospitaling from appendicitis.

Something called "Once in a Lifetime" due into London. Has been in provinces.

Harry Padden is now on a farm at New Paltz, N. Y. Ordered upstate for a rest.

Milt Aborn rehearsing G. & S. revivals at Erlanger, seated with corncob pipe in face.

Bobbie Perkins and Herb Harris have made that Lake Placid reservation. August.

One guy claims he's so popular on the screen that he gets fan mail on his daily rushes.

Edward Lennon elevated to full police inspectorship, now at East 67th street station.

The Bobby Crawfords have already picked White Sulphur as the golfing prelude for '32.

Three weeks' vacash for Lynn Farnol starts Friday (22). He goes to Virginia, then Colorado.

Ringling show went under canvas last week in Brooklyn for first time, and it rained for four days.

Nat Sobel's annual benefit show for Laurel Hill hospital, Secaucus, N. J., today (Wednesday).

F. P. Dunne, Jr., and James Gow, drama and film editor of the old "World," each writing plays.

Revived Times Square practical joke now popular is pinching a pal's check with blackened fingers.

Childs going cut-rate on grub, one of the lower Sixth Avenue spots offering all you can hold for 60c.

New York ticket brokers stretched their buy from eight to 16 weeks after "Band Wagon's" Philly opening.

Rube Goldberg not only dodged the Derby winner, but also the title of Kentucky Colonel while in Louisville.

George Jessel has bought a yacht. He calls it "The Walker," after Mayor Walker. Christening next week.

After touring in vaude, Francis X. Bushman, Jr., left Thursday (14) for Hollywood with pictures his goal.

Tex Guinan and girls will have a farewell party on the French liner Thursday night (21) before sailing for Paris.

Carol Deis, winner of the Atwater Kent national radio audition contest, was formerly a stenographer in Dayton.

The bulk of the Paramount and Publix crowd spent Monday (18) at the Astoria studio taking a look at "Smiling Lieutenant."

If all the profanity directed at that Long Island subway construction were laid end to end, it would equal Pat Casey's vocabulary.

Ex-Governor Smith received 10,000 fan letters after his radio appearance on the RKO broadcast from the Empire State building.

Henry and Patsy moved up a chair each as joint owners by stepping in when the Variety barber shop's rent came due last week.

Happy Benway is away from Saranac on a three-week vacation, his first leave in four years. Happy was in New York yesterday (19).

Charlie Einfeld came back from Jones and O. B. Keeler all hopped up and full of theories. But he's still struggling—even as you and I.

Bob Snyder, former general manager for William Friedlander, out of show biz. Reported owning a candy and hot dog concesh uptown.

Mob that went down to see Abe Lastfogel off for Europe dashed over to the Empire State Building for a last look at Abe steaming down the bay.

Joe Franklyn is at the Eye and Ear hospital, 2nd avenue and 13th street, New York. He is under treatment. Formerly RKO manager at Ottawa.

Fox is building a roof garden on top the Roxy, Broadway, to be utilized for the benefit of the girl dancers at the theatre as a recreation spot and resting place between shows.

For 25 years J. J. Murdock has declined to take up golf on the ground that he was too young to play that akay game. But he's finally fallen. California got 'im. He will play in the RKO tournament.

Buff Brady, Jr., 14-year-old son of the rodeo star, has been adopted by Phil and Stella Wirth. The Wirths are training him to become a circus bareback rider with the hope that he will duplicate May Wirth's performance.

Paris

Elsie Ferguson to Vichy.

Phillip Lornan from London.

Mary Lewis telling about diets.

Elsie Frazee to Capri for May.

Florence Vidor on Rue de la Paix.

Victor Prahle giving teas again.

Ivan Kahn and Mrs. coming over.

Louise Glaum is no longer around.

Sophie Breslau sculpted by Smolin.

Where is Hope Hampton this season?

Is Kitty Gordon coming over this year?

Corinne Griffith expected here soon.

Syd Brown filming Paris underworld.

Pearl White back from winter in Egypt.

Where has Marie Doro disappeared?

Maris Ley turned dramatist with new play.

Karel Anton has term contract with Par.

Francesca Bertini coming back from Italy.

Everybody's throwing for drinks at the Ritz.

Elliot Paul music editor of New York Herald.

Cecille Sorel and troupe off for tour of Italy.

Sparrow Robinson's hat coming in for a razz.

Ganna Walska couldn't resist another concert.

Jean Goulesco heading a gypsy orchestra here.

John Holm and Paul Buckley here from Hollywood.

Lacey Kastner to Marseilles with Sydney Chaplin.

Claire Windsor talking to Jennie Dolly about vaude.

Betty Compton saying "no more publicity, but rest."

New tennis club for Paris American newspapermen.

Irwin Marks proud about "Melo" being in the money.

No one has enough cash to go to the Quatz Arts Ball.

Vivian Duncan thinking about opening a night club.

Stephan Rathburn seeing as many plays as he can stand.

Hugh Grady talking about the Hammerstein collapse.

Paul Bernard being panned for his "Richard." No like.

Eddie Lewis managing acts at cabaret Ambassadeurs.

Doug Brinkley here to pass comment on stage offering.

Al Woods changed his mind at Cherbourg about sailing.

Jacques Richepin's daughter, Jacqueline, getting married.

York and King coming back to fill in some nightclub time.

French amazed at Yvonne Vallee's changing her name to Wall.

Roger Weil, M. Mayer, and Pierre Chicherio here from Berlin.

Carrie Maude rounding out her first season at Harry's Bar.

White is dominating color for women's clothes at openings.

Tim Euen, of Evanston, Ill., acts here as Alexei Nadzow now.

The beret for men and students not worn so much this year.

Exodus toward the Riviera has started for all who have cash.

Olga Petrova going to take a vacation to America next month.

Bart Curtis lonesome since the Mrs. has gone back to America.

Lil Dagover to leave for Hollywood shortly. Her second visit.

Tania Fedor, Gaby Morlay and Victor Francen back from Nice.

Suzanne Lenglen stating she will never play tennis outdoors again.

Helen Jacobs got sick on the boat coming over and is still getting over it.

Mary Marquet has had more misfortune than any actress this season.

When Estelle Taylor comes over she's going to study singing, so they say.

Art Hadley left for America as soon as he found the Paramount deal was off.

James Carewe and Billy Bennett may be able to sneak through with a vaude act here.

Marshall Hall out of the villa and into a pension since his Capri dancing school turned washout.

Returning French actors after experience in Hollywood wear moustaches. More matinee-idolish.

Grantham Hayes, who became a naturalized Frenchman, died last week after directing two films.

Gilbert White, Mrs. Henry Symes Lehr, Clifford Harmon and Colonel Herbert Mapes got the most social publicity in town in the two local American dailies.

Berlin

By Max Magnus

Abel Gance here.

Marcel Hellmann off to Paris.

Brothers Scotoni back to Zurich.

Desidor Zador, baritone, died at 56.

Hans Brodnitz in Wiesbaden for a cure.

Fedor Ozep, Russian director, here.

Valeska Gert, dancer, writing her memoirs.

Otto Klemperer and wife off to South America.

Gene Tunney here, going to Russia and then China.

Willy Forst's new super picture, "The Theft of Mona Lisa."

Joe May making two picture for German Exhibitors' Syndicate.

Olga Tschechova has the lead in Paramount's (Paris) "Concert."

Earl Leslie, hero of Mistinguette review, was robbed of his wallet during the rehearsal.

Franz Diener, former heavyweight champ of Germany, opened a restaurant in Stettin.

Lien Dyers, back from Paris, will make one picture with Ufa, under direction of Alfred Zeisler.

Marcella Albani, Italian actress, reports her marriage to the Italian author, Franchini, in Venice.

Camilla Horn will appear with Vandal and Delac in the talker, "The Five Damned Gentlemen."

Maria Bard will make her talker debut in Alfred Dublin's "Berlin-Alexanderplatz," opposite Heinrich George.

Kurt Goetz off to Paris to write a play with Louis Verneuil. Play will be half German, half French. Goetz and Verneuil will take the leads in Berlin and Paris.

Shanghai

By Cal Hirsh

Majestic Hotel closed. As well known to 'round the world tourists as the Kit Kat Club, London, it met the same fate.

Shanghai during the past year witnessed 500 out of 600 American made films screened here to an international population.

In two years 20 of the local theatres have installed American talker apparatus and last year eight new theatres were built. Nanking theatre, seating 1,700, is the largest west of San Francisco.

Ritz theatre will be completed by Sept. 1, seating 2,000. New Carlton of Arabic design is a small rival to Syd Graumann's Los Angeles palace. It has in addition a conservatory and roof garden.

Shanghai, Paris of the East, city of lost men, and the actual meeting place of East and West (despite Kipling), is belying its name, at least the Board of Censors is attempting to mak a puritan town here. Its most recent banning is of "Blue Angel." From their verbal report they objected strenuously to a professor falling for a loose woman. This on top of several other blue pencils is beginning to make local dramatic critics think they are in Sunday school.

Montreal

Tourists rare as ice in Sahara.

Stanley Day back on old stamping ground.

Sunday closing up again in City Council.

Grace Chapman tap dancing at Golden Dome.

Only radio owner in St. Ephraim des Monts cleans up. Charged 25 cents to hear Pope's broadcast Friday (15).

Dice joints again at full blast as cops let up on raids.

Katherine Meskyl debuts as second lead at Orpheum.

His Majesty's, Quebec's sole legit house, dark for summer.

Mosquitoes take up bareback riding as bathing season opens.

Dusting off Delorimier grandstand for first racing of season.

Hizzoner bans votes for women in only city where still disqualified.

Dominion Conversion Loan oversubscribed. Not by theatre men.

Indoor minnies closed. Those outdoors opened, but nobody playing.

Dishwashers at Harmony best offer to date for 500 McGill graduates.

Jimmy Adams studying golf on flickers as only way of getting a game.

"No Accident" week featured by six deaths in carbon-monoxide fatality.

George Graffley announces 29 conventions coming. Start this month.

P. O. canning thousands of sweepstake letters. Plenty of squawks.

Local gardener burns $100,000 worth of ginseng, thinking it was poison ivy.

Six tickets for two bits, fans asking. Street railway wants 50 cents for seven fares.

Senate gives Canadian sweepstakes bill second reading Friday (15). Must be approved by provincial attorney-generals.

Howard Conover beats main stems with special news reel and lobby stills on Duchess of Richmond opening St. Lawrence season.

Mexico City

By Doug Grahame

Mexico has instructed border officials to make things easy for the sightseer. Hotel accommodations are at a premium.

Book office of Alcazar theatre, neighborhood house, tapped for 800 pesos (about $400) by yeggs. First theatre robbery here in years.

Government is going strong on its tourist propaganda. Campaign is directed chiefly against Canada, propaganda broadcast by type and pictorially arguing to Americans who desire to leave home (with spending money) for a look-see in foreign parts.

Mexico City will have but six cabarets after May 27, when regulations governing these resorts go into effect. Regulations ban waitresses, limit the hours of operation and sale of booze, and demand that each cabaret carry a live orchestra in place of canned music apparatus.

Certain of the first line film theatres here have mounted the bandwagon that the Federal government, and most of the state administrations as well, are driving to entice the American tourist. The picture houses are doing their bit by one performance weekly of talkers entirely in English.

Newspaper critics are plenty sour on the grand opera of the Manhattan Opera Co. of New York. Critics aver singers are over-rated and show generally displeasing. As management of company has not been as liberal with passes to scribes as have other units visiting here, that may have something to do with sour press notices.

Brooklyn

By Jo Ranson

Luna Park to open May 30.

Blanche Livingston on a diet.

Judy MacRae may go to Paris.

New stadium for Coney planned.

Bob Weltman laid up with a cold.

Elsie Thompson, Par organist, not dieting.

Embalmed whale business at Coney okay.

Steeplechase opens this Saturday as a daily affair.

Irwin Solomon has moved again—to Brooklyn Heights.

Rian James has sold his third book—novel this time.

Nunnally Johnson, "Satevepost" scribbler, visiting here.

Philip Leddy, M-G scenario writer, back in Brooklyn.

Winchell's sec., Ruth Cambridge, visiting here on Sunday.

Morris Kinzler is Fox m.c. on WFOX every Friday eve.

Rex Billings, Luna Park's manager, given a blowout at the Half Moon.

Henry Spiegel and Maurice Bergman hanging on stepladders in the Par lobby.

Gosden and Correll (Amos and Andy) aren't leaving their dressing rooms while at the Par.

Karl N. Bernstein to do the p.a. work for the New Brighton. To be managed by H. F. Kinsey.

William Weer, "Eagle" reporter, off to South America with frau. H. M. Crist, managing editor, to Europe.

London

Betty Balfour around.

Frank Hill in the news again.

Film Society folded for summer.

Ted Harrid here from Continent.

Pavilion site rumor round again.

Irish sweep tickets at a premium.

Betty Nuthall likely to be engaged soon.

Stanley Holloway in bankruptcy court.

Maurice Cowan back to the news desks.

Leslie Williams given up horse racing.

Monty Banks unshaven at premieres.

Muriel Angelus and John Stuart teamed.

RKO got three front page spreads this week.

Looks like the French talker craze drying up.

David Abrahams giving interviews again.

Max Beerbohm's wife is returning to the stage.

It isn't Renee Arnaud now, it's Renee Eisler.

Frank Boor's dress shirts still a town landmark.

Eric Hakim making money out of French talkers.

American lay-offs selling Irish sweepstake tickets.

Sunday News is so far mainly Edgar Wallace publicity.

"Sous Les Toits" longest talker run known in London.

Marie Dressler getting more and more plaudits this side.

"Raffles," Colman picture, not too hot on suburban release.

Maurice Elvey and Basil Dean are still production teaming for RKO.

Some of the English film men wouldn't mind that Major Fairbanks job.

Leila Stewart autographs her portrait for the dame who tends her tresses.

Wardour Street learning French to pronounce the foreign talkers it's selling.

Horace Watson says he won't have a revolving stage at the Haymarket.

"Front Page," current at Tivoli, weak on the afternoon and skirt patronage.

Saps are still plugging the Russian film menace when there are no other stories.

Madeleine Carroll interviewed James Agate, just to reverse the usual process.

Tallulah getting as much space here now she's in the States as she used to in the old days.

British International has turned Eichburg's latest into a super, coining as a cutting room revelation.

While French audiences get tougher, English get sappier every week and now stand for anything.

Eric Wollheim claims it has taken him eight years to get Sir Oswald Stoll to change the Coliseum policy.

Post Roads

By Al Crawford

Talk of a boxing show at the Empire track in June.

A. W. Wadley figures on dog races at Yonkers again this year.

Channing Pollock, Mt. Vernon, getting acquainted with his neighbors.

Strand, Yonkers, try-out spot for Hudson Valley beauts in Galveston elimination.

Owners of canine cemetery, Hartsdale, asking authorities for permit to acquire more land.

Westchester County Conservation Association started in annual drive against billboard advertising.

Bad week for St. Leon Bros. circus which played to four rainy days out of six in week at Yonkers.

Joe Downing, Mt. Vernon musical director and former m.c., has left on a trans-continental good-will tour for the Elks lodge.

William Muldoon has turned thumbs down on project of Lions Club, White Plains, to hold boxing in County Center. Ditto on wrestling.

National Academy of Music and Dancing, White Plains, dark. Tiepolo Purpura, former owner, and John Euler, to whom the place was sold, in legal jam.

Paul Eagels, brother of the late Jeanne Eagels, in Ossining for a couple of weeks. Miss Eagels owned and occupied a country estate near Ossining at the time of her death.

Margaret Mayo has brought suit against the New York Central Railroad for recovery of parcels of land adjoining her estate at Croton. Claim is that state wrongfully ceded land to railroad.

Dissatisfied members of the bankrupt Sunset Country Club, Ossining, are asking the Federal Courts to aid in locating $200,000 in cash, the proceeds of $160,000 in mortgages and other funds, which it is alleged are missing.

Carnies getting worst end of the breaks in the Post Roads region. Many applications made in various towns but they only connect on a split with local organizations, and these infrequently. Regulation rigid, no sap spenders scanty on the midway when a stand is secured.

CHATTER

Loop

Charlie Collins is not a yes man.

Jake Adler making the first night rounds again.

Ben Bernie and Ashton Stevens are doing a Damon and Pythias.

Harry Willard now associated with Henri Ellman's booking circuit.

A. Freeman went to Detroit for a theatre deal and came back without it.

Morris Silver skipped to New York to see Abe Lastfogel off to Europe.

Ralph Kettering's new office layout looks like the set for "Shanghai Gesture."

George Marshall back, still looking for an opportunity to go legit impresario.

Earl and Frank Taylor back to the loop after a swing around the hinterland.

Lou Abramson came out of an argument between auto and trolley in one piece.

Gregory Ratoff gave away Ben Bernie's personal tickets to "Oh Promise Me."

Fred Sweeney (Duffy and Sweeney) here with Joe Cook in "Fine and Dandy."

Lischeron and Adams sojourning at the exclusive Town and Country Club near Detroit.

With a growing daughter on his hands, Will Harris is forgetting about his stomach.

Jack Dwork drew down a membership to an honorary legal society for his studiousness.

Gardner Wilson wrote an imaginary interview with Ben Serkowich for Memphis papers.

Due to business condition, Eastgate trio of S. Bramson, C. Hogan and D. Graham has split.

Clyde Eckhardt gets a new sanctum here for his step-up as district manager for Fox exchanges.

Sylvia Slavik is the reigning fan club queen of the town, out-press-agenting the former m. c. fans.

Dorothy Hall going to the Coast anyhow. "Greeks" folded but hubby Neal Andrews Coast-bound on biz.

Fay Machat, daughter of Louis Machat, operator of the Cinema theatre, engaged to Maurice Seymour, photog.

Dave Bader was in town long enough to put over a radio plug for John Drinkwater's biog on Carl Laemmle.

Nettie Lozowick, stenographic skipper of the Morris office, is getting ready for June, the Mendelssohn month.

Booking floor at RKO switched, with Tom Carmody, Bill Elson and Dave Levin still trying to find their proper offices.

Ned Williams recognized as the ace luncheon man of town. Has the UA mob on his hands every time they change trains.

Abe Kaufman, of Publix, went democratic and draped himself in butcher's apron and hat at the Universal beefsteak party.

Jean Harlow around for a luncheon to the press muggs. Bill Hollander and Bill Pine breaking a long abstinence from such occasions.

May De Glenn, with the Francis Roy Trio, held up and robbed of her purse containing $35 while waiting for a trolley car on the west side.

Joe Mercedes and wife on their way to Tomahawk, Wis., where the Mrs. will lay off for six months. It's to recoup from injuries received in the east.

Loop memories: when Charley Zemater did a perch act; when Milt Schuster was a first-class hebe comic in burlesque; when Lou Linstone used to fiddle and Sam Herman was the town's ace juve warbler; when Billy Diamond and Sam Roberts were cavorting on vaude stages; when Dick Bergen jumped from journalism to the navy; when John Josephs was a picture critic and Lloyd Lewis was just a B. & K. p. a.; when Johnny Jones had the Loew office here; when Ralph Kettering was p. a. for Jones, Linick and Schaeffer and Sam Gerson was city editor; when Jack Perry sang at the McVicker's and Morris Silver booked the North American floor show; when E. N. Webber worked on the railroad and when these trips to Milwaukee were events in show business.

Reno

Several divorcees, in sporting togs, went prospecting this week.

Reno's sheriff, E. Russell Trathen, back from New York and says reporters ran him ragged.

Work on the new fight arena is being rushed. It will seat 20,000 for the Baer-Uzcudun scrap July 4.

Two new liquor emporiums opened this week. Elaborate places, designed to catch the class trade.

A new placer strike 100 miles away drew a large crowd and the divorce seekers went along. They found gold and plenty of it.

A gullible young man dived into the Truckee river looking for discarded wedding rings and came up with an old automobile tire.

Hotels and rooming houses so crowded that plans for a tent city, to handle the mob expected for the July 4 fights, being considered.

Jim McKay and Bill Graham, the big shots in Nevada's gambling set, posed for pictures this week with Dempsey. First time they've ever been photographed.

Tony Poloni, local youth who won the national crown as a light-heavy in the amateur boxing matches, has turned pro. Dempsey took him under his wing this week. Kid fights in San Francisco next week.

Hollywood

Florence Britton in a Laurel Canyon home.

Robert Fellows limping around with an infected knee.

Used car lots are overloaded with foreign cars which were too expensive for the salary cuts.

Herbert Ashton, Jr., is at Fox to adapt and dialog the John Considine story, when it's chosen.

Ina Claire burned plenty when held up at the Pathe front office 30 minutes under the new pass system.

No one seems to know what's happened to all the broad "a" accents that clogged up Hollywood last year.

Mel Shauer's new formal title at Paramount is assistant to David O. Selznick, executive assistant to B. P. Schulberg.

Numerologist does his stuff on a Hill and 9th street parking station, giving a free number reading with a parking tab.

Lou Kosloff getting that Paul Ash treatment with a "Lou Kosloff club" being organized among the Loew State fans.

Cornelius Vanderbilt, Jr., left after a week's visit, to look over some real estate he owns around Boulder Dam and Las Vegas.

Myron C. Fagan is on the way to New York to see about an English offer cabled for "Nancy's Private Affair." Deal may take him all the way across.

Louis B. Mayer entertained Prince and Princess Takamatsu of Japan at a studio feed. Everything in Japanese style, with execs at studio invited to join at $5 per.

Horned toad race for a Culver City soldier's benefit has entries named Bill Boyd, Eddie Quillan, Buster Keaton and John Gilbert. Studios paid $6 per head for the entries.

Fox-West Coast is planning one of those ultra openings for its new Santa Barbara house, May 22. Studio's being asked to send its heaviest names for the opener and ball to follow.

Saranac Lake

By "Happy" Benway

Write to those you know in Saranac.

Helen O'Reilly sports a new lizzie.

Helen Antalek, okay and home soon.

Mae DeLany, in the pink of condition.

Alice Carman to bed with a slight setback.

Walter McGovern, at Ray Brook. Doing well.

Chris Hagedorn, mostly on the negative side.

Mamly Kay, more exercise, more weight, more pep.

Mike McManee, sitting up and taking short walks.

Worry the actual cause of 75% of the patients being here.

Fred Buck, last report shows great improvement, exercise soon.

Allie Bagley making a great comeback. Up with exercise soon.

Ide Howard, who weighs 90 lbs., squawking about too much weight.

A group of Warings' Pennsylvanians motored here to visit Fred Buck.

Ford Raymond, after a bed siege of two years, up for two meals, and downtown.

Kitty Flynn soon back to that Paramount Bldg. Allowed to talk 10 hours a day.

Vernon Lawrence trying to get the leather tooling department opened at the san.

Assessed valuation of Saranac Lake is $7,800,500 (real property) and the population is over 7,000.

Dorothy Harvard, a short walk once a week. Great when you haven't done that for over a year.

Lawrence McCarthy has turned song writer. His first two, "Dreaming" and "Forgiveness," used on WNBZ.

Jack Lewis, Charles [illegible], Harry English and George Neville all on [illegible]. [illegible] the Four Horsemen.

Bobby Hatz had a pleasant surprise in the visit of his brother Jerry Hatz, Jack Blake (Hearst mags), Harold Harris, Joe and John Flaherty [illegible]. Visit [illegible] to [illegible] his s a.

Boston

By Len Libbey

Night clubs flat.

Theatre to be built in South Station.

Frank (Moxie) Archer lunches George M. Cohan.

Leo Reisman is handling the music for Boston's "Show Boat."

Joe DiPesa and Al Duffy reported planning a partnership for publicity work.

Harry Rice, house manager of the Keith Albee, has closed with Columbia pictures and goes to New York.

Bart Grady, famous musical director of the old B. F. Keith house, opens a film house in East Milton, Mass.

Joe Brennan is chairman of the Charley Winston dinner May 27 at the Copley-Plaza. It will be the biggest thing of the year locally.

Charley Vion, in town with George M. Cohan, started a panic among the picture house managers by posing as Col. Lightfoot, State Police Censor, as a gag.

Charles Stern and Abe Weiner held open house this week in dedicating the new United Artists' Corporation quarters. Maybe the hungry and thirsty didn't flock!

Mayor Curley does a Jimmy Walker by sailing for Europe in the interests of booming the port of Boston, the pay-off coming in the fact that he sailed out of New York.

Plans under way for a reception and dinner May 26 at the Copley-Plaza for Charles L. Winston, New England division manager for RKO. He returns to his desk after a five months' illness.

Henry Taylor, manager of the Publix Metropolitan, lost a golf match last Sunday morning, his opponent using only a putter and giving him a stroke a hole to boot. Taylor blames the new ball, claiming it should be bigger.

Geoffrey Whalen and James Johnson are opening up a novel campaign for New England in behalf of the Professional Entertainers of New England Association, the purpose being to end the credo that New England does not have local talent available professionally.

Dallas

By Rudy Donat

Vacations have started.

New city manager making it tough on the speaks.

Hotels opening roof gardens. Luncheons best draw.

WRR, muny broadcaster, in new quarters at Hilton hotel.

Hippodrome, tab, possesses solitary stage show in town.

Bab Langley, femme publicist, new p. a. for Publix-Palace.

Frank Harting back in town after headacher for concert tours.

Concert bookers lining up for lively competish next season.

Critics getting a break in lobby displays, i. e., when they rave.

Oswin King, formerly with "Journal," trying weekly sport sheet.

Hal Ramsay back to Palace organ after week at the Met, Houston.

Henry Busse back to the Adolphus roof-garden for the summer.

Louis Britton graduates into biz mgr. for little theatre. Started as p. a.

Opera committee settled $8,000 deficit on Chi Civic's sojourn last winter.

Jean Darnell and Ray Stinnett around again, giving the rialto the old gloss.

Publix reducing Sunday mats to week day scale, representing 15 to 20 cent slash.

Don Douglas, film board guide, reported in on some indie partnerships among the sticks.

State fair figuring on cutting muny auditorium's seating cap from 4,400 to 1,200 for acoustics.

Joe Brecheen, cashier for U branch, to Oklahoma City as head booker for RKO-Pathe exchange.

Mike Barnes, of Chi, stopped long enough to set booking of "Three Little Girls" for state fair here Oct. 11-25.

Bagdad, once ritzy night joint, will try come-back. Jimmy Martin, town's vet night club skipper, new manager.

Rogers McClellan and Fred McFadden plan civic rep theatre for amateurs. Picked Lyric, dime tab grind, for the spot.

Last summer it was minny golf. Now it's night baseball. Ball promoters spending $30,000 on lights [illegible].

Sam [illegible] contemplating entering insurance biz. Recently completed season at Showhouse, legit, with his wife, Ella Etheridge.

Rumors of vaude (indie) for the Texas, new Hughes-Franklin [illegible], following RKO-Publix decision to cut stage policies for summer.

J. W. Crosby, around last week, supposedly scouting local talent for Metro. Firm recently signed Oliver Hinsdell, director of Dallas little theatre.

James Hayden, whose stock troupe recently folded, in N. Y., to dicker for "Lysistrata" and "Once in a Lifetime," confirming his return here this fall.

Another change at the Palace (Publix). Hal Ramsay, organist, to the Met, Houston, while Charlie Manning, pit conductor, travels too. Hy Charninsky steps up from the band to take Manning's baton.

Washington

By John Daly

Johnny Marvin appointed m. c. at the Fox for an unlimited stay.

The Fox here and the New York Roxy will present Fox pictures day and date.

Stanley Ridges commutes between here and his home on Long Island. By plane.

Ruth Edell and Jack Marvin, co-stars in "The Rap," flew here from New York to see a special performance.

Leon Victor, the old maestro of press agents, tried to get the President to attend the premiere of "Dirigible," but——

"Ike" Hoover, celebrating his 41st year as major domo at the White House, tendered a banquet by friends and congratulated by the President.

Jake Wilk, head of WB's story department, here to give a lesson in scenario writing to the special Washington Bicentennial Scenario Committee.

Frank Braden, doing publicity for Ringling circus, is a graduate of the Naval Academy. Got to town just as his class was having a reunion at Annapolis.

Mrs. Margaret Sanger, birth control advocate, who played to packed houses when the admission was free, at the Senatorial hearings, drew a crowd of 79 in the 4,000-capacity Auditorium at $1.50 top.

L. Stoddard Taylor, resident manager of the Belasco, appointed to Bascom Slemp's American Commission in Paris—showing a replica of Mount Vernon to the French Republic. It means the summer in Paree.

Percy L. (Skippy) Crosby, who has an estate near Washington, is going to become a picture actor. He will tell cinema audiences how Skippy happened. Judge Andy Kelley, dramatic editor of local "Times," will be straight man.

Rochester

By Don Record

Managers blamed opera for poor week.

Ester Meserve, musical comedy girl, posing for art classes.

Annett Brill, Regent theatre secretary, doubling in the Century.

Tom Grierson, organist at Palace, playing morning organlogs for NBC.

Community Chest drive seeks $1,650,000. More worry for the theatres.

Four day music festival marks 10th anniversary of the Eastman School of Music.

H. B. Cohen, assistant mgr. at the Century, quits to go into linen business with his father.

Herbert Kaufman, of the Regent, threatened with nervous breakdown, touring Canada on vacation.

Donald Lochner, local amateur who broke into stock in Cincinnati, here with Auditorium Players.

Frank Schmahke and Al Hays, stage hands at the Palace, are building a 16-foot sail boat under the theatre stage. Not yet certain how they'll launch it.

Four former vaude actors attending University here—Edward Ehre, F. J. Kirch, G. W. Allen and Walter Bent. Each has written three-act musical to be produced by Jesters Club next season.

Denver

Mike Smith, St. Louis, U. S. A. booker, in town.

Bill Jenner, L. A., and Harry Scott, N. Y. gen. sales mgr. for Van Buren, here conferring with RKO-Pathe exchange.

Clarence Moore and Ralph Freese, KOA announcers, had prominent parts in "The Mikado," music week opera.

Prince Swachi Pradibh, brother of the Queen of Siam, stationed at Fort Logan near here as a military observer, was interviewed over KOA.

J. T. Sheffield, of the Sheffield Exchanges, on a trip to the northwest. The Sheffield-Sullivan jury suit over the Collins theatre has been remanded for a new trial.

Harvey Stephens, now in "Tomorrow and Tomorrow," will be leading man with the Elitch's for this summer. Arthur Pierson, with Stuart Walker in Cincy, will be second man. The Gardens opens June 6.

Pittsburgh

By Hal Cohen

Al Steel managing Playground.

Dave Harman at the Show Boat.

Harry Millstein back from N. Y. and U.

Mabel Kroman back with the Sharp stock.

Lester Allen swears it's his first and last unit.

Harold Dunn flew in from Philly to see the girl friend.

Nite clubs moaning and looks like the depression has just started.

Freddy Bernard's wife has gone to New York to await the stork.

Tom Waring has landed a couple of commercial broadcasts at KDKA.

Bob Weeden, Penn's kid singing usher, getting a break now over the air.

Darrell Martin, the "Sun-Telegraph" radio columnist, always in a hurry.

Harry Marx timed a visit to his parents in Louisville with the Derby.

Talking while Dick Liebert's on the tee is a sure way to commit suicide.

Johnny Harris hit 95 coming back from Erie and gave five passengers heart failure.

Bill Scott has a smile that doesn't come off even when business at the Stanley's terrible.

Dick Powell found he couldn't get along without his Filipino valet, so he called him back.

"Post-Gazette," burg's only morning daily, now using weekly page of Hollywood film stuff.

Bob Fiske hasn't missed a single play in six seasons here with the George Sharp stock.

Childs' 5th ave. place is closed for the summer. Being turned into one of those Spanish garden things.

Joe Shuman's supposed to be the best dressed newshound in town, but there have been complaints.

Fred Donaghey can't make a speech without playing twiddeldy-dum with a box of paper matches.

Just as soon as Pat Haley gets a new set of molars he's going to try the ether waves in the big town.

Brian McDonald will probably fill a few RKO dates when the Enright goes straight pictures for summer.

Helen Donnelly to handle ticket distribution for newly organized Professional Players of Pittsburgh.

Teddy Joyce took his first plane ride last week. Papers had pictures of him kissing his mama good-bye.

Christy Wilbert, the p.a., and Ruthie Miller, the dancer, officially announced their engagement last week.

Charlie Danver reports that H. M. Addison, the Penn chief, tucks in his two daughters every nite via telephone.

That item in this column about Vince Barnett dying in Hollywood last week should have read he "went and did it," meaning marriage, you dopes.

When you lean against the gas buggy of Tampa, the radio magician, a phonograph attachment asks, "Whaddya mean leaning up against me that way?"

An obstetrical field day in the WB press department last Chuesday. The George Tysons and the Donn Wermuths both gave out the tobies. A boy in each case.

Columbus

By Walt Harvest

Watty Watson back on job.

All nabe houses on bottom biz.

John Vandercook's novel ready.

Bill Dalton christens giant at-home organ.

Mrs. Robert Senft has presented Bob with daughter.

Manford Nelson another victim of the doctor's knife.

Rusty Parker plans tri-state trip this summer. Biz and fun.

Gene Sheldon goes into vaude, and is doing turn in east.

Jane Wheatley, former local stock, now playing Indianapolis.

Helen Robinson, local pride, off to Hollywood and the big question.

Harry Palmer holds to-date record for Olentangy park attendance.

Fred Howell latest localite song writer to break into the main stem prints.

Dorothy Todd, preview queen, knocks off several days with the mumps.

Bob English ready to defend honors as champ golfer of local newspaperdom.

H. E. Cherrington, drama editor, broadcasts art appreciation lecture on collection of China dogs.

Wayne Clark, WCAH announcer, becomes local night life king with Scoop Stacy playing runner-up.

Dick Fidler's farewell party attended by everybody. He leaves for Cleveland but will be back in the winter.

Victor Mantilla, being sent through Ohio State by Chilean government, cast for important role in Stroller's play.

Watty Watson back at the Broad after long layoff due to appendectomy. Substitute Manager Farrar still on hand, but will leave soon.

Edith King has received second continuance of her speeding case because [illegible] term which may end local stock season.

CHATTER

Minneapolis

By Les Rees

Lou Tachen now with Columbia.

Frank Halowell returns as salesman to old love, Fox, after a stay with Educational.

Judge here refused mercy to two 19-year-old girls who pleaded guilty to sale and possession of liquor.

Curly Larson, director of the Minneapolis police department band for the past 14 years, died after a three weeks' illness.

Reformer charges that since primary election, resulting in present mayor's defeat gambling houses and resorts have been permitted to reopen.

After helping to unload 12th load of scenery for "Three Little Girls," Metropolitan stage hand got a laugh out of A. B. Cohen, company manager, by asking "Where's the center pole?"

Hard to believe, but true: Police department tests of meters on more than 100 Minneapolis taxicabs revealed passengers are being undercharged instead of overcharged, losses to drivers averaging from 10 to 20c.

Local sheet plays up big receipts of "Elizabeth the Queen" on front page and in editorial, commenting on city's "fine support of first-class attractions." Joke is that it was only Theatre Guild show all season to do decent business here.

Sanford Hall, girls' dormitory, made object of a siege during the University of Minnesota's men students' annual pajama parade. Fourteen squads of police, responding to matron's appeal for help, were pelted with stale eggs by 1,500 students.

Milwaukee

By Frank J. Miller

Will Hunter, Scotch comic, has opened a booking office.

Now that the new Warner is open, Ben Katz, publicity, is working a mere 18 hours a day.

Return of Paul Ash as m. c. at the Wisconsin brings him to the town where he got his start.

Harry Jones, erstwhile stage manager, who now spends his days luring customers to one of Milwaukee's biggest office supply firms.

It looks as if Tony Thenee, assistant mgr., at the Davidson, who hasn't had a vacation in 10 years, will go without one again this summer.

Battle against daylight saving continues at Madison. At present the assembly has engrossed the Hampel bill, which is against the practice.

The many trips of Catherine Mead, music writer for the "Sentinel," to the neighboring village of Evanston, Ill., are caused by two bouncing grandchildren.

The city manager of Janesville, Wisconsin city, is none other than Henry Traxler, who started out to be an actor via the Haresfoot Club of the University of Wisconsin.

The Chicago and Milwaukee German companies have combined and are planning things for the coming season. It is possible with the added strength to present some of the big German musicals.

Mayor and Mrs. D. W. Hoan are on their way to France as guests of the French government in recognition of the cordial reception tendered Coste and Bellonte, French fliers, when they were here.

In his spare minutes Sherman Brown, formerly manager of the Davidson, likes to put forth and entice the finny tribe from the depths. No other theatrical man, past or present, has a more complete and bewildering lot of fishing equipment.

Syracuse

By Chester Bahn

Keith's increasing its stage quota from four to seven arts this week.

Edwin Mochary of Loew's seeing New York, with Victor Frank sitting in as house pilot.

Local managers pondering over only gangster films that draw at midnight premieres.

Chester Hilte gals at Loew's now have rivals. Hunters, one of leading local department stores, has placed its girls in pajamas. More s. a.

Dewitt has installed a femme song leader—Dolly Greenfield. She's paired with Buddy Weston and Bart Wright, who sit at the organ on alternate weeks.

Studios of WSYR, on the 11th floor of the Hotel Syracuse, were looted by a thief who walked out with a telechron clock, amplifier and filament transformer.

Catherine Cuff, who doubled in brass as p. a. and manager's sec at the Paramount, has switched to the Fox-Eckel. With a call for a million dollars' worth of economy, her place will not be filled. Manager Raymond B. Jones will revert to type—p. a.

Cincinnati

By Joe Kolling

Otto Gray's troupe back.

Harry O'Brien plugging local etherizers.

Harry Frankel at WLW was Singin' Sam.

Ben Serkowich Fridayed with John L. McCurdy.

Mark Silver's accident insurance protects against barber butchery.

Ely Steinberg's 4-year-old son counts: One, two, three, four, nickel.

A week passes without more Cincinnatians being made Kentucky Colonels.

Fritchie, nifty pianiste and ditto looker, a natural with Palace standees.

Sol Worthington continues as RKO ad artist after inheriting a dozen grand.

Mark Goldman, Tiffany mgr. here since 1926, resigned to go east. Succeeded by George Kirby.

Times-Star switched Irish O'Connor, Cincy's leading handicapper, from racing to pep up golf department.

Punk who rifled vending machine at Palace and was caught by house's ushers after exciting chase in heart of city, jailed for a month.

Paul Bachelor charged with conversion for failing to return $625 rock loaned by W. J. Gano for flash prop when he appeared with Zoo Ballet at Albee last November.

Louisville

By M. W. Hall

Derby week one of city's brightest in spite of poor attendance at the track.

Kentuck's colonels are banding together to whip their critics—plans for the incorporation of the "Kentucky Colonels Association" being made at Frankfort last week.

All night clubs and ballrooms brought in special bands for the race week. Louis Armstrong at Madrid, Francis Craig at Brown hotel, Donn Tanning at the Lido Venice.

Johnson Musselman, manager of the Rialto, standing in front of the theatre, first learned of the attempt to rob its safe when the police arrived. A burglar alarm, set off at 11.20, sent the six motorcycle policemen to the scene.

A graceful tribute paid Annie Fellows Johnson, author of the "Little Colonel" books, on her birthday by fellow noted Kentucky writers eulogizing her over the air. Mrs. Johnson is very ill.

Harrington Drake, proprietor of the Log Cabin, northside roadhouse, arrested, according to Prohibition Investigator Rapp, for possession of three cases of beer. The defendant came here several weeks ago to open the place.

After Irvin Cobb's radio talk last week local announcer on WHAS apologized for the Kentucky humorist's pronunciation of "D-u-r-b-y." Said he wanted all listeners to know that the station and its newspapers pronounced it "D-a-r-b-y."

New Haven

By H. M. Bone

Bill Black is blue—cold in the head.

Hof Brau Haus has cut its regular dinner to $1.

They're giving dancing lessons in this village at 60c per.

Practically all amateur groups are folding for the season.

Kearney Walton carrying on family traditions—now an Elk.

Ollie Epps gets fussed when he has to make an announcement.

Freddy Mack turned down that offer to go abroad with Tex Guinan.

Olive McLay is one local girl who made good in a New York-Hollywood way.

Nite clubs fighting for scant trade, Rapp's Pavilion Royal getting most of what's left of it.

Harry Cohen must have his cup of coffee after checking up the day's receipts. Stimulant?

Yale to erect $85,000 building known as Britton Hadden Memorial to house Yale "Daily News."

Charles Kullman, local tenor, has signed with Unter Den Linden Opera Co. of Berlin for next season.

Four-year-old Charles Ferrucci took a loaded revolver from a shelf. Gun discharged accidentally, bullet killing his five-year-old brother sitting in a chair in the yard. Father of two boys is connected with the Strand theatre, East Haven.

Another indication of how shot business is: When Ed Wynn was here with "Simple Simon," two weeks before it closed, he couldn't find a taker for his offer of $2,500 for the scenery and costumes. The "Hunting Ballet" alone cost $27,000 to put on.

Portland, Ore.

Ted Gamble never runs out of seegars.

Lynn Cowan, m. c. at the Paramount, to L. A.

Violet Heming comes to go a'guesting at the Dufwin.

Harry Linden, band leader, back to San Francisco. Here a few days, unconnected.

Mitzi Hajos gets a second break guesting at the Dufwin. Here only a few weeks ago.

Eduoard Hurlimann, symphony orchestra soloist, now concert master for the Paramount band.

FWC execs and employees having a golf tourney. Floyd Maxwell put up the trophy. Golf tourneys are a local epidemic.

Evelyn Hagara, American soprano, did vocal gymnastics while guesting on local radio program. Warbler sang three minutes on one breath.

Walkathon (dance marathon) at Lotus Isle amusement park now in its third month and clicking biggest gross in town. Side issues are barrel sitting and squatting on ice. Park is 10 miles from town.

Detroit

By Lee Elman

Hal Burriss goes fishing up near Grayling every time business drops off.

Myrtle Paley Platt returned from Chicago. Still looking for an apartment.

Ben Cohen opening up his summer home with a special showing of whippets.

Ollie Warner of the Wilson has to take medicine. Caused by bad biz at his theatre.

Station WXYZ advertises in the daily newspapers. Advertises time users of WXYZ.

Phil Lampkin hopes his remaining in show business doesn't make anyone feel badly.

"Dynamic" Dave Davidson of Publix takes the excursions to Chi now and then. Looking for a air tie-up.

Nate Platt testing seats for the Tuxedo theatre. Unknown what qualifies him as a good seat tester.

Manna Woodworth of the House of David quartet wrote the lyrics for the official Blossom Festival song.

Eddie Loughton is on "exhibition" these days. While working with Sammy Clark as stooge, someone yelled "Who is the straight?"

Export docks across river closed since ban on exporting liquor are refurbishing. Sure sign of ban let-up. All that is needed to put the speaks out of business. Too many speaks and not enough business keeping them all broke. No protection money being paid.

Seattle

By Dave Trepp

Playland play is fair.

Bob Bender to southern Oregon.

Vic Meyers' band now at the Trianon.

Alf Keighley minus his teeth. New set coming up.

Zita Dillon to her old hum town, Butte, and then back again.

Doughnuts and coffee at the Paramount now 'stead of cookies.

Arne Hartman, accordionist, here on visit. Mother recently very ill.

Owen Sweeten and boys out of the Fifth avenue. Owen will vacation.

Bob Bender has hand in bandage due to box of matches taking him seriously.

Jim Clemmer's life story in show business, starting in 1908, running in Seattle "Star."

David E. Dow up from L. A. with local Hughes-Franklin offices. Under direction of Earl Crabb.

Paramount usherettes in natty white uniforms, white wigs, white satin blouses, white serge trousers and white crepe sash.

King Vidor and the missus, Eleanor Boardman, here to take delivery on a 52-foot cruiser. They will go to Frisco in it, Matt Moore joining them.

Her Embarrassment

(Continued from page 121)

what and how the new songs go... Surreptitious practicing of tap steps ...Nostalgia for the country...Inquiries for the nearest golf range coupled with embarrassment when discovered therein...Determination to spend the first half hour each morning perfecting tee shots before starting the round...Complaints at the dust that swishes about the Square...Lingerie shops change the fabric of their pyjamas from crepe to chiffon...Know anybody who's driving to California?"

Ranching It Deluxe

(Continued from page 121)

that there's heavy gold in them thar tenderfeet. Some ranches have as many as 200 guests at one time, but this is unusual and not the rule; 50 or less is typical.

May is a busy month in Chicago for the dude ranch owners and boss wranglers. They make their headquarters (dozens of 'em) in railroad ticket offices, hotels, travel bureaus, etc. One is established in a Florsheim shoe store. After the May round-up of dudes those who still bother about cows hop a rattler for the June round-up of the herds which have to be driven up to summer grazing lands before the dudes start pouring in.

An effusive letter from Will Hays is part of the sales ammunition of one dude ranch. Another owner speaks chummily of President Hoover. Almost any dude ranch can name at least a couple of board chairman or corporation presidents.

Many of the more progressive dude-entertainers have 16 mm. films and portable equipment which they employ with marked success to sell prospects. When putting on their show in private homes the more neighbors that are present for the sales demonstration the better the ranchers like it. Some of them wear six-gallon hats and western boots. Others accept the conventional head and foot gear of the city while on their greenhorn round-up.

Golf-Nuts Unwanted

Society and big business are important patronizers of the dude ranches, although in the lower price ranges (as little as $15 a week) the family that drives out by rattles is amply provided for.

Mrs. Marshall Field, 3d, Chicago society woman, has again rented one entire ranch, the Dewey Riddle of Painter, Wyo., for July and August and will entertain a party of 20 friends there. No outsiders will be present.

Eastern influence has forced a few of the ranches to install golf courses, but most of the ranchmen still refuse to bend to this extent. Swimming pools they'll okay, but they don't want the horse-hating golf fanatics hanging around.

Three Boy Crooks

(Continued from page 121)

not guilty in West Side Court and were held in heavy bail for the Grand Jury.

They gave their names as Ralph Erges, 24, 472 7th avenue; Ralph Di Ciccio, 17, of 172 7th avenue, and Louis La Brouch, 17, of 772 Eighth avenue.

The sleuths were deluged with burglaries that were being committed during theatre hours. After a watch on pawnshops they located some of the loot and waited until the youths reappeared to pledge stolen articles.

When arrested, they admitted the burglaries, according to the cops. Scores of pawntickets and some stolen articles were found in their rooms. Three other youths were arrested at Old Forge, Pa., in connection with the burglaries.

Georgie Moore, actress, of 302 West 51st street, was one of the victims. The culprits stole a $1,000 ring and a $2,000 ermine coat, it was stated by the police. The property has been recovered.

Square Blossoms

(Continued from page 121)

told Prosecutor Wagner. She gave him the money to purchase furniture for their bridal flat. She stated that it was Teller who proposed marriage.

"What a fool I was" sobbed the young saleswoman to Wagner.

Sept. 28 she said Teller told her to wear her prettiest gown and meet him at the License Bureau in the Municipal Building. She did. After waiting for hours and Teller failing to appear, she knew the worst.

Heartbroken, she returned home and told friends. She then began to seek the return of her money.

NEW YORK THEATRES

GERMAN MUSICAL SCREEN ROMANCE
"FOERSTERCHRISTL"
NOW PLAYING for Indefinite Runs
BELMONT THEATRE, NEW YORK (Fifth Big Week)
Ascher Bros. Punch and Judy CHICAGO
Pabst Theatre MILWAUKEE
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Produced in Berlin. Raving Notices All Over the World
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DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eves. 8:40. Mats. Thurs. and Sat., 2:40.

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats, Wed. and Sat., 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Thurs. & Sat., 2:30

"A splendid American playwright at her best."
—J. Brooks Atkinson, N. Y. Times.
JOHN GOLDEN presents
AS HUSBANDS GO
By RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8:30. Mats. Wed., Thurs. & Sat., 2:30

DIWGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE 7TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8:40. Matinees. Wed. and Sat., 2:40. Bryant 9-2628

ROXY 50th St. & 7th Ave.
SIX CYLINDER LOVE with Spencer Tracey Sidney Fox
On the Stage: FROLIC OF YOUTH and Highlights from "AIDA", Entire Ensemble
Beg. Fri., May 22, "Always Goodbye"

MARION DAVIES
"IT'S A WISE CHILD"
—Stars on the Stage—
George JESSEL | Helen KANE | VINCENT LOPEZ & Orch.
CAPITOL B'WAY & 51st St.
Fri.—Robert Montgomery in "Shipmates"

RKO
MAYFAIR B'way & 47th Continuous Shows
"BACHELOR APARTMENT"
IRENE DUNNE
Lowell Sherman—Mae Murray

GLOBE B'way & 46th Cont. Shows NOW
"THE GOOD BAD GIRL"
with Mae Clarke—James Hall
Marie Provost—Nance O'Neill

PALACE 47th St. & B'way. Mats. Daily, 2.30.
JAMES BARTON
HARRIET HOCTOR
VICTOR MOORE
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58th ST. Bt. Lexington & 3d Ave. Talkies Only
Wednesday to Friday—May 20 to 22
2 BIG FEATURES
JACK HOLT in
"SUBWAY EXPRESS"
"SIN SHIP" LOUIS WOLHEIM

86th ST. Cor. Lexington
Wednesday to Friday—May 20 to 22
JACK HOLT in
"SUBWAY EXPRESS"
NARO LOCKFORD and Other RKO Acts

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Coney Island's new police censor has announced that one-piece suits will be permitted, so long as they are worn on the bench and do not attract attention. It isn't the suits which get the attention.

Samuel Greenhaure and Morris Levine, held as material witnesses in the Vivian Gordon murder, have been released by Judge Harry M. Stackell.

Sunday a young and well-dressed woman registered at the Hotel St. George, Brooklyn. After she had checked out that evening it was discovered that she left behind a newly born baby, of which she had been delivered without medical attendance.

Bobby Jones announces that following his series of Warner shorts he is going to drop golf and take up his law practice.

At the Gotham theatre Sunday (17) the police were called to quiet the audience when objections were offered to an operatic number in a burlesque show. The objectors were given a chance to cool off on the sidewalk.

Robert L. Ripley, cartoonist, will broadcast from the "Leviathan," 1,000 miles out at sea, over WJZ, this evening (20).

Great Northern Hotel has been added to the Knott list.

Chorus men ain't in the new "Follies."

Warm Sunday drew a crowd of 600,000 to Coney Sunday.

Society is stirred over the proposal to build a garbage dump at the foot of East 46th street, right under the noses of the dwellers in fashionable Beekman place. Two pages of the Social Register are squawking.

Inez Norton has been awarded the $20,000 insurance policy of the late Arnold Rothstein by the courts.

Herbert Fields and Cole Porter, who, with Guy Bolton, Bert Kalmar and Harry Ruby, were suspended by the Dramatists' Guild for violating the minimum basis agreement, have paid their fines. Porter was reinstated last month and Fields will be returned Aug. 24. Others are still holding out against the decision.

Marriage of William Gahagan, brother of Helen, to Lizbeth Higgins, daughter of the ink manufacturer, has been postponed. Nervous breakdown by Gahagan, report.

Samuel Marx, father of the Marx Brothers, will have a small role in their new Paramount picture, now in the making.

"Rio's Road to Hell," an alleged expose of white slavery, now being offered in town, has been protested by Brazil to the State Dept.

Bozo Snyder has obtained his divorce from Fannie C. Bleinstein, in Hagerstown, Md.

Herbert Von Blarcom, formerly known in pugilistic circles as Johnny Burr, is suing his wife, Margot Cidin, French actress, for divorce, naming an unknown co-respondent.

John P. Flinn and Henry F. Lally, indicted in connection with the fire at the Pathe Sound Studio, will go to trial tomorrow (21), in General Sessions.

Prince Alexis Mdivani and his bride, the former Louise Astor Van Alen, sailed on their honeymoon Friday (15).

Cigaret prices on Broadway have gone back to two for a quarter.

Thalia theatre plot (house burned two years ago), is to be sold on a lien for $145,000 today (20) at the Real Estate Exchange. The house was the oldest in the city.

At a meeting of the Theatrical Pressagents Friday a committee consisting of Charles Stewart, Burt Lang, Helen Hoerle, Chas. A. Goettler, Campbell Cassad and George W. Lederer was appointed to devise some means for bringing back the road.

A bill before the Board of Estimate provides for a sixth Deputy Police Commissioner to have charge of the morals of Greater New York. A good trick if he does it.

"If Booth Had Missed," played by the Morningside Players, of Columbia University, won the Little Theatre Tournament at the Craig theatre.

General Electric made a sound film of the Pope's speech and the reproduction was run off 90 minutes later.

Eva Le Gallienne is on her announced vacation of 15 months.

E. W. Castle, of Castle Films, has asked for a Federal investigation of advertising films, claiming that they are "deceptions."

Florence Wessels, now with "The Wonder Bar," has written two songs which she will sing in a new production next season.

At a dinner given to Generosa Pope, Italian publisher, at the Biltmore Thursday (15), resolutions condemning the libeling of Italian character in gang pictures and stage plays were adopted.

N. Y. Supreme Court dismissed a suit for slander brought against Rudy Vallee by Pauline Klemp, who claimed she had been libeled in one of the radio broadcasts. Vallee's counsel asserted Miss Klemp suffered from hallucinations and the court agreed. The offending broadcast ran, "Pauline Klemp saved my life and soul. Pauline Klemp, I love you. Pauline Klemp, I want to marry you, and if you refuse me, you are a hypocrite."

Basil Sidney and Mary Ellis are due from London May 22.

Detroit rum-runners have been using songs over the radio as a code for their operations.

Blanche Satchel, of the new "Follies," engaged to Paul Mendoza, rich Cuban.

Edna Best quits "Melo" to go to London with her husband, Herbert Marshall, who has dropped out of "Tomorrow and Tomorrow" to fill film contracts abroad.

Helen Senft, Brooklyn high school girl, was sent home when she turned up at James Madison wearing pajamas.

Chelsea Bank will open for business in a few days.

Gov. Roosevelt back from Paris next week.

Paderewski will race from a Westchester concert to the French Line pier on Friday. If he takes an encore he misses the boat.

"Brass Ankles," at the Masque, is down to a $2 top for the summer.

Six dress-clothes bandits, masked, have been holding up the swagger night clubs the past week, including the Stage Door, Ball and Chain and Wing clubs. Leader speaks with an Oxford accent, but has an eye for diamonds, stripping the gals of their gewgaws.

Belle Livingston expects to open a nite club in Reno, tossing in a free divorce with each membership. Bill Duffy is in on the gambling department.

Joe Cook has obtained a divorce from his wife, Beatrice, in New Jersey. The suit was not contested.

Judson Mitchell, of "Her Supporting Cast," will try out his own play, "Times Square," this summer. No sets and the props are a barrel and a ladder.

Dallett H. Wilson, 55, millionaire attorney of Pittsburgh, who divorced his wife via Mexican route when she took potshots at him, is engaged to be married to Jeanette Bradley, 19, one of the Rasch girls in "The Wonder Bar." No date [illegible].

Discovering three freckles on her shapely neck, Virginia [illegible], 23, show girl, applied a freckle remover. "It took the freckles and part of her neck," she said [illegible] for $100,000. A jury allowed only $5,000, a freckle or $1,666 one.

Lucille Martin, 18, who hiked across the continent to [illegible] ing, has been given a job by Chester Hale.

According to the police, Morris ("Monk") Reich, who has made and lost several fortunes through the ponies, was stabbed by Benjamin Brownstein, outside the Lorimer Athletic Club, Brooklyn, May 13. Reich demanded that the radio be tuned out. When his request was refused he started an argument which was carried to the sidewalk. Although Reich refused to identify his assailant before he died, the police declare that the latter admitted the stabbing, claiming self-defense.

"We're Always Young" is the new title of the Schwab and Mandel "Beauty Be With Me."

Beth and Betsy Dodge are candidates for bankruptcy in the Federal court. Liabilities, $4,863. No assets; even their pet dogs are in hock.

LOS ANGELES

Investigations on the recent asserted attack by Lilyan Tashman, film actress, upon Alona Marlowe, extra and sister of June Marlowe, actress, were held up when one of the witnesses, Raoul Walsh, departed for New York last week. Other people called as witnesses could not be found.

George Marion, actor, has been missing from his hotel since May 4. Marion is 70 and has been playing bits in pictures for 10 years.

Eva F. Glazer, scenarist, is suing the Palace Ballroom Operating Co. in Ocean Park, Calif., for $50,000 damages. Mrs. Glazer charges that while she and Herbert Glazer, film director, were dancing, John Doebeck, bouncer, attempted to beat her up and the manager locked her in his office.

Pending trial of her desertion divorce suit against Jack White, producer, Pauline Starke, actress, was awarded $400 per month alimony despite her husband's plea of pauperism. White has a cross-complaint on file charging cruelty.

Alexander Pantages goes to trial June 14 on charges of attacking Eunice Pringle, dancer, in his offices in 1929. He was convicted some time ago but had the conviction set aside for re-trial.

Enrico Caruso, Jr., son of the late tenor, underwent an appendicitis operation in the Queen of Angels Hospital here last week.

Norbert Savay, attorney for Frederic Girnan, publisher of the Coast Reporter, charged with sending obscene matter through the mails, claims the indictment on which Girnan was arrested was faulty. He was granted a bill of particulars. Charges against Girnan are based on articles published in his sheet concerning Clara Bow. He is at liberty on $6,000 bail.

Case of Alona Marlowe, extra, vs. Lilyan Tashman, star, was marked officially closed when the principals failed to appear in the city prosecutor's office in connection with Miss Marlowe's charge that Miss Tashman beat and kicked her in the dressing room of the star's husband, Edmund Lowe. Miss Marlowe's attorney states they will seek legal redress later.

After "walking" from Lewiston, Idaho, to Hollywood, Vivian O. Walker was refused admittance to Greta Garbo's home. He was told in his home town that Miss Garbo was his cousin.

A. L. Gilbert, former head of Gilbert Film Productions, has filed a complaint declaring his millionaire brother, Henry Gould, has developed kleptomaniac tendencies. Gilbert asserted his brother has wasted all but approximately $1,000,000 of a $10,000,000 fortune. Gilbert seeks Gould's examination in psychopathic court.

Dorothy Mackaill arrived from Honolulu accompanied by her [illegible]. Three romances died there [illegible].

[illegible] P. Mills, accused with Alexander Pantages and others of statutory offenses against minor girls, pleaded guilty in San Diego courts [illegible] he had turned state's evidence. Most serious of the two [illegible] on which he pleaded guilty [illegible] dismissed by the d. a.

[illegible] Roomanoff, financial adviser, is being held on 22 counts of grand theft, it being alleged that he swindled members of the film colony and others of approximately $250,000. Defendant is [illegible] to have attempted suicide last month by jumping from a beach pier.

Fire of undetermined origin partially destroyed the old Selig studio in Los Angeles. Building was formerly occupied by Eric Von Stroheim.

Ramon Novarro is being sought on subpoena to appear as a character witness in behalf of Jacques Samaniego, who declares that Novarro is his cousin. Samaniego, with Wilbur Mossberg, went on trial last week for the second time charged with murder of Ralph Trump, college student, in an attempted holdup.

Harry Langdon and his wife filed suit for $502,500 damages against James F. Dickason following the Langdons' arrest on a petty theft charge last February. Complaint charged they stole fixtures worth $155 from a house owned by Dickason. They were acquitted.

Cynthia Goode, ballet dancer, is suing Walter Wills, dancing academy proprietor, charging that through carelessness in instruction she broke her ankle.

Harland McMillen, actor, was treated at the North Hollywood Emergency hospital for alligator bites while working in a jungle film.

After cracking her car in a curbstone, Caroline Stewart, artist, was arrested on a drunk driving charge, and Corrine Christie, actress, with her, was also booked for intoxication. Both were slightly injured.

Grace Thayer, actress, took poison after a tiff with Maurice [illegible], dancing instructor, last week, but will recover. Couple have made up their differences.

Irene [illegible], former wife of Reginald Denny, filed suit against him for [illegible] due as balance on a [illegible] property settlement following her divorce in 1927. She has secured a writ of attachment [illegible].

[illegible] $1,637 [illegible] Z. Kaufman [illegible] 1927.

Decree of divorce to Colleen Moore from John McCormick became final May 13. Mr. McCormick, reported engaged [illegible] McCormick may marry Mrs. Janet Gattis, widow of a naval officer.

Attorney Paul Shapiro, counsel for Mrs. Suzette Renaldo, ex-wife of Duncan Renaldo, actor, told the papers Mrs. Renaldo, to evade arrest on a psychopathic complaint made by Renaldo, has fled the State. She is believed to have taken her 5-year-old son with her. Complaint charged she was the victim of persecutory delusions.

Film colony is raising funds to clear the small cemetery near Calabasas, Cal., where pets of many picture players are buried. The plot, a [illegible] enterprise, is about to go into the hands of receivers.

CHICAGO

Mrs. Ethel Christians [illegible] actress, secured a divorce from her second husband, Ronald [illegible], manager of the [illegible] theatre. Married on Sept. [illegible] left last Jan. [illegible]

[illegible]

RKO-Col. Grab Lead In This Year's Film Baseball League of 8

The Motion Picture Baseball League played its second games of the season Saturday (16) with the final results finding RKO still tied with Columbia with two games won and none lost between them. The Warner outfit figures 1000 on percentage, also, but has only played one game so far.

Results Saturday were: RCA Photophone 3, RKO 11; Warner 8, Pathe 0; Fox 7, National Theatre 5; Columbia 8, ERPI 4.

The official league standing is:

	Won.	Lost.	Pct.
RKO	2	0	1.000
Columbia	2	0	1.000
Warner	1	0	1.000
Fox	1	1	.500
ERPI	1	1	.500
RCA Photophone	0	1	.000
RKO-Pathe	0	2	.000
National Theatre	0	2	.000

RKO GOLF TOURNAMENT SET FOR JUNE 11-12

The annual spring golf tournament of RKO will be held this year on June 11 and 12 at the Westchester Country Club at Rye. Those eligible to enter are execs and officials of the RKO theatre and vaude departments, Radio Pictures and RKO-Pathe. Charles Freeman is president of the golf club and Harvey Watkins treasurer.

A qualifying medal round of 18 holes will be held first to set every player's handicap and to get the flight ratings in order. A prize will be offered to the best qualifying round score. The J. J. Murdock cup, on which Bill McCaffery last year won a leg, and which requires winning three times for permanent ownership, is up as the grand prize for the championship. Other prizes for various winners in different flights will also be offered by the club.

FANS MOURN BELASCO; LOUGHRAN BEATS SPIG

By JACK PULASKI

Friday night at the Garden, seat eight, row B, section H, was banked with flowers. The seats on either side were roped off from fans who came to see Tommy Loughran win from Vittorio Campolo by a mile. They were the chairs David Belasco and friends were to have occupied.

The Garden and boxing lost a patron and the fans gave further homage to the departed showman. Just before the main event Joe Humphries called attention to the empty chairs and the reason. The crowd arose with bowed heads as a spotlight was turned upon the roses and the announcer gently pronounced: "May his soul rest in peace. Amen."

Loughran at 184 pounds took over the big beef man from the Argentine, who weighed 232. After the first round he proved Campolo to be no title contender. At the bell the spig rushed Sharkey-like at Tommy and smothered him with round house swings. Campolo has changed managers and it was figured he might have improved. Change was managerial only.

In the second round Loughran started staving off all rushes with straight left jabs. Occasionally he whipped a hook to the face and crossed with his right. He impressed as having socked the Argentinian harder than he has any other opponent, and the claret came from the visitor's lips.

Time after time Campolo was smacked off balance. Most of his swings went wild. Some landed on the back of Tommy's neck, which seemed Vittorio's favorite target. Loughran had no trouble ducking under the other swipes. Rarely did Campolo try the left, but what he doesn't know about boxing he should realize by now.

In the eighth round an old cut under Loughran's eye was opened and he bled profusely for a time. In the next round Campolo finally landed a right to the face. Right after that he tasted the one-two from the Philadelphian and he was dizzy when the final gong sounded. Loughran pulled his usual feat of being in his own corner at nearly every bell.

Loughran in Line

Loughran is out for a shot at the world's heavyweight title and this win again puts him in line, because Campolo has won most of his matches and he gave the Argentinian the worst licking around here to date. Tommy of course must defeat Jack Sharkey. Latter knocked Loughran out two summers ago, but Tommy thinks he can outpoint the Boston gob. There are other tough men to be accounted for. Should Loughran ever cop, he will be a sockless champ.

Semi-final between Paul Cavalier and Tony Galento did what was expected. Tony is said to be from Ireland. Funny looking pan, fat and chunky, he resembles a professional strong man at a county fair. Also a wrestler. Maybe he has muscle, but it didn't look that way around the belly. Worse than Jimmy Maloney's bread basket.

Uncommon Chatter

By Ruth Morris

Merry Schnozzling Wags Catch Up With Class

Though the Schnozzles and Harriet Hoctor represent opposite ends of entertainment at the Palace this week; they have much in common. Each act is perfection, no less amazing because it appears to have been achieved simply. Both depend on faultless technique, so thoroughly acquired that it seems to be cast aside and forgotten in spontaneous performances. It isn't possible to imagine the Messrs. Clayton, Jackson and Durante rehearsing their chaotic numbers, yet the essence of their mad humor depends on expert timing, cagily thought out blunders and clever, hilarious contortions of saner entertainment. It is the same with Miss Hoctor. When she dances, audiences forget the classic technique upon which her work is founded. They realize, instead, the beautiful movement of a perfect form, personifying grace and lightness. Her clever costumes ignore details that would detract from an impressive silhouette definitely outlined against rich, simple draperies.

"The Raven," introduced by Miss Hoctor last week, has gained strength since its opening performance at the Palace. The dancer seems surer of its interpretation, her movements are less prettified and more sinister, while elimination of a spotlight on the assisting singer has heightened the eerie quality of the tableau. Miss Hoctor's refined style is incapable of a characterful rendition of a Rumba or a Blues Ballet, both of which she nevertheless performs with exquisite precision.

Margaret Schilling, attractive and youthful brunette, creeps into the audience's good graces with two popular numbers before she essays an operatic aria that night, if used initially, have frozen them into boredom. Her gown is a becoming treatment of silver and turquoise lamé. Peggy O'Connor, working with Victor Moore, is painfully self-conscious until she gains confidence in a verse and chorus of a hot song, done night-club style.

Femme Shoppers Passing Up Trans-Luxers

Newest Trans-Lux Theatres will have to get along without heavy feminine patronage. Located at 49th street and Broadway, they are too far from the shopping district to suit the convenience of shoppers killing time between fashion appointments.

Women have no great curiosity about screened current events. Unless they happen to have heard about a particularly glamorous personality, exciting event, or sympathetic bit of human interest, they will not be lured by a Newsreel program, and the opening bills at both the Short Subjects and Newsreel Cinemas contain no items of strong feminine appeal. The "Shorts" ignore feminine response by emphasizing Travelogs, Sportlights and a Wildcat hunt that ends with a cruel killing.

Roxy Costumes Cover Latitude

Assignments cannot be too difficult for the Roxy costume department. Presentations may leap from Egypt to Fairyland, from Opera to Nursery Lore, without troubling designers whose talent is limited by no geographical boundaries.

When "Aida" is the subject of a Production Overture, the Roxy Wardrobe combines historical accuracy with richness of color and fabric to authenticate miraculously lighted tableaux. If the bill also calls for a Mother Goose Frolic the designers are prepared with costume whimsies for Little Miss Muffet, Contrary Mary and the Children Who Lived in a Shoe. Nothing daunted, they set out to make the Roxyettes look like tiny tots and succeed beautifully through cunning use of ruffled organdy smocks and enormous Dolly Dimple hair ribbons.

In these days of depression the Roxy economizes by repeating some of its old costumes, still reasonably fresh and attractive. Repeating a good costume is much wiser than fashioning a shoddy new one like the unattractive blue silk on a silver bodice worn by Hilda Eckler.

Old Reliable Baby Formula in "Good Bad Girl"

Give feminine audiences a plot involving a baby torn from its mother's arms and watch the women enjoying a good cry. It's the one film formula that never fails. Add to that a heroine haunted by her past, a murderer who threatens her with disclosure, season with flashy clothes and backgrounds, attractive love interest and one or two big names and you have a neat little recipe for a box office pie.

Mae Clarke, as a reforming gangster's sweetheart, leads feminine entrants with a performance just hard-enough-boiled, yet wistful and tender. Miss Clarke is an economical emoter. She never slops over nor does she follow the latest fashion of restrained acting by appearing to be on the first lap of a long and greatly needed rest. Nance O'Neill's rich voice and cultured manner give a good account of an understanding mother-in-law even though her voice is just a bit too unctuous and her manner a shade too well-born. Marie Prevost, grown shamefully stout and given one joke to stretch to its limits, succeeds admirably in legitimatizing comic relief.

86th Street's Community Songfest

Anyone with a love of group singing really should become a patron of Proctor's 86th Street Theatre, where Arlo Holts, pit organist, leads sessions of hearty community singing. The timid soul who doesn't dare sing out in inhibited picture palace, can have a perfectly swell song-fest in New York's German neighborhood, where everybody sings and is proud of it.

Saturday night's audience liked Ruth Roland for her attractive appearance and unaffected enunciation of easily understood lyrics. Feminine patrons had a good time studying the intricate cut of her wine-colored velvet wrap, trimmed with an ermine bow, and a style reviewer nearly went crazy wondering how to describe the chic of a simple white crepe, cowl neckline bordered with slender brilliant star points that elongate below a molded waistline. That's as much as she can do with the description of a really swell gown.

Ruiz and Bonita's dance conceptions come from Spain by way of the Broadway route, the girl's first gown a lovely thing in ruffled tulle graduating from white to black.

"Six Cylinder Love" Too Long in Camphor

Sidney Fox continues to get unfavorable casting breaks in pictures. She made her debut as the horrible little wretch in "Bad Sister," but may now be seen as the selfish, whining silly of "Six Cylinder Love." She plays the part excellently, too well to make audiences remember that, as a baby-talking social climber, she is merely meeting the demands of direction and script.

"Six Cylinder Love" reaches the screen long after its thesis has been tenderly laid away in camphor. No one can get very excited, these days, over the purchase of an automobile—a six-cylinder one, at that. Modern women are more concerned over the price of General Motors. With Ernest Truex sadly missing, the old stage success is a drab and dull account of marital difficulties.

Sherman Up to Old Tricks in Latest Film

Lowell Sherman, director, actor and, one night almost suspect, author of "Bachelor Apartment," spends the first few reels of his latest film trying to convince audiences of what a gay, gay dog he is. If Mr. Sherman had written his part himself he couldn't have made it more flattering. Untold wealth, a Park Avenue penthouse, a faultless tailor, a glamorous present and a wicked past, sum up the charm that ladies in the cast find so irresistible. Ladies in the audience can't fall so completely under his spell, though they may delight in his expert comedy and savoir faire. Charmingly insincere, even Mr. Sherman appears unable to take himself quite seriously.

Mae Murray returns to the screen as a frivolous matron, one of the many who worship at the Sherman shrine. Her ability to wear slinky clothes counts in the long shots, but close-ups are ruined by a heavy make-up and frizzy blonde coiffure. Still a glamorous personality, Miss Murray's unnecessary eagerness to impress establishes a false note of exaggerated characterization. Irene Dunne is quietly effective as the prim secretary who turns a bachelor's apartment into a correct, domestic establishment.

ACADEMY

(Continued from page 117)

gram, let it go at three songs and one dance, respectively. Miss Justa declined to return for her customary military taps, and she couldn't be blamed. Smith and Hart held out a bit longer. They overlooked the talk's brodie for the boy to return for a dance. Must love their work, these two kids. The blonde girl's bum gags sounded bummer than usual this night. After what happened earlier there wasn't a chance for, "I was thinking of you yesterday. I was at the zoo," to wake 'em up. The youths didn't carry their special olio here. It was just as well.

Senator Murphy went fishing for his laughs and he snared the largest total on the bill, but the Sen had to work for everything. Did he give 'em the punch lines slowly and wait, and they let him wait. But the Sen knows his stuff, so he finally caught up to the sleepers. He offed to "Columbia, the Gem of the Ocean," or "Stars and Stripes Forever," and it was the nearest either tune ever got to sounding like a dirge.

The F. & M. unit, "Topical Tunes," had it's troubles, too. Alexander Sisters, pair of swell dancing girls who used to be the Three Dancing Sisters, but in walked a mugg named Greenspan, and then there were two, and the two are doing oke. The Alexander girls and Coscia and Verdi, whose hokum musical act is at home on 14th, showed the most life. Otherwise the unit slipped by on its prettiness. It looked and played much better in Brooklyn last week.

"City Streets" (Par) the feature, and the Academy's seat lifters had a cinch job after Monday night's show.

Bige.

MILLION DOLLAR, L.A.

Los Angeles, May 14.

Question troubling proponents of vaudeville here is: do audiences recognize good vaudeville when they see it? At the Million Dollar vaude seems to have little impression on the box office. Good, bad or indifferent bills make little difference. Patrons, once they are inside, like all of it. But poor business has set the management wondering whether vaude is holding up as a supposed reviver of the box office. Apparently there is not the interest in it believed when vaude began to make a comeback here.

Six act bill at the M. D. this week is colorless, with only Schofield and Gilbert, dance act, first on the program, putting on any kind of flash. Rest of bill holds Ken Kennedy, banjo; Marty and Millie, song and dance team; 3 Nautical Nuts, sailors; Ed Lewis, singing and monolog, and the saxophone band of 10, so billed.

Management alleges no one is headlined but Lewis' name was on annunciator in larger letters than rest.

Schofield and Gilbert comprises an adagio team, a femme solo dancer and another femme in her 'teens who came on for some taps during the change. Girl half of the adagio team looked rather heavy for such work but her partner handled her okay. The slapping noises, however, sounded like a heavyweight wrestling match. The kiss after a clinch several times sounded out of place.

As a solo banjoist Kennedy lacks personality. His laughing banjo stunt as a finish went over big.

Marty and Millie worked well together. At one point the girl brought on a mandolin and accompanied their song.

Nautical Nuts, one doing a pansy, sing, tumble and gag. Pansy in a comic piano solo was well received, and a burlesque Egyptian dance as a finisher brought the trio on again after the curtain.

Trouble with Ed Lewis' act is that both his songs and gags are of another era. With some new material, Lewis would get over in better style. Audience was only so-so about him, although Lewis tried hard to put across the old routine. His Austin gags were new, but nothing went for a big laugh.

Sax band act was too straight. Only variation was in the position of the nine men and one woman on the stage. Their selections were too much alike although they played well. Act used brass throughout and got over some good harmony. With some novelties and a little variety, this act could probably do a lot better for itself.

For the last evening show the house was less than half full; feature, "Conquering Horde" (Par); Paramount News and cartoon also on program.

The Parisian Front

By Christine

Paris, May 10.

A cocktail party thrown this week right at the heads of all the theatrical people in town. Just to show what a boomerang the thing was Joe Zelli who figured prominently—as he always does—used the phone a good half hour breaking the news to a wild newspaper man on the other end about how he's going to turn legit producers. Claire Luce was there with her husband, Mr. Smith, both just back from Africa; Jack Connolly; Priscilla and Lacey Kastner; Irving Marks; Mary Ellin Pollock and lots of others. Cocktails ran freely as usual until right up to the supper hour the next morning.

Nadja's At Home

Nadja gave her first "at home" since she got back. Regular collections of society, artists both profound and professional, and all kinds of dancers, La Meri, Alanova, (who by the way was seen the other night with old Lord Rothermere) Georgette Le Blanc, Leoni Leonivitch, Helen Jacobs and Moussia or rather the Marquise de Breteuil. Consul and Mrs. Keena were there too with Joan, whom all real swank here is frowning on a bit because a consul's daughter prefers cabaret dancing to that of high class concert work—if she must dance at all.

Moussia wants to be a dancer too, and what's more she insists on a try out in America. She's got a lovely figure (and no scruples about showing it) and she's a Marquise. Who wouldn't go to see that combination even if it can't dance. After all one hears over here that Mary Wigman's audiences were enormous in New York and she has no title nor is her personal decor or dancing so hot, either. The Marquise ought to make the grade if she gets a good press agent.

Van Loan Reasons

La Meri gave a concert this week—and worked darn hard at it. She danced at least 15 numbers, alone. She gave out that Willem Van Loan had a sprained something or other and is not going to be her partner as planned. Well, maybe it is a sprained what not, but maybe it's papa Van Loan who doesn't want his son to be a hoofer, or it might possibly be also that sonny isn't so good at it.

Anyway the concert—La Meri pulled a fast one there. A few days before it came off box office looked pretty limp, so what does she do but turn the whole thing into a charitable affair, and presto, it went society!

The opening night reeked of ermine and the house was packed. To a casual layman's eye it had a superb air of success, but what with reduced price tickets, enormous tax on b. o. receipts and the charity waiting for its share, it's a safe bet that La Meri didn't have to spend more than three seconds counting her own net. She dances real nice too, and her program was good, too good in fact to have cluttered it up with that old chestnut, the Peacock dance.

The Chief's Wife

Just to show how charity affairs clutch at the French money bags (Frenchmen admit themselves they keep their money in cotton stockings) Madame Chiappe, the wife of the chief of police, is giving a dinner at the Ambassadeurs (reopening tonight) at $30 a plate. It's for policemen's children—that is to say the proceeds—the table d'hote is only for the very best society. Lots of actresses and cinema stars are going to float around selling things and singing and dancing and anything else they know how to do.

No Can Buy

This sobbie put on the old airdale last night and all her paste pearls and drove in great excitement to the Theatre des Ambassadeurs. It was not only the reopening of the theatre, but the invitation performance of "Countess Maritza," done into French for Mary Lewis. The programs had been beautifully printed in black and red and silver, and the invitations were much sought after. In fact it was to be such a swell affair you couldn't even buy a ticket, must be given to you and no tax to pay either. Most of the time in Paris it is terribly expensive to get invitations to anything because you have to pay more in taxes than you would if uninvited. But this "Countess Maritza" performance was to be the real thing, just like a private party. That's why sobbie was fairly choking with excitement, especially when she drove up and saw the regal crowd that had already collected.

But the theatre was dark. Invitation or no you couldn't get in. The only show on was the seething indignation of a lot of people dressed up with nowhere to go. Something had happened (prima donna tantrum at the last minute?) and all the guests were invited to go home and return Saturday afternoon. Imagine such a tactless thing as telling someone in his best evening duds to come back to a matinee!

Hollywood

(Continued from page 6)

ciety novel by E. Pettit with a divorce angle.

Radio purchased Bernard Shubert's "The Homecoming" as a possible Richard Dix script. Originally written as an opera libretto but unproduced.

Femme Scribes

Josephine Lovett's new termer with Paramount raises the total of female writers on that lot to 14. First assignment, adaptation of "Stepdaughters of War."

Cut But Retaken

George Cooper, whose comedy relief in "Hell's Angels" was cut out, gets a part in Hughes' new air comedy, "Ground Hogs," written around clips from "Angels." Spencer Tracy and Sidney Toler are co-starred with a chance of Toler stepping into the late Louis Wolheim's spot in the Caddo roster.

This is the first with E. B. Derr and Charles Sullivan as Caddo producers.

Ayres "N. D." Lead

Universal now plans injecting story and film players in "The Spirit of Notre Dame," with Lew Ayres in the lead. Richard Schayor and Dale Van Every wrote the script.

Songwriter Directing

George Green, songwriter, goes director with the James Gleason "Rufftown" short series at RKO-Pathe. Green has been writing and gagging on that lot.

Warners is putting Louis Calhern, recently from legit, into "Larceny Lane," following "Co-Respondent."

Tiff Unsettled

Tiffany production conditions still unsettled. "Morals for Woman" next, but set back day to day.

Kibbee Goes Big

The rushes on "Side Show" won five years of options for Guy Kibbee with Warners. When that picture finishes he goes into "Blue Moon Murder."

Julia Hoyt's Test

Julia Hoyt (Mrs. Louis Calhern) got a Warner test this week for Constance Bennett's "Bought." Calhern already on the lot in "Co-Respondent."

Radio Fan Mail

(Continued from page 1)

March 31, last. It was made to record the classified responses.

Dealers' names, as used in the chart, signifies requests of advertisers to write them for addresses of the advertisers' dealers, if unknown. Newspaper, as here used, signifies dummy newspapers which some advertisers get up. Song, as used, are the requests of some advertisers that listeners write in for their theme song, or a song heard on their program.

This chart further shows that the radio audience refuses to make suggestions as to programs. It lists 1% of the programs as asking for program suggestions, yet no response was had worthy of being noted.

Going Places

By Cecelia Ager

Marion Davies As Small Town Cut Up

"It's a Wise Child" at the Capitol has the good sense to step lively. Marion Davies fits right in as a small town cut-up. The background suits her obvious prettiness. She's believable as a provincial madcap, a completely warm-hearted miss full of good intentions. Photographed carefully so as to do best by her large wide eyes and the youthful cut of her blond hair, she romps through the picture with spontaniety that almost always has a grip on itself.

Polly Moran is very funny as an outspoken maid-of-all work because she follows a set characterization. For the sake of audience sensibilities Marie Prevost is supposed to have married the boy who did her wrong. She looks just right as a girl to melt the heart of an ice cold iceman.

Femmes Get Billing Break With Jugglers

Jugglers appear pretty nice in giving their feminine assistants equal billing. Just for the handling of a handkerchief, the changing of a costume, or the taking of joint bows, jugglers' ladies get their names upon the annunciators. The lady of Jordan and Grace at the State this week does a little more than most, contributing a banjo solo and later an accordion number. She also makes three costume changes, all with a handsome quota of rhinestones.

The good-natured, happily plump lady of Burke and Durkin, nicely done up in fitted black chiffon, smiles so admiringly at her partner while he tells his jokes and sings his songs that she gets the house to feeling the same way about him. Harrison and Fisher with an act called "Living Jewels" give beauty to the bill by their smooth, expertly executed dancing, the backgrounds with interesting arrangements of living models woven into huge stylized examples of the jewelers' art. For her ballroom dance, the girl wears a simple costume which because of its simplicity is theatrically effective. Unbroken mists of white tulle for the skirt dotted with ermine tails, and a bodice whose low U-shaped decolletage is surrounded with a smart ruff of tulle stiffened. She adds herself to the long list of dancers whose allure increases in direct ratio to the extent their bodies are clothed for when she's stripped to brief trunks and bandeau for her adagio dance, whatever she accomplished in her white dress is lost.

Carole Lombard's Confession

Of all the actresses who've had to confess to the impending advent of a little stranger, Carole Lombard owns up the prettiest. She whispers the prophecy in "Up Pops the Devil" at the Paramount to make a happy ending for a nice little picture.

After showing how it takes a heap o' love to make a house a home, that after all there's no breadwinner like a man and that people can live in Greenwich Village and still be decent, poor but proud, the film refuses to reveal where Miss Lombard got all her pretty clothes. A lot is said about $75 per week versus $100 for maintenance of a Village apartment with rooms that could dwarf a king's palace, so Miss Lombard must have married bearing a good sized hope chest filled with furs, perfect little hats, and last gasp evening ensembles.

Cast is so likeable that Miss Lombard doesn't get much of a chance to glow alone. The swell way her eyes photograph in close-ups, and the fine coiffeure she's developed, very wide soft waves that leave her forehead bare, are her important contributions. The rest of the people easily match her in personality, and a few go farther than that. Joyce Compton registers squarely as a shrewd little southern girl masking her intent with a lovely innocent drawl. Lilyan Tashman's bent for viciousness is wasted here, for this time she plays a pal. It's really the men in the picture who make it so pleasantly entertaining.

Evelyn Hoey in Tough Spot at Paramount

Lucky, lucky Evelyn Hoey, to be playing in the same unit at the Paramount with Buddy Rogers. It's enough to turn a girl's head and make her forget everything save her unbelievable good fortune, yet somehow Miss Hoey manages to be calm. She's inspired, though, for as far back as the last row her easy blues voice wafts its hot rhythms, and even from that great distance her cuddley charm is apparent. Dressed in simple white chiffon, she's a youngster who can shout when necessary and not turn hard or strident. Clear enunciation, too, must be chalked up to this vastly improved miss.

Kiddies Put Touch of Nature in "Seed"

Five fine children make "Seed" at the Rivoli honest entertainment. Some of the grownups in the cast rather fancy themselves, the story is too pat for conviction, but the children act like real ones and they talk like real ones.

"Seed" abounds with what it takes for substantial femme patronage. The nobility of mother love, the ingratitude of children and the promise that a good wife and mother will always triumph over more glamorous dames though it may take 10 years. Here the children come first. The father who thinks he has some rights too is just an old brute.

Lois Wilson as the mother figuratively works her fingers to the bone, and all the audience mothers will see themselves in the same self-sacrificial light. Genevieve Tobin is a brittle, actressy smug little piece as the husband snatcher. After a siege with the siren, the husband realizes true happiness lies in baby shoes.

The vast majority of women who've given up hoping for anything more than cheerful domesticity will have a nice, tear-dimmed time at "Seed." Flaps marking time for Prince Charming will let it alone, unless their crush on John Boles is so severe they won't care even if he does play a suburban, prolific father.

Modern Marriage Status Bobs Up Again

To pictures, marriage is a sacred institution. All this modern folderol about preserving individuality, setting up separate establishments and the like sounds well enough, but goes all to pieces in actual practice, the way pictures look at it. Yes filmdom is very die-hard and moss-back when it views marital relations. What was good enough for your grandmothers is good enough for you and if you have any new-fangled notions about living your own life though married, go to pictures and learn you can't win. How many picture marriages have started out with a lot of fancy talk about freedom for the wife as well as husband only to crumple upon the first appearance of those twin menaces, the blond lady in sequins and the dark man with a mustache. "Party Husband" at the Winter Garden is no exception. Dorothy Mackaill and James Rennie have quite a time of it trying to live up to their wedding breakfast statements, until the mother-in-law straightens them out with a good stiff talking to. Miss Mackaill is so much more attractive than Mary Doran and Margaret Peterson, interlopers after her husband, especially in a black evening ensemble lavishly collared and hemmed with Manchurian ermine, it's hard to figure out why there was ever any difficulty. Miss Doran is so timid, yet heavy in her stereotyped vamping, and Miss Peterson looks so much like a still spinster type, it's easy for Miss Mackaill to romp off with all the honors. The picture may dote on modern marriage, but the only real question it raises is that of the allure of tailored striped silk pyjamas versus lace clouded nightgowns. Miss Mackaill believes in pyjamas.

"The Beggar's Opera" Is Camera Achievement

Sandwiched in between the pictures that Europe sends over here is occasionally one of such rare excellence that it makes you forget the time you've lost watching the others. "The Beggar's Opera" at the Warner Theatre tops the list of European films on camera compositions and production, but because its satire is so loosely put together it's not going to get a tithe of the acclaim it deserves. The business of a picture is to tell a story; this one is a long series of beautiful photographic shots created from ugliness and squalor. It's a thrilling achievement for the camera, but that's not enough to appease audiences. One can marvel at the Germanic thoroughness and fidelity to detail of the property department; wonder at the casting director's accuracy; exult at the magnificent compositions made by each succeeding shot and exclaim at camera angles that are always interesting yet never arty.

Did You Know That—

Harlan Dixon and Queenie Smith are opening a dancing school in Flushing, L. I. . . . they say that Sacha Beaumont and Robert Newman were married recently. . . . Elsie Bartlett attended the Monday night performance of "Brass Ankle," looking very chic in a black ensemble trimmed in turquoise blue and a tiny black hat with a huge turquoise bow. . . . Alice Brady (who gives an excellent characterization in that show) has taken on weight. . . . "The Panic Is On," a revue, produced by Fred Fisher, has a score written by the other Fred Fisher, and lyrics by Stella Unger, goes into rehearsals in a couple of weeks. . . . where was Robert Halliday going as he rushed down Broadway the other night. . . . nobody seemed to recognize Irving Berlin, either, as he dodged traffic. . . . Johnny Galludett is reported to have left "The Band Wagon". . . . Harry Cohn and Eddie Buzzell have been in town, looking over the situation, for Columbia the past week. . . . the Harry Rubys have two Mexican Chihuahuas . . . . Mary Lucas (Crawford) now plays 36 holes a day and goes horseback riding for a chaser. . . . Madame Channel is supposed to have said that any woman who wears an evening gown longer than her insteps is just slovenly. . . . now, will you be good. . . . the Charlie Morrisons took in the races the other day at Belmont. . . . there is a setting worthy of special note in "Melo,"—a music room hung in exquisite batik of orchid tones. . . . Lewis Gensler strolled along St. Nicholas avenue, Sunday, wearing a scowl. . . . ooooooooh. . . . Mrs. Max Gordon has the world's tiniest hands.

Cowboy Entertainers

(Continued from page 1)

hand to his riding mate has been commercialized, and the off-key strains of "The Chisholm Trail," another beef country saga, is now the prelude to a real estate radio plug.

Hill Billies, a rage last year, are slowly returning to their native mountains. The Ozark boys have been swept out of the broadcasting rooms by the hard-ridin' boys with high heels, two-gallon top pieces and Frisco jeans.

Learning ABC's

Bashful at first, the original whoopee-makers are now letting out the same bellows that once frightened stampeding cattle into silence. Fan mail is pouring in and many of the hands are learning to read the first letters they ever received.

Such outfits as the Ranch Boys, Arizona Wranglers, Texas Long Horns, and the Trail Riders are being featured over the smaller Los Angeles stations and proving a draw. New type of femme fan is the "cowboy struck" girl who adores the vocal acrobatics of the wide open spacers.

Name Jumble

All the boys cling to or adopt bunk house handles. Cactus Mike, Hungry, Shorty, Nubbins, Sleepy, Sticker and Iron Tail are some of the monikers. Rival stations claim there is copping of names, and two or three Shorties and Sleeps confuse the situation.

Most of the chaps play some string instrument while they warble the cow country folk songs. One particularly favorite selection is "Rabbit in the Pea Patch."

When reflections were cast on one outfit, the KTM Ranch Boys, that they were not real cowboys, the gang admitted they had a couple tenderfeet but the rest were the McCoy. To prove it, they're staging a rodeo at Glendale in a stadium built to seat around 35,000.

Sons of the prairie who formerly got $60 a month and grub are getting around that price weekly for a couple hours entertaining each night.

Hollywood Stays Up Late

By Grace Green

Hollywood, May 16.

Although the Masquers' annual public Revel at the El Capitan started at midnight and continued until 3.30 in the morning, which is late for Hollywood, few people walked before the final curtain.

Gratifying to see at least one of these Hollywood affairs go off with a bang. And everyone agreeing that they got their money's worth even though many paid $10 a ticket.

There wasn't a slow minute. Particularly pleasing were the clean, clever sketches. The absence of smut was the remarkable feature of the night and a surprise after the many recent mud-slinging functions.

The hit was Jimmy Savo. He was roundly applauded, when he willingly filled a spot when Frank Fay didn't show up.

Among those who contributed generously were William Collier, Sr., Charles Winninger, Joseph Santley, who, by the way, makes a swell looking femme; Clarence Nordstrom, Richard Tucker, Eddie Quillan and his three brothers, John P. Medbury with Bert Wheeler, Chester Conklin, Frank McHugh, the Gleasons (father and son), and many others.

All-Man's Week

It's man's week in Hollywood. The Masquers' Revel featured an all-male cast of 150 acts recruited from the local counterpart of the Friars-Lambs clubs. And judging by a turnout at B.B.B's Cellar most of the Friars and N.V.A.'ers are in Hollywood.

It was for a hospital charity with Eddie Lambert at the helm assisted by Al Herman, Sammy Lewis (with Patti Moore's act at the RKO), plus Perry Askam, cute little Leon Janney, Con Conrad, Margie White, Roscoe Ates, Vera Gordon, Barry Norton, James Hall and an assortment of prize-fighters including Abe Lyman, Mushy Callahan, Jackie Fields and others.

Abe enters into the prize fighters' division since his scrap at the Hotel Roosevelt, the entire show jocularly framing him for his introduction by starting a make-believe free-for-all fight.

Too Much Heat

If you're foolhardy enough to find out where they make pictures like "Arizona," and see what actual location stuff looks like for an outdoors' western of this sort, you might be foolish enough to drive down to Palm Springs at this time of the year. You'll come back feeling like some old prospector adventuring his way through the desert in search of gold.

For while one's purpose is to get some of that famous golden sunshine, Palm Springs nonetheless is actually a winter resort. One goes there when it's comparatively cool in Hollywood or when the rainy season is on. To go in mid-May is truly an adventure, although if you know how to take care of yourself it's not so bad.

Fritzi Ridgeway, the former picture star, who owns and personally manages the Del Taquitz Hotel in Palm Springs, is one person who knows how to handle herself, and others as well who are hit by the heat.

Fritzi besides being a swell hostess and a grand girl is a swell asset to the picture business. When Columbia Pictures phoned down they were coming to Palm Springs for location work on "Arizona," Miss Ridgeway, besides charging so much per day for her rooms, went out and discovered four peachy locations in the mountains. This is genuine desert area and you must know your deserts to get about.

"Whoopee" was made here. The entire Eddie Cantor company was headquartered at the Del Taquitz even in the height of the season when the El Mirador and the Desert Inn, much snootier hotels, were running. But the professional bunch somehow flocks to Fritzi's menage.

The deadly stillness of the desert is awe-inspiring and the sun is gorgeous, but should be taken in moderation. One thing is certain—don't drive into Palm Springs in the middle of the afternoon when the sun-baked rocks throw off their heat plus the strong overhead rays. Come in in the morning. Around forenoon is a comfortable four hours' drive from Hollywood, if you leave between seven and eight a.m. Don't leave Hollywood at 10 or 11 and get in in the middle of the afternoon. That's how tenderfeet do those things.

Good F. & M. Unit

The Fanchon and Marco unit, "Tomorrow's Stars," at the State, is a peach. Plenty of new talent, clever dance routines and classy costumes.

The same can't be said of the "North, South, East and West" idea at the Pantages. Most of the dance routines are as old as the costumes and sets.

Chatter

Dale Fuller is living on a ranch bought with the money saved during her hey-days.

Frances Mayer, wife of Eddie, is expecting a big event shortly. Ditto Darryl Zannuck's wife.

Selma Krumgold, sister of Sig, is here from the east. Will stay if she lands a job.

Sid Grauman's plucky mother is still cheerful after 17 weeks in the hospital. Will be out soon.

One of the waitresses in Henry's is a swell pianist.

Pola Negri now is five foot five and only weighs 110 pounds. Diet did it.

Esther Ralston's new beauty shop is taking most of Jim's trade and many of his good operators.

Perry Askam's swell voice has one woman in particular ga-ga about it.

Barry Norton lost that excess weight and once again looks like his handsome self.

After one day in California, Charlie Einfeld is always rarin' to scoot back to New York. That isn't saying much for "our" California. Hal Horne is just the opposite.

Al Boasberg is the champ all night gum chewer.

MARRIAGES

Pearl Eaton will wed Richard Dederly in Los Angeles Friday (22). Miss Eaton was formerly dance director at Radio studio. Husband is in the lumber business.

Evylyn Adler, daughter of Hyman Adler, theatrical producer, married Sunday (17) at the Hotel Victoria, New York, to Alfred Manacher.

Hazel Forbes to Paul Owen Richmond at Kennedyville, Md.

Ann Davis (Mrs. Ann Davis Myers) to John P. Russell in Poughkeepsie, N. Y., May 9. Bride is of "Three's a Crowd" Co. Groom is Chicago author and playwright.

Marjorie E. Quick to Wallis Bean recently. Bride is treasurer, Lyric, Allentown, Pa.

Norma Taylor, show girl, and William Duryea, merchant, in Newark, May 12.

Lilly B. Parish announced to wed L. Gordon Thompson June 18 in Greenwich, Conn. Latter is radio contact man for J. Walter Thompson Agency.

BIRTHS

Mr. and Mrs. John Roper, a son, in Los Angeles, May 14. Father is of Three Jacks and a Queen, playing for Fanchon & Marco. Mother formerly of the act.

Mr. and Mrs. William Kelly, twins (son and daughter) in Hollywood, May 8. Mother is the former Fanchon & Marco stager. Father is [illegible] with Fox-West Coast.

Mr. and Mrs. Cecil (Teet) Carle, May 15 in Los Angeles, daughter. Father is a member of Paramount's Studio publicity department.

Mr. and Mrs. Sol Schwartz, son, last week in New York. Father is manager of the RKO [illegible], Brooklyn.

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15 YEARS AGO

(From Variety and Clipper)

Beatriz Michelena enlisted the aid of Governor Johnson of California in the fight against fake film schools.

Friars Club moved to its new clubhouse at 110 West 48th street. A big parade was led by Abbott George M. Cohan.

Due to the results of paper scarcity, one sheet popular music arrived. Leo Feist set the example by removing the insert. Other publishers followed.

Edward J. Bowes became a partner in the producing firm of Slewyn and Company, acting as gen. mgr. for the firm.

After much secrecy the directors of the new National Vaudeville Artists' Corporation announced as Eddie Leonard, Oscar Loraine, Bert Fitzgibbon, Bob Albright, Harry Carroll, George McKay and Henry Chesterfield.

50 YEARS AGO

(From Clipper)

Music publishers evidently were in tough straits. Forty sheets of music for 21c. advertised by Tracy and Company, one of the biggest of the time.

Saint Jacob's Oil was a German preparation actors and singers used for everything, including rheumatism, toothache, and boils. Company used actors' testimonials.

Concerning a new Bible just out comment was "The wicked world is buying the new Bible with a rush because the sinners hope the old-fashioned Hellfire and Brimstone idea is done away with in the new Testament, thus giving them new courage for their sinning."

"The gentleman who plays cornet solos in the streets by moonlight alone has just got back from Europe where his mission abroad was not successful, due to prevailing competition of Romeos over there."

Union Square barometer of show business as Times Square is today. When the big square was filled with idle actors the tradesmen knew the theatrical season had folded.

City of Detroit passed a law forbidding a woman in a theatre unless accompanied by a man. All theatres had to give up selling intoxicating liquors. Women's attendance fell off at once.

Earnings of the Tremont theatre in Boston, Mass., were, from the opening in October, 1880, to May, 1881, a total of $16,146, and the expenses $18,884.

After wrestling all afternoon for a purse of $1,000, two grapplers named Rod McInnis and Red Pascoe quit when the crowd left the arena for supper. Boys called it a draw and split the money.

Declaring that they were owed $2,500 back salary, stage hands at Niblo's Garden, New York, went on strike just at curtain time on a night show. Actors agreed to go on but it was useless. Money was refunded to audience and Garden closed.

Inside Stuff—Legit

U. J. 'Sport' Herrmann, giving an increasing amount of his time to his radio interests, may decide to dispose of the Cort theatre, Chicago. This house, for many years one of the most popular in the loop, was without a tenant all season until "When Father Smiles" opened in April.

What disposition may be made of the property, located at Dearborn and Randolph, is not reliably reported. One story mentions a small office building to use the shell of the Cort. Herrman has been much in politics in recent years and is wealthy. But the Cort has been his pet for years and friends think he may cling to it for sentimental reasons.

Mrs. John Garrity, wife of the Shubert general manager in Chicago, is appearing at the Apollo with "Oh Promise Me." In the same cast is John Garrity, Jr., who last appeared with his mother at the age of five in "Eyes of Youth."

Mrs. Garrity, professionally Charlotte Learn, makes intermittent returns to the stage. Meanwhile, a daughter, Pat, is dancing for Balaban and Katz. Family ambition of the Garritys is to do a vaudeville act together.

David Belasco never wore a clerical collar despite the general impression. He did not bother to explain, although sometimes laughing over such suggestions. It was an old-fashioned straight, starched collar which buttoned in the front and not in the back, as do clerical collars. Wearing a tight Ascot tie made it appear so.

Old fashioned, too, were his button, high-heeled shoes, which is why his tap, tap, could always be recognized around his offices.

While the Chicago city fathers ordained that the Shuberts must avoid any reference to the "I WILL" city as the locale of "On the Spot," they still couldn't control actors' tongues.

Several times during one performance allusion was made to Cicero, but each time the actor would cover himself up by adding "Er, I mean Harlem." Just a slip.

Oscar Apfel and Lewis Stone, both appearing in Warners' "Fame," are professionally together again after a lapse of around 20 years.

'Way back they were both in Minneapolis at the Lyric theatre where Stone was leading man for Dick Ferris' stock company and Apfel was stage director.

According to information the Shuberts paid $6,000 in advance royalties to obtain "Melo," by Henri Bernstein. Figure is said to be a record.

Inside Stuff—Pictures

(Continued from page 30)

"Honey" (Par), made in Joinville. But advertising and publicity fail to mention Paramount and the title has been changed to "Jede Frau Hat Etwas" ("Every Woman Has Something"). No way of finding out if it's a foreign version of previously released film until the picture is run on the screen.

As standard projection machines wear out or become discarded in Fox theatres they will be replaced by the new model with the adjustable aperature which permits showing of film ranging from 35mm to 70.

Foxites say this is not in the nature of a revolutionary departure nor does it signify anything so far as the return of the giant film movement is concerned. At present there is not a picture on the Fox 31-32 schedule which calls for over-size film stock. The movement is termed one of preparedness.

At a managers' meeting recently in New York, house men gave their alibi as the circus playing against them. It's a famous alibi for the gross.

One of the managers, however, gave other reasons, whereupon he was asked why he had omitted the circus, it had been in his town, too, last week.

"Is that so?" answered the manager, "I never knew it."

Whereupon the entire managerial group circled around him, each shaking his hand.

Sidewalk box office at the Globe, RKO, has been abolished by order of the city authorities. Only box office now for Globe, on Broadway, is the regular inside lobby place.

Globe is not altogether of the RKO staff. Some of the Dillingham former legit staff have been retained as part of the lease. One or more of the Dillingham men are blamed for the official interference.

On such a transient thoroughfare as Broadway at 46th street absence of an outside cashier's both means an unmistakable loss in trade.

Constance Bennett has found a new way to prove to executives that sequences she dislikes should be thrown out of her pictures.

Miss Bennett didn't like certain things in her new Warner picture so cornered Daryl Zanuck and the director in the studio restaurant. The actress went through the scenes as the script had them and then acted out her own idea of how they should be done.

The script is being changed.

Under Hiram S. Brown's orders, all RKO theatre advertising must meticulously abide by the Hays code. Frank Wilstach, for Hays in the east, and Mark Larkin, on the Coast, are consulted on this and are also daily interrogated why certain producers are supposedly favored in the elasticity of their ad campaigns.

Particular point is on "Secret Six" (M-G) with one reason given that this comes under the last year's program and that the code doesn't apply strictly, which supposedly goes for other films of holdover status.

J. Robert Rubin, sec. of Loew's, Inc., and legal advisor to Metro-Loew's, does M-G-M's story buying in the east, while Irving Thalberg handles it west. There are eastern and western story heads whose duties, however, are chiefly limited to recommending. They are Bertram Bloch, east, and Sam Marx, west. Both read and see stuff and make recommendations, as does also Ben Piazza, Louis B. Mayer's personal scout for material.

Howard Hughes is making plenty lending Jean Harlow. Miss Harlow is under contract to Hughes at a very small weekly salary and has been on loan to other producers consistently for the past six months at $1,500 weekly.

In the case of Warners' "Public Enemy" that studio paid $1,000 a day for Miss Harlow who was on the picture four days.

"Little Caesar's" seven weeks in Chicago's Loop, five at the Orpheum and two at the Woods, is something of a record.

Not since "Jazz Singer" has a picture gone over four weeks in Chicago. Double fortnight runs were registered by "Africa Speaks" and "Cimarron."

Passing of David Belasco left a number of plays he had purchased but unproduced as goals for other managers. One such is "Veiled Eyes," by Patrick Kearney, which Chester Erskin now may acquire.

Producers feel that with Belasco's rewriting their scripts are in excellent shape. Under Belasco, "Eyes" was to have starred Beth Merrill.

Some guy digging into the trunk discovered that way back in '17 Tallulah Bankhead had her first opportunity in pictures in this country.

She appeared in one picture, "The Auction Block," Rex Beach story, produced by Sam Goldwyn. Same story was later made by Metro in '26.

Trans-Lux's lease on the two new Trans-Lux theatres in the Lefcourt building at Broadway and 49th street, is on a percentage of the gross basis for the rent.

Broadway after dark is Broadway after midnight, according to a Paramount-Publix ruling. This means that the lights in marquees of the company's theatres must go out 12 sharp.

Every time a picture comes to the Rialto Budd Gray, p. a., gives away 200 tire covers mentioning the title, and 400 passes to half that number of taxi drivers.

Tiffany's agreement with Moran and Mack for a talker is said to be on a sharing basis. Tiffany will contribute the production and the stars their services, with the net to be split between them.

"Poppycock" is the Haysian retort to Simon Rowson's London speech about English and American producers exchanging stars and directors.

Inside Stuff—Music

Davis, Coots & Engel will shortly publish a new song titled "Tillie the Toiler," adapted from the cartoon strip of that title. Russ Westover, the cartoonist, drew the title page and words and music were written by Fred Coots and Charlie Tobias.

Feist has already published a song taken from the cartoon "Skippy" and bearing the cartoon title.

Information is that Bibo-Lang, handling the Mickey Mouse song books, which sell for 10c retail, is just an agency for the books. Walt Disney gets the long end of the bargain with Bibo-Lang supposedly drawing for its share 1c on each book sold.

To date the best seller for the past four months, "When Your Hair Has Turned to Silver," has sold 420,000 copies.

Joe Morris, publisher, expects the song to go over the half-million mark, which is plenty high these days.

Berlin's reduction in pop catalog for syndicates and jobbers to 16½c is for all numbers excepting those written by Irving Berlin himself. These remain, as heretofore, at 20c.

It was at first reported that Berlin, himself, was willing to cut his own royalties to 2c to make the 16½c price possible on his compositions, but he evidently declined to take the cut.

Music Publishers' Protective Association gave out stories to the press stating that the publishers had reduced their price in sheet music as their contribution to the "Back to the Piano" movement. This is the campaign the Music Publishers' Protective Association is featuring.

However, the only contribution the publishers made through their cut was in the direction of themselves. The publishers never heard of the "Back to the Piano" movement until the M. P. P. A. tied both ideas together.

Harry Jackson, leaving the Pig 'N' Whistle, Hollywood cafe, in a farewell broadcast, paid tribute to the song pluggers and what they have meant to him in the progress that he's made.

Had all the w.c. song exploiters atwitter at this unusual public recognition from a band leader.

Round the Square

A new police boss has been placed in charge of the 3rd inspection district that covers Times Square. He is Tom (Red) Walsh who knows his Times Square.

Walsh was commander for a long time of West 30th street station. He succeeds the late Paddy McCormick who died in Bellevue Hospital. Walsh's rise in the department to the post of inspector has been rapid. It is believed he will retain Aleck Anderson as his deputy. Anderson was deputy under McCormick.

The new inspector will make his office in the West 30th street station. Walsh's job is a hard one as the Rialto assignment is no cinch and moreover his staff are all youngsters and brand new in their line of work.

However, they are making rapid strides. They are bringing in plenty of cases in West Side court. While they are weak in the art of testifying, nevertheless their ratio of holdings for Special Sessions court equal their predecessors.

Metropolitan hotels are being socked plenty of the slump in parties. One hotel which formerly had an average of 150 reservations for spring parties, dances and dinners has but 25 booked—and expects 25% of these to be cancelled.

A heavy percentage of the rackets booked for metropolitan hotels are being cancelled because the expected sale of tickets does not take form. Some are cancelled at the last minute. In one ballroom of an uptown hotel seven acts played to an audience of 30 persons and the club that threw the affair suffered. It couldn't sell the tickets.

A film executive who has compiled and fought over more contractural formulae for filmdom than any other man with a title has at last developed such a bad attack of contracturalitis that he is now writing a series of contracts for his own sons.

Put a boy under contract with a money guarantee at the end of a long term and it should prove the finest moral precept—that's this exec's slogan.

Coming home early one evening and finding his youngsters smoking cigarets this exec didn't say a word until after supper. Then:

"How'd you boys like to make a thousand each?"

That night a contract was drawn and signed by the lads by which they agreed to lay off smokes until their 18th birthday.

The following Sunday the exec drove his sons to a neighboring speak. He gave them some coins to play the machines while he had a beer. After it he said to them:

"Know where you were? Well, that's a speakeasy. If you'll promise to stay out of them until you're 21 I'll draw up another contract which will mean that each of you will get $2,000 in cash if you don't drink until you're men."

That's all the contracts this exec is going to write at home. What else happens to the boys will happen as they get along—contract or no contract he admits—looking back at his own tender years.

Little Theatre Amateurs Growing Wise They Are the Bunk, Not Art

What is considered a last attempt to resuscitate the Little Theatre is now being undertaken. A group tentatively called the Little Theatre Guild has been organized but there are a number of problems to be solved. Factions are at variance within the new organization, it is said.

This new organization is hoping and intending to act in general advising capacity for the little theatre groups in and around New York. At meetings and discussions so far it has been accepted that the little theatre on the whole is a pretty sick child; that the press, public, even the little theatre members themselves have become bored with the little theatre movement as is.

It is proposed that the name Little Theatre be dropped; that the production of all heavy, decadent foreign or Broadway plays be discouraged, and only plays within the ability of the Little Theatre should be chosen and that an attempt be made to appeal to the theatre going masses of the neighborhood rather than to class appeal.

In short to drop all the arty art that has become mere rank amateurishness and to apply a commercial angle to production.

There is some doubt if the New York groups will combine with the theatres outside of New York which are developing into civic or hometown theatres. The New York groups insist upon retaining their quasi-highbrow and personal attitude, remaining different and at odds with all out-of-towners.

Tournaments Hurt

Little Theatre tournaments are now conceded to have been one of the worst things that have ever happened to Little Theatres. Groups were allowed into the tournament without a competitive basis. As a result not only were the audiences attending the tournament disgusted with the tripe displayed to them, but a few superior theatre groups, such as the Texas group that won the tournament last year and the Scottish group from abroad, refused to compete again, because they announced they had nothing to compete against.

NO-PAY VACATION JOBS FOR EQUITY CHORINES

Cheap summer vacations, involving a near minimum of work, are in line for Chorus Equity and Equity members through jobs at summer camps and hotels. Calls for players have been received at the Chorus association.

The summer jobs, to most legit actors, class into gravy, through easing the usual no-work summer panic and supplying a job at the same time. An Equity bulletin states in most cases the situations provide free board, etc., but no money. In average positions hobnobbing with paying guests and enlivening evening entertainments constitute the daily routine.

Chorus Equity also has calls for girls for the commercial photography line.

American Propaganda Play for Germany

German rights to "Precedent," propaganda play by I. J. Golden, will go to Fritz Feld, co-director of "Grand Hotel." Contracts are to be closed shortly for Berlin staging.

Dealing with the Mooney-Billings California case, the play is now at the Provincetown, Greenwich Village.

Arthur Lubin Out

Arthur Lubin, producer and play-reader with Ray-Minor, Paramount legit subsidiary, is out. No successor named.

Lubin was previously associated with Richard Krakeur and the Shuberts. His contract was reported to have been for one year.

Organization Talk

Some of the New York stock managers are talking organization.

The former Stock Managers' Association [illegible] William Harder, last president [illegible]

MOORE-ABBOTT

Syracuse Learns They Were Secretly Wed in N. Y.

Syracuse, N. Y., May 19.

Ruth Abbott, Syracuse girl now appearing in "Melo" in New York was secretly married in the metropolis on Dec. 18 to Cleve Moore brother of Colleen Moore, and himself a former stage and screen player.

Miss Abbott "fessed up" in letters to members of her family and friends here.

The two met while Miss Abbott was playing on the Coast a year ago. Moore at that time was in pictures, but since, at the suggestion of his wife, has quit and entered a Wall Street brokerage office. He is a graduate of Loyola Law School in California.

AGING LEGIT STILL ATTRACTS NEW BLOOD

With legit's next season still months away, an already sizable list of new writers and producers is being formed.

Writers so far are Frederick Schlick, David Leonard, Dorothy Frankel and Albert Bein.

Schlick has sold "Como Murphy" to Carroll Saxe. Latter is also new to Broadway, previously operating abroad. Leonard has disposed of a play to William Friedlander; Miss Frankel, college girl, has written "Outcry" for Stanley Sharpe. Bein wrote a play now owned by Arthur Hopkins.

To date, about five new producers are on record. In two cases, Harry Moses and Samuel Golden, the new indies previously were on the hem of legit through financing others as angels. Golden is a printer and interested in a show current in Greenwich Village. Both are reputed wealthy.

George Auerbach, previously with Sidney Ross, as a play reader, also will make his first production in the fall. Also Dimitri Ostrov, a director.

At the tail end of this season is the Players' Guild, giving a show by Charles Stewart. Latter formerly wrote fiction.

SOCIAL PRODUCER HAS 4 DAYS OF TROUBLE

Chicago, May 19.

Attempt of Mrs. D. M. Flournoy, society lady, to make good in legit as playwright and manager, lasted four days on the downstate road. Mrs. Flournoy found that changing titles doesn't soften the hearts of the public or theatre owners.

Originally called "Blind," her play hit Springfield and similar one-nighters under the label of "Red Fire." Mrs. Flournoy came to Chicago and promised to change the title once more, but was discouraged out of show business for the present when she found that not only couldn't she get a house on a percentage deal, but that all houses demanded two weeks' rent in advance, whether or not the title was changed.

Show is now in the warehouse.

Berlin-Gordon Show

Irving Berlin's first score since "Animal Crackers" goes to the Max Gordon-Erlanger musical, [illegible], in the fall.

It'll be a book show.

They Hope

Hollywood, May 16.

The [illegible] Friday (22) with [illegible] Harry Tierney's [illegible]

They hope [illegible]

OSTROW PRODUCING

From stager to producer for Dimitri Ostrow. He [illegible] the Calibh for [illegible]

Ostrow staged [illegible]

Chorusless Musicals

Shuberts are planning a number of chorusless musicals along the lines of "Meet My Sister." A play with music is thought cheaper from a production standpoint and allows for easier production at cut rate.

First will be "Hearts in Repair," translation from the German, with Queenie Smith starring.

Donaghey Grabs Society Support for Shuberts' Ptsbgh. Subscription Idea

Pittsburgh, May 19.

With Fred Donaghey in town last week, the Shuberts perfected their organization for a local Professional Players subscription season. A year ago, Donaghey came around to start the ball rolling but a lot of ill-feeling was created among the locals and nothing ever came of the idea.

The village "400" will be behind the venture this time, a group of society matrons having been lined up by Donaghey and Mrs. Fitzwilliam Sargent of Philly to push the proposition. Mrs. Bessie Bughman and Mrs. T. F. Jones are heading the organization.

Last year, idea was to call it the Dramatic League of Pittsburgh, but this brought a protest from the Drama League of Pittsburgh, which has been in existence for years.

Players are promising six plays at the Alvin next season at a subscription price of $12, starting in October and continuing every fourth week.

IRVING KAYE DAVIS ON TRIAL FOR FRAUD

Late yesterday afternoon (Monday) Irving Kaye Davis, 30, playwright, went on trial before Judge Freschi in General Sessions on a charge of grand larceny preferred by Mrs. Lillian F. Mason, 3871 Sedgwick avenue, Bronx. Mrs. Mason claims that he sold her 37 shares of stock for $2,500 of "Veils, Inc.," organized in 1928 to produce a play by that name which he wrote. Davis also induced her to cash a check for $1,200 which bounced back, she claims.

Davis is under three other indictments for grand larceny. George Stevens, publicity director of 19 W. 35th street, claims he turned over $2,500 to Davis for stock and that he also cashed a check for $137, which was returned as "N. G."

In selling shares of "Veils" stock, Davis is alleged to have represented that Lee Shubert had offered him $30,000 for the controlling interest, and that Paramount had offered him $50,000 for the picture rights, but that he was holding out for $100,000. The play was never produced in pictures and only ran a week or so on Broadway.

Shubert and Zukor are expected to testify for the prosecution. Joseph Burns, assistant district attorney is prosecuting the case.

Big Biz But No Net

Rochester, N. Y., May 18.

With house a sellout and 300 standees, there was still a loss of $500 on one-night stand of Metropolitan Opera here. A year ago deficit was $1,100 on two nights.

Losses are met by Civic Music Association, which brings the heavy warblers as a cultural event and with no hope of profit. Concerts at $5 top sold in Eastman theatre, which seats 3,500.

Maude Adams Again

John Williams, of the Erlanger office, is not out, but working on a new play for fall production [illegible] office.

[illegible] with [illegible] Maude Adams [illegible]

Rowe Brainered Dead

[illegible] for several years.

Proposal to Stop Salary-Waiving Coming Up at Equity's Meeting

At the general meeting next week (26) when the annual Equity election will be held, a resolution will be introduced to prohibit members from indiscriminate waiving of the salary guarantees which ensure at least two weeks to actors.

Understood the Council will later draft rules covering waivers should the meeting adopt the measure. Idea is that a company shall not waive the guarantee unless the manager turns over to Equity at least 50% of the producer's share of additional rights, such as pictures, stock and radio. Equity would collect such moneys only in case salaries were not paid off.

It is further planned that if such rights ultimately resulted in more than the salary claims, the actors shall participate and such additional money over the salaries shall be termed a bonus, due, it is figured, because the actors took a chance.

Waived on 36 Shows

This season there were 36 shows in which the casts waived the salary guarantee and probably another six have come along since the computation was made up to March 31. Out of the original number, 17 casts got their salaries, while 19 were either not paid off or received only a part of their claims. Last season there were 38 shows on the shoestring basis.

SUNDAY SHOW FIGHT

N. Y. Theatre League Talking of Action in Fall

First concentrated effort for passage of a law allowing Sunday night performances for legit shows will be made next fall. League of New York Theatres will be behind the movement.

League's plans are not completed, pending study.

MATS OFF OVER SUMMER AS ONE WAY OF CUTTING

It is indicated around Equity that it is of open mind over the matter of discontinuing one or both matinees in legit houses over the summer. Under the rules eight performances constitutes a week's minimum and salaries are computed on the basis of eighths.

Where a show's continuance is handicapped by weakness of the afternoon performances, especially Saturdays, an application to Equity for the privilege of not playing that matinee and the deduction of one-eighth of a week's salary, has a chance of being okayed.

There is another way for managers to arrive at the same result, that of reducing salaries. The players must agree and Equity thereupon confirms the changed basis.

Last spring Equity suggested that a way of prolonging engagements. The idea was for the manager to set a gross minimum at which the show could operate. If the business fell under that mark, one or two-eighths were deductible and if over the figure, regular salaries would be called for. Understood the suggestion came a bit too late after several run shows had folded.

THE BELASCO NAME AND FUTURE ARE IN DOUBT

With the passing of David Belasco the future of the Belasco theatre and his enterprises is in doubt. Around the showman's offices the feeling is that all Belasco's activities died with him. One of those closest to the late producing wizard stated some time ago that there never was any provision to carry on the Belasco regime.

Monday application was made before the surrogate for permission to extract the will from a safety deposit vault by Joseph P. Bickerton, Jr. The document is not believed to have been changed since the death of Mr. Belasco.

"Crowd's" 34 Weeks

"Three's a Crowd" will depart from the Selwyn June 6. Closing date gives the show a Broadway run of 34 weeks.

A minor operation to be performed upon Clifton Webb is one reason for the withdrawal. Webb, with Libby Holman and Fred Allen, will again be present when the revue resumes for the road next season. The fall opening is dated Sept. 15 at New Haven.

$4,000 German Tenor For American Concerts

Richard Tauber, the German tenor, will be brought to America for a concert tour and possibly [illegible] appearance in October. It will be Tauber's first American visit.

Tauber is currently appearing in London at the Drury Lane in [illegible]

Kreisler's B'way Score

[illegible] will write the score [illegible]

SPRING TRIES GETTING SCARCE; 4 SO FAR

Spring tryouts are losing favor in legit. Four so far this season is said to be a record low, with none now reported in sight until late summer and then out of the spring classification.

Experimented with this season were "He" for the Guild, "Something Borrowed" for Ray-Minor, "Fast Friendship" for George M. Cohan and "Men Must Fight" for Sigourney Thayer. Not included are break-in dates for shows headed in now.

Bookers of tryout spots make no denials that tryout scarcity means headaches. There is nothing in sight for them, with only possible exceptions being in risky shoestringers with even the latter scarce. With Brandts' four subway legits, Brighton Beach, Asbury Park, and Atlantic City among those theatres to be filled, none have dates yet pencilled in.

One tentative booking, but after spring, is Alexander Carr's "Wooden Soldiers" around June 1.

Also effecting the slack number, it is declared, is the number of large productions slated, involving too many scenery changes and too high production costs.

Chi Adelphi Foreclosed; Woods' 7 Months' Rent

Chicago, May 19.

Central Trust company has taken over the Adelphi theatre on a foreclosure move to protect bondholders. For the time being no legal action is pending against Al Woods for seven months' unpaid rent.

Theatre carries $65,000 annual rental, with Woods also the sole guarantor of the $223,000 first mortgage bonds. The Shuberts hold a second mortgage of $150,000.

Meanwhile suggestive of an amicable adjustment is the appointment by Central Trust of Ralph Kettering as receiver for the Adelphi property, officially known as 9-19 North Clark street. House has had a spotty season, although in the last two months it housed a moderate hit in "Ninth Guest," produced here by Sidney [illegible]

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

David Belasco

[illegible] spring of 1931 will be marked [illegible] saddest in the annals of the [illegible] greenness "screened" by [illegible] in reverence for the passing of its greatest man. All Broadway and othelaldom again turned to the bier Thursday (14) when the great heart of David Belasco, the master manager of all time, stopped pulsing.

Eagerly he looked forward to the celebration of his birthday which, on July 25, would have been his 78th. He was seeking a comedy, something gay, to produce and so mark the event. His courage was traditional and his last words to Dr. Jerome Wagner were typical: "Doctor, I am fighting for my life."

David Belasco was an artist, an author, a showman—the blue-white diamond of the drama. His genius was the marvel of his fellow managers, tempered with the sensitiveness that made him stand apart and above all others. And yet he was sweet natured. He retained the affectionate regard of his friends and those who worked with him. That he held his staff together almost intact through nearly a half century alone tells the story of David Belasco.

David Belasco the lion-hearted—he had the courage of a fighter, and that is why he loved boxing, one of his few diversions. On the Friday preceding his death, he attended Madison Square Garden for the first time in six months, because of a long winter's illness. His passing means the loss of a patron of boxing, which he followed since the days when he was among the few who went aboard a barge in the East River to witness the then forbidden contests. With his staff and friends he was to have attended the card in the Garden last Friday.

Romance

Romance was the keynote of the character of Belasco. Romance kept him young at heart, and he liked to say: "I am 21." Romance was in back of his words at a recent function: "Love is the only thing in the world that really matters. It is the only thing that counts in the long run. Love built my theatre, put on my plays and still puts them on. Love guides my character."

The first great shock in his life was the death from t. b. of his daughter, Gussie, about 15 years ago. She was wedded to William Elliott. Five years ago (1926), Cecilia, his wife and companion for 47 years, passed on. Thereafter his interest in personal affairs rather tapered off, but he continued his labors in the theatre as avidly as ever. He lived at the Hotel Marie Antoinette for a short time after Mrs. Belasco died. Unable to bear the atmosphere he moved. At the time he wrote: "The thought never occurred to me that I should be leaving the hotel which so comfortably and happily housed me for so many years, but then the thought never occurred to me that death would interrupt our union. And since that has taken place I have suffered agony whenever I entered our rooms, with the constant reminders of her before me. I thought I could promise to endure it forever—but after her death it was impossible for me to remain in the hotel alone, as her presence was always before me."

Success

Fame came to David Belasco early in life. He held a pace for presenting successes that no showman has ever approached. His inventiveness has meant more to the stage than was ever credited to him and modern stage lighting is among his great achievements. His flair for producing detail on the stage may have inspired others, but none has exceeded his long thought-over results. That is why the Belasco name is traditional and why any play presented would and did draw its own clientele to this famous theatre.

Several years ago he produced "Mima," a costly failure. He knew it would never make money. His associates could not persuade him from putting it aside. Few knew that he even mortgaged the theatre in paying off on that show—though he was reputed to have been among the wealthiest of managers. Then came along "It's a Wise Child," plucked out from a bunch of manuscripts almost haphazard. During its run he confided to a friend that some of the money was going into a separate little fund for the production of some ambitious work that he knew would not be profitable. It was the same with "Debureau," earlier. Belasco said the show would never be played outside of New York and it was not.

Critics were not over kindly to Belasco shows. They seemed to lean backward, probably because he was at the pinnacle. Time after time reviewers wrote mildly of his shows and almost invariably the shows made long runs. He never complained about those notices, being a thorough sportsman. Ofttimes those in show business and with newspapers regarded news from him casually, but it is a matter of record that he never bluffed.

Independent

Belasco had show affiliations but he was an independent producer. Rarely was another manager concerned with his attractions. On his own he went upward and remained there. The eldest of managers, he continued while others slowed down and retired. No man ever loved the theatre as he did, no man has ever done more for it. There could be no finer example to the young manager than the career of David Belasco.

Last October when presenting "Tonight or Never" in Baltimore he was put abed with what local doctors diagnosed as a cold. He returned to New York several days later when it was discovered he had pneumonia. At his age the chances of surviving were one in a thousand. It took six months, but he did it. Few knew that when he was reported convalescing, it was necessary to tap one of his lungs. When strength gradually returned he attended the New York performance of "Tonight or Never" for the first time, and he visited other shows, spending one evening at the circus.

His passing was signalized in the metropolitan press by whole pages devoted to his career. Radio news broadcasts made his death paramount and Friday night a memorial service for him was sent out by WOR.

At his bedside in the Hotel Gladstone in east 52nd street were his sole surviving daughter, Rlena, the wife of Morris Gest, and Dr. Wagner. Belasco knew he was going and asked his daughter be sent for.

The direct cause of death was coronary embolism, a blood clot near the heart. The performance at the Belasco theatre was not interrupted and it continues, for Belasco subscribed to: "The show must go on." Monday of last week he suffered the first heart attack. So serious was it that a specialist was summoned. He was placed abed only a few hours before the end on the insistance of the specialist called in, Dr. Cary Eggleston.

Memorial Broadcast

A half-hour memorial was broadcast from WOR, New York Friday night at 9:30 o'clock under the personal direction of Andrew J. McCosker, managing director of the station, with Louis Reid announcing. To permit the 30 minutes of devotion the Bamberger Little Symphony orchestra used only a half hour of its regular 60-minute period.

McCosker read a message from President Herbert Hoover, who beautifully expressed his personal regret and that of the nation in the loss of the famous producer. The Hoover message closed with the expression that "his vivid personality will be missed by the whole country."

After a number by the WOR Salon-orchestra, McCosker read a tribute by wire from Mayor James J. Walker, who stated he would have been present but a previous arrangement prevented.

The Mayor spoke of the irreparable loss suffered by Mr. Belasco's death and which the Mayor stated "is a great personal loss to me."

The station hooked up with the stage of the Belasco theatre, where Helen Gahagan spoke. That night was the 207th performance for the last play Belasco had directed and produced. Miss Gahagan spoke between the first and second acts. The actress touched upon Mr. Belasco's details to stage work and how considerate he had been to the actors. Miss Gahagan mentioned that when the doorman of the Belasco theatre heard of his demise he had wept. She spoke with much feeling.

Back to the studio, Bide Dudley was introduced as the "dean of American reviewers." Bide had known Mr. Belasco 20 years, and in the New York Telegram had worked in a number of incidents which happened during that friendship. He told of his first meeting with the producer, and cited some phases to show the human side of the venerable man. He spoke of the long hours Mr. Belasco spent in his studio, and of an electric bell which associates in his office had him ring every hour to let them know he was all right. In conclusion Bide recalled the words of George M. Cohan when told about Belasco's death: "If theatres could weep they would all be having a good cry."

Percy S. Strauss, vice-president of Macy's and president of the Radio Quality Group, touched on the tremendous loss in Belasco's death.

After a wire of tribute from William Randolph Hearst, who stated "his death was a national loss and his achievement a national pride," Dudley Field Malone was introduced. In closing, Malone stated Mr. Belasco was beloved for all his creative ability and his superb qualities in being a great man.

Margaret Anglin said that while she never had had the honor of appearing under Belasco's personal management on the stage, she was speaking for others, reading personal messages from Mrs. Leslie Carter, Blanche Bates and Frances Starr.

Miss Anglin said she met Benjamin Roeder, who had been associated with Belasco for 40 years, and asked him if there was any favorite song or verse Mr. Belasco especially liked. He told her of "The Requiem," by Robert Louis Stevenson. To soft, dulcet musical background by an orchestra Miss Anglin gave a reading of the Stevenson words.

Louis Wiley, business manager of the New York Times, spoke of Belasco's great spirit and his understanding.

Frank Gillmore, of Actors' Equity, stated that Belasco made the theatre his business and his hobby, and that his workshop was his temple. He commented upon the Belasco personality that seemed to be indelibly stamped upon any of his traveling companies.

Senders of messages were named in conclusion.

Star Maker

His shock of silvered hair, twinkling blue eyes and remarkably clear skin made Belasco a cynosure wherever he went. But he never dabbled in Broadway's fleshpots and he shied away from winter vacation grounds. He preferred to remain with his own, lingered around his famous studio in the theatre, reached by a private elevator that few but he used, or in his apartment. Ofttimes he would rest late in the afternoon, arising fresh for a long evening of work, ever planning.

David Belasco shared the fame and the lights with his players. He created more great names and stars than any other manager. He took David Warfield from the hurly-burly of Weber & Fields' Music Hall and established him as the leading dramatic star of his day—"The Music Master," "The Auctioneer," "The Return of Peter Grimm." The latter was more than a solemn work for Belasco because it came just after the loss of his beloved Gussie.

Frequently asked what he regarded his best play and production, he never quite committed himself. He liked "Zaza" and "Du Barry," both starring his discovery, Mrs. Leslie Carter, who tearfully wired from the coast: "Good-bye, dear Mr. Dave." Her first play for him was in "The Heart of Maryland."

Belasco was a many-sided, creative producer, but he never strayed into the musical field. His plays were either stirringly dramatic or comedies—he loved to create laughter. His presentations started trends which other managers followed. As for instance, "The Easiest Way," with Frances Starr, which was the first of its type. Critics thought it daring, as they did of "Marie Odile," with the same lead. In a somewhat different group were "The Gold Diggers," with which he created another star in Ina Claire. It was his most successful comedy, running 725 performances at the Lyceum. "Polly with a Past" also belonged.

Great Dramas

"Lulu Belle," which brought out another luminary, Lenore Ulric, was the forerunner of plays in which colored actors appeared. "Kiki," with the same actress, was a close second to "Gold Diggers" in popularity.

Among his great dramas were "The Girl from the Golden West," recently added in grand opera form; "The Darling of the Gods" and "The Warrens of Virginia," in which Mary Pickford got her start. "Tiger Rose" was of the distinctly melodramatic group, while "The Phantom Rival," with Leo Ditrichstein, was subtle.

Belasco wrote or rewrote 150 plays and produced about 400. He was born July 25, 1853, in San Francisco of Portuguese-Jewish parents. First stage appearance was in Vancouver, B. C. At 16 he wrote his first play, and at 19 he was stage manager of the Baldwin theatre, San Francisco. Came to New York in 1882 in the same capacity at the Madison Square theatre. First success as a manager was "Heart of Maryland." It was this varied experience as actor, author, director and manager that made him superior to all other producers.

There were booking battles with the Klaw & Erlanger syndicate. When his shows were prevented from playing their houses, he proved he could go along without them, that independence as a manager never forsaking him. He fought "Equity Shop" during the actors' strike of 1919, but he later realized it was a bugaboo.

In the past year or so Belasco worked on a play to have been called "Virginia City," named after a Nevada mining camp, where he first met Clarence D. Mackay, and where he wrote one of his earliest plays. It is doubtful if that play will ever be produced.

Belasco's first theatre was the Belasco on 42d street, now called the Republic, and he made rapid strides in that spot. In 1907 he built his own Belasco theatre, first called the Belasco-Stuyvesant, which revealed new ideas in theatre lighting and other innovations. He was the first to eliminate the small pit orchestra, and the curtain rising was announced by chimes. The Belasco theatre was the class of its time and still rates highly, drawing through its portals the class of playgoers.

Curtain

The swift ride to Linden Hills cemetery, Brooklyn, was the dramatic end of David Belasco. There the bronze casket with the remains of the wizard of the theatre reached the last resting place, close to the crypts of Mrs. Belasco and Augusta Belasco Elliott.

The cortege was led by a motor cycle police escort—the symbol of the city of New York for the great and the brave.

Into the mausoleum that he built for his family and himself there trooped again those who mourned the passing. When the last of those who listened to the simple Jewish rites had gone, Riene Belasco-Gest and her husband, Morris, entered the tomb for a last farewell. Newspaper people and photographers waited for that final blessing.

There was no intent to make the obsequies spectacular, but the funeral was so. The Central Synagogue was filled early—it was the standee house that Belasco would have desired. Hundreds could not enter but they awaited outside until the cortege got under way.

The services within the fine old temple were simple, marked by the addresses of Edwin Milton Royle, speaking for the stage, who concluded with "Goodbye, Dave, until we meet again;" and the earnest obituary of Rabbi Jonah Wise, who spoke of the tenderness and fidelity paramount with David Belasco for his family.

In church with Mrs. Gest were her husband and Benjamin F. Roeder, Belasco's lifelong friend and the manager of his affairs. Mrs. Gest had denied herself to all friends and grieved silently—the courageous replica of her father. She is really the last of his people. His brothers, Edward Belasco, Sollie, a postman for 10 years and Walter, all in California, could not arrive in time for the funeral, but the messages from them of his kindness to his family only verified the sweetness of the world's leading show producer.

At the temple Mayor Jimmy Walker and George M. Cohan led the honorary pallbearers, who were William Morris and Loney Haskell of the Friars and Jewish Theatrical Guild, Frank Gillmore of Equity, Judge Mitchell Erlanger, Lee Shubert, Bert O. Brown, Lambs; Daniel Frohman of the Actors Fund; Mr. Royle, and Henry Bernstein. Mr. Roeder, Tom Curry, his secretary and constant companion, Buck Symon, Herman Bookbinder and Arthur Levy, Belasco's publicity director, and all the staff followed him to the grave.

Simple, sincere were the ceremonies that marked the end of the theatre's greatest figure. He sensed the end and with his last words summoned his daughter Reine. When she kneeled at his bedside he looked upon her and closed his eyes forever.

Music Hall Idea Or Burlesk for Hammerstein's

Stock burlesque or a music hall revival are among several projects in the wind for Hammerstein's theatre on Broadway. Manufacturers' Trust Company has the house, having acquired it at an auction sale, and is reported asking $100,000 annual rental.

The music hall idea concerns Weber and Fields and involves operation and producing by the old time team on a percentage basis. Prior to the trust company's purchase of the theatre, and during Arthur Hammerstein's troubles over the property, a similar idea was suggested by William Morris. This fell through when Manufacturers Trust, then acting as receiver, refused to permit formulation of definite plans.

"Fraser" Cast's Claim

Closing notice for William A. Brady's "First Mrs. Fraser" posted several days late has caused the cast of the show to enter salary claims against the producer. Case is being arbitrated.

Show closed in Chicago May 2, with the layoff notice said to have gone up on a Wednesday instead of Monday. The actors want a half week's wages.

Among the cast were A. E. Matthews and Grace George (Mrs. Brady).

Milwaukee Subscriptions Stay with Opera Out

Milwaukee, May 19.

Society of Allied Arts of Milwaukee, which sponsored the New York Theatre Guild and German opera productions at the Pabst, voted to present another series of subscription plays next season under the direction of Margaret Rice. Members felt the past season was sufficiently satisfactory.

German opera will not be offered next season, owing to the poor attendance at this year's performances.

Negotiations are on between the Allied Arts group and the Milwaukee Orchestral association with a view of combining the two organizations. The orchestral association annually brings the Chicago orchestra to Milwaukee for 10 concerts.

Coast Legit Shuffle

Hollywood, May 19.

Florence Reed has been playing in "Shanghai Gesture" at Oakland, while Mrs. Leslie Carter has been playing it in Hollywood.

Miss Reed moves across the bay this week to play with Guy Bates Post and Walker Whiteside in Ralph Pincus' "Typhoon" at the Columbia, May 25. Mrs. Carter's Music Box troupe will be on a two-week rest, her "Gesture" opening at the Geary in San Francisco June 8, following "Street Scene."

Zieggy's Colored Chorus

One of the most unusual of show auditions ever held in New York was that in the Ziegfeld theatre, when several hundred Negroes flocked there in anticipation of being picked for the new "Follies."

J. Rosamond Johnson conducted the audition.

STOCK'S INTACT BUY

Los Angeles, May 19.

George Ebey, Oakland stock producer, has bought Kolb and Dill production of "Apron Strings."

Piece opens May 18 for an indefinite run.

June Isn't Worried if Marrying in Reno, and That's Where if at All

Reno, May 19.

It looks like Reno may be the scene of a more or less fashionable wedding around June 15 with Lady Inverclydes, London's musical comedy star and Lothar Mendes, prominent Hollywood film director, as the principals.

Lady Inverclydes, whose married name is Mrs. John Burns, is going to get a divorce here early in June from the English baron, who operates the Cunard Steamship Company for a living, on the grounds of mental cruelty. She admits that she is going to be married again, but will not definitely state that Lothar Mendes is the man.

"Its all so muddled up," she said, when asked if she intends to lead Mendes to the altar in June. "I don't want to talk about it now, but you can say that if I am married that I'll be married here."

Asked if she realized that a Reno divorce decree is not recognized in England replied she is not very much afraid of anything the baron may do about it.

And she is going back into musical comedy in London, June says, under a contract with Julian Wylie.

Mendes is the former husband of Dorothy Mackaill, picture actress.

RUSSIAN OPERA NEEDS $50,000 WKLY. FOR NUT

London, May 19.

Russian Opera and Ballet opened a five-week season at the Lyceum yesterday (18) at popular prices. Figure on grossing $50,000 weekly for the five weeks, which they will more or less have to do to come out on top, since expenses figure on about $8,250 per performance.

Chaliapin has been guaranteed to appear not less than twice weekly and is receiving $2,000 per performance.

HYLTON OVER HERE?

Noted English Orchestra May Come Over for NBC

London, May 19.

National Broadcasting Co. is negotiating with Jack Hylton to bring him and his band to America for a series of broadcasts.

George Engles, head of NBC's artist bureau, has been handling the negotiations.

5 London Shows Out

London, May 19.

Five West End shows closed Saturday (16).

Those out are "Marry the Girl," at the Aldwych; "The Circle" (revival), Vaudeville; "The Venetian," Apollo; "Jack O' Lantern," Lyric Hammerstein and "Saint Joan," Haymarket.

"Marry at Leisure," light comedy by Frank Vosper and starring Marie Tempest, will open at the Haymarket June 4.

McGowan's Plays

London, May 19.

Kenneth McGowan has American rights for "Lean Harvest," current at Saint Martin's.

McGowan arrived in New York Saturday (16) on the Mauretania with a script of "Lean Harvest" and another of "Autumn Crocus." He will start work on production of both plays immediately, hoping to get them started about August. "Autumn Crocus" will be produced by him in conjunction with Gilbert Miller.

"Geisha" Revival

London, May 19.

After four months of darkness, the Winter Garden will relight June 1 with "[illegible] of New York," currently at Daly's and moving over after [illegible].

[illegible] "The Geisha" follow [illegible].

"Payment Deferred" Rights

London, May 19.

[illegible] has American [illegible] of Le[illegible]rd," cur[illegible] Saint James [illegible].

BROKERS MAKE OFFER

"Good Companions" Rights for New York Held by Belasco

London, May 19.

"Good Companions," current at His Majesty's, was an immediate hit, the brokers offering to take $50,000 in 10 weeks. Management holding off for a minimum of $5,000 for 10 weeks.

Archie Parnell, Leon Zeitlin and Julian Wylie own the world rights. Their only American commitment is an option given by Wylie to David Belasco prior to the latter's death.

Max Reinhardt is also dickering for the piece for Germany.

For America play's chances would be materially improved if the Yorkshire dialect were changed to Hoosier.

VAUDE MAY BE OUT AT ALHAMBRA, LONDON

London, May 19.

Latest move of Sir Oswald Stoll is to abandon the daily matinees at the Coliseum, with a substitution of three afternoon shows weekly during June, July and August. Reason is two-fold, since biz was off for the matinees and the artists of "White Horse Inn," current, have complained of the two-a-day as too strenuous.

Stoll abandoned the matinees at his Alhambra (vaude) a week ago, going to two night shows, but has evidently decided to drop vaude at the Alhambra entirely. He has no bookings for the house beyond the current month and is now in Paris dickering with an American producer there to stage a German show at the Alhambra about July 1.

7 Houses May Return To Vaude in England

London, May 19.

Charles Gulliver and A. E. Abrahams are taking immediate possession of seven suburban houses currently running pictures and will revert them to vaude.

Gulliver and Abrahams have the freehold of these houses. They formerly leased them to Summers Brown, although they are now being run as picture houses under the direction of Victor Sheridan.

Swaffer Off 'Express'

London, May 19.

Hannen Swaffer has resigned as dramatic critic of the Express, both Sunday and daily, after six years. He is going over to the new Socialist paper, Daily Herald, on a special assignment and a three years' contract.

Swaffer may go to America in June before starting on the Herald. Move means that Swaff will be in a better financial position, despite that his resignation came because of his political opinions.

Gillespie's Guarded Talk

London, May 19.

In a carefully worded interview R. H. Gillespie states that he's anxious to return to the vaude business.

No details, though.

Kit Cat Reopens

London, May 19.

Kit Cat Club reopened Friday (15) under the new Gaumont-British management, with practically capacity house. Mostly those present were film exhibitors and others identified with the industry.

Popular prices have been installed. With that the club may have a limited appeal.

"Jupiter" Sans Gaby

Henri Bernstein, French dramatist, in New York for the past month, sails Friday (22) for Paris.

He will start immediately to stage a new play, "Jupiter," at his [illegible] Gaby Morlay [illegible] has been [illegible] the past [illegible] not be in [illegible] film.

Louise's Operation

London, May 19.

Louise of Don Lee and Louise [illegible] in a hospital here. Operation [illegible] for an [illegible].

2 BAD VAUDE SHOWS IN LONDON THIS WEEK

London, May 19.

Newcomers at the Palladium this week include Marie Burke and Vivian Ellis, who went over splendidly. Tyler Mason did nicely but was wasted in an early spot.

Cost of bill is around $5,500, below the usual allotment, with the expense curtailment due to the fact it's a pre-holiday week. Show is not up to the standard.

A ghastly bill at the Alhambra, with nothing clicking.

Myrtle Stewart is a soprano from the Carl Rosa Opera Company. Uses a number of stock practice pieces which display a good voice, but has no magnetism. Arthur Riscoe and Rita McLean are from musical comedy, allsporting in a mediocre singing and dancing sketch. Janina and Lasarow, Russian dancers, are good on the up and down steps, but otherwise ordinary.

$5.25 A SHARE REFUSED AS DRURY LANE BID

London, May 19.

Charles Gulliver and A. E. Abrahams have offered to buy the Drury Lane, paying $5.25 per share. Offer was rejected.

Drury Lane directors intimated they would listen to $6.25 a share.

MILD NEW PLAYS

Four Open in London—None Attracting Attention

London, May 19.

"Oh, These Women" at the Stratford is a bright but unsatisfactory farce. Has to do with a man who proposes to several women, all of whom accept.

People Theatre season started at the Fortune with a revival of "The Duke of Killiecrankie." It's not as good as it was 27 years ago, but wears well.

"Lovers Meeting" at the Royalty for a special matinee. May be heard of again. Sort of feminine "Journey's End" with good humor.

"The Gunrunner" at the Players theatre is a pleasantly written, well acted and unpretentious play on the subject of gin running. Too tame for Chicago.

"Old Man" Weak

London, May 19.

Another Edgar Wallace melodrama, "The Old Man," is at Wyndham's. Good character drawing and witty dialog, but plot weak and unoriginal.

Hard to see any success for this one.

Savoir's Comedy Taken

Paris, May 9.

Alfred Savoir's comedy "La Petite Catherine" which was originally held for the States by Gilbert Miller, has been acquired by the producing firm of Jose Levy and Frank Vernon of London.

The play is to be rewritten by Mr. and Mrs. Vernon with an eye to building up the character part as a likely piece for Marie Tempest.

Can't Rebuild Pavilion

London, May 19.

Plans submitted to the London County Council for rebuilding the Pavilion theatre into a film house have been turned down.

Understood turn-down came on advice of Ministry of Transport who want a slice of the property if [illegible] rebuilding is done in order to widen Piccadilly Circus.

Ephraim Alone

London, May 19.

[illegible]

The European Runaround

By Frank Scully

Abroad, May 10.

Vienna has become so emptied of its talent to keep London singing in the rain that prospectors are digging into old claims in the hope of unearthing a bonanza.

Hans Wagner-Schonkirch has made a lucky strike of this sort. He discovered six German dance pieces written by Franz Schubert 100 years ago. These pieces have just been played at the Grosser Musikvereinssaal in Vienna and clicked like nothing since the "Blue Danube."

Side-cracking Spahlinger

This year Besier's successor is likely to be Dr. James Bridie, a Glasgow croaker who has written a medical piece called "The Switchback." It mildly razzes the medical profession, as well as present-day exploitation and financing methods for research work.

Cedric Hardwick will be released from the Barretts to play the microbe hunter who discovers a cure for T. B.

This looks like a side-crack at Henri Spahlinger, Swiss bacteriologist in London, whose experiments have long been hampered by a press which has always said too little or too much about his work, though he is the last of the independent microbe hunters and has actually washed up a private fortune of more than $750,000.

He was a Swiss lawyer and has spent 18 years running down cures. He isn't a doctor, but then neither was Pasteur.

London Slamming Chaplin

Charlie Chaplin has at last bit the first hand that fed him. All England is slughing as hard now as it was swooning at the sight of him two months ago.

Reason for reversal is his refusal to prop-smile for the King and Queen at a command performance for senescent hoofers and other vaude vets.

Says he's too tired and anyway trade press has been left hooking him plenty since he went high-hat and sold out to the Mayfairies.

So after ignoring telegrams for a week he's pleading lumbago, though actually playing tennis at Juan-les-Pins where Frank Gould has a ball and chain on him for past hotel courtesies.

Fleet Street and "Front Page"

You could have charted London's kickbacks on "The Front Page" before a single scene was shot.

When you consider that they thought "Gentlemen of the Press" was "a slander on journalism," it doesn't take much imagination to figure how far they would go in being scandalized, hurt, wounded and appalled over "Front Page."

Fleet Street pen scratchers found the picture either "a libel on journalism or journalism must end."

They had never seen the play over here, though they had been warned if they thought "Press" was hot and "Scandal Sheet" sizzling, "Page" would fry them completely.

Keeping It Dark

James Carew, last of Ellen Terry's husbands and first of "Apple Cart" American ambassadors, has been secretly building up with Billy Bennett for more than a year a sort of English Amos and Andy gag, called Alexander and Mose.

Radio fans liked 'em plenty and now the dialoging twain have gone vaude as well, revealing their legit identities under blackface.

Carew is American.

Five-Hour Opera

These "Strange Interludes" and "Back to Methuselahs" and double-feature picture programs have softened things up to such an extent that London is now giving "Tristan and Isolde" without cuts.

Opera starts at 7 o'clock and ends at midnight, proving these singers are willing to work for the 90 grand subsidy which Snowden has voted them.

Uptown A's

Plenty of kidding of the calm, disembodied voices of the BBC radio casters. These boys have an inflection that fills half the peasants with awe and sends the rest into apoplexy. None of them ever seem to have mike fright.

Krassin Crashin'

Hollywood will be seeing red when it learns this one. Katia Krassin, daughter of the first Soviet envoy to England and a Cambridge graduate who knows a good cocktail from a bad one, is L. A. bound.

Somebody has an idea that the Russian market could stand a picture and the Krassin name, tied up through her dad and the rescue ship of the Nobile polar flop, has as big a draw almost as Lenin.

Miss Krassin is a looker with smooth black hair and a full quota of s. a.

Pre-War Krassin fortune was valued at 25 millions, but once the millennium boys began working it up, it dropped to a grand.

Prodigies

Edward Marjoribanks (who pronounces it Marshbanks), John Van Druten and Madeleine Carroll, all under 30, are responsible for the production of Van Druten's "London Wall," which seems likely to crumble any day.

Piece is about love among the ticker tapes. There's a statue, incidentally, in the financial district which Carl Van Vechten insists is Van Druten.

It shows a squat, funny little man and probably was put up for Van Druten when, in rompers, he wrote "Tragedy of Queen Mary of Scots," a sobber in five acts.

Art and the Mrs.

Mrs. Bessie Lasky, wife of Jesse Lasky, which as a tie-up of names even beats Jay and Fay Greenberg, has been exhibiting her paintings at the Knoedler Galleries, Place Vendome.

The most surprising of these girls who have taken to art while their more famous husbands work is Mrs. J. P. McEvoy. Her paintings have the Frenchmen around St. Tropez raving. Even such a hardboiled critic as Morgan [illegible] is [illegible] Mrs. [illegible] is pretty good.

Fixing Act for Revue

London, May 19.

[illegible] (26) [illegible] Lamport and [illegible]

Marion Harris Out of Show

[illegible]

Robeson, Only, Liked

London, May 12.

Paul Robeson [illegible] in the [illegible]

TRAHAN COMING BACK

[illegible] (26) [illegible]

Lady Welfare Workers Censor Chi 2-for-1's Cheerfully and Quietly

Chicago, May 19.

Cut rate phase of the legit business here has brought into existence a board of censors of its own. Members of the play jury function singly and unobtrusively, and, above all, with the cheerful connivance of the theatre managers themselves. These glad-handed board critics are the women welfare directors of several of the town's large industrial plants.

With the majority of the dramatic exhibits currently kept alive by the two-for-one trade, the managers have come to lean heavily on the good will support and influence of these welfare ladies. A thumbs down edict on their part, it was invariably turned out this season, is tantamount to a notice of an early foldup. That is, for the productions operating on a clipped scale.

Through the hookup with these plant social service workers the managers are able to distribute their two-for-one coupon pasteboards in large numbers at one clip. The method of placement is cheap, surefire and comprehensive. Principally, because if the play is okay with them, the welfare directors will themselves see that the tickets are properly passed out to the employees.

Among the big outlets of distribution on the managers' list are the Western Electric plant out in Hawthorne, with a payroll of 48,000 men and women; Commonwealth Edison Company, with 50,000 employees; Peoples Gas and Light, 22,000, and the Bell Telephone Company, 18,000.

Before tickets may be placed at any of these plants the welfare department head must first see the play. As a result of this policy their names have been added to the first night lists of all the local independent legit operators.

Good for Mama?

Moral yardstick used by them in passing judgment is summed up in the question usually put to theatre managers trying to place tickets before the play has opened here: Is it the kind of show I would take my mother or young daughter to see?

If the judgment handed down is negative, the play's pasteboards are out. Way around the barrier shoots up cost of distribution, with effectiveness much limited. Restaurants located around the barred plant then become the main sources of giveaway.

With the big factories and business offices shutting them out, managers housing dirt shows now hesitate going into cut rates, preferring to survive or go under at the straight scale.

Furniture Dealer's Claim Vs. Shubert-Backed Show

Suit for rental on furniture claimed to have been lent by the William Birns Corp. to Saul Productions Corp., Shubert-backed, for production of "This One Man," has been started by Birns. "Man" was produced by Arthur Lubin and Richard Krakeur, latter now out of show biz, with the Shuberts participating.

Furniture dealer claims that complete payment has not been made.

CAST CHANGES

Margalo Gillmore will replace Margaret Barker in "The Barretts of Wimpole Street" June 1.

Gale Sondergaard replaces Eva Le Gallienne in "Alison's House," at the Ritz. Janet Young replaces Josephine Hutcheson, same show.

Marjorie Wood succeeds Spring Byington, Anthony Hughes replaces Grant Mills and Jane Buchanan supplants Sally Phipps in "Once in a Lifetime" Monday (25) when the play moves from the Music Box to the Plymouth.

Helen Dodge replacing Joan Bourdelle, "In the Best of Families."

STOCKS

Elizabeth Miele will operate a summer stock at Sharon, N. Y.

Galveston, May 19.

Hardley Sadler stock company opened a month's engagement here last week under canvas. El Mina Shrine sponsoring.

MUSICALS BUNCHED

"Little Show," "Band Wagon," "Follies" Hitting N. Y. Together

All three of the big musicals now preparing will hit New York at about the same time, with only about 12 days separating the three premieres, according to present plans.

"Third Little Show" will get in first, being due in the Music Box May 26. Max Gordon's "Band Wagon" will follow at the New Amsterdam June 4 and Ziegfeld may open "The Follies" five days later, on June 9.

If Gordon's show manages to open by June 1 it will mean that he will have two musicals across the street from each other for a full week, with "Three's a Crowd" not scheduled to leave the Selwyn until June 6.

Bonds Pay Off

Expected trouble over the payment of salaries for "Betty Be Careful," which played but one week at the Liberty, New York, averted when the Aetna Surety Co. paid off on the bond, filed by Gerald Bacon. A delay of a few days was occasioned by Abner J. Rubien, attorney for Willis J. Goodhue, who told the bonding people to withhold payment because the script had been so much changed from the original writing.

Equity will also pay off the "Perfectly Scandalous" company. Show ran four days at the Hudson, New York, last week. Salary protection was in the shape of negotiable securities.

Players were in on a minimum basis, plus percentage.

'Oh Promise' Shows Little As Bond Meets Salaries

Chicago, May 19.

Salaries for the first week of "Oh Promise Me" at the Apollo here were paid out of the bond.

Since there is a two-week bond of $3,000, the show will continue for at least another seven days. Show is backed by Gregory Ratoff and Ben Bernie.

Coast Stocks Wilt

Hollywood, May 19.

Two coast stock spots folded Saturday night. William B. McCurdy wound up the season in Portland at the Dufwin earlier than scheduled on account of the heat.

P. R. Allen dropped his stock-and-guest policy at the Vancouver Opera House at the conclusion of the third week Saturday.

RABBITSKIN, INC.

Producing under the name of Rabbitskin, Inc., Sigourney Thayer has "Peep Show" and "Amphitryon 38" for next season. In addition, he owns "Men Must Fight" war play tried out recently and due in October.

Thayer was formerly with Alexander McKaig's legit office.

HULL CHECKING OUT?

Henry Hull, lead in "Grand Hotel," is reported due to leave the cast June 1. That date ends the run of play contracts. Named as successor is Al van Decker.

Eugenie Leontovich, also out of "Hotel," but for a short while, was back Monday (18). Elena Miramova substituted.

Duffy's "Irene"

Hollywood, May 19.

Henry Duffy's next at the El Capitan is a revival of "Irene," due May 30.

Cast will include Dale Winter, Bobby Watson, Dorothy Lamar, Walter Regan and a 26 girl line.

Haage Switches Houses

Reading, Pa., May 19.

George D. Haage, who makes a highbrow musical production here each winter, has shifted his booking for the coming cold spell from the Strand, residential section, to the more centrally located Rajah, operated by Wilmer & Vincent.

He has played a week here each winter for the past 10 years.

Shows in Rehearsal

"Gasoline Gypsies" (Mary Forrest and Players Guild), Lyric.

"Follies" (Florenz Ziegfeld), Ziegfeld.

"Kongo" (Arthur Powell), 145 West 45th.

"Wooden Soldier" (Alex Carr), Gaiety.

"High Hat" (Lefty Miller), Bijou.

"Ebb Tide" (S. Z. Martell), 48th St.

"Rale McCoy" (Sam Lowett), Fulton.

Decision Reversal on "Subway" Claim Holds Brandts Responsible

Equity's decision disallowing claims put in by the cast of "Subway Express" against the Brandts, has been reversed. Amount sought by the players, through a delayed closing notice, was for two-eights of a week's salary, which the producer now is ordered to pay.

Reason for the changed decision, according to Equity, was that when Brandts' production closed the show was taken over for Detroit by Alfred Wilson. Previous information that the Brandts were responsible for the takeover was held incorrect.

2 Shows Out

Two shows off of Broadway, with others possibly stopping Saturday as usual.

"Meet My Sister," presented by the Shuberts, the main part of the date having been played at the Shubert, will tour from the Imperial this week. Show is in its 21st week.

Never among leaders, but made some money at $14,000 for the first months. Lately rated around $10,000 or under.

"Perfectly Scandalous" independently presented at the Hudson last week, was withdrawn after four days.

MEET MY SISTER

Opened Dec. 30. "Completely delightful," W. A. U. (Journal). "Diverting novelty," Smith (World). "Good light entertainment," Grannis (Graphic).

"Variety" (Shan): "At $5.50 the legits ought to give better value."

PERFECTLY SCANDALOUS

Opened May 13. "Opened last night and shouldn't have," Gabriel (American). "No more than a bore," Mantle (News). "Probably won't thrive," Winchell (Mirror).

"Major springtime indiscretion of the drama," Brown (Post).

Bordoni Show Off in A. C. for More Fixing

Irene Bordoni's musical, "One More Night," is slated to close Saturday (23) in Atlantic City. It had been partially doctored and recast while trying, but is still judged in need of revision.

Galen Bogue produced.

SHARP'S 38 WEEKS

Pittsburgh, May 19.

George Sharp stock company will call it a season at the Alvin June 1 after 38 weeks. Sharp recently moved to Alvin when his old site, the Pitt, was taken over by the Shuberts for road showing Col's "Dirigible" talker.

Repertory producer intends to reopen in September, probably back at Pitt.

MORRISSEY SQUARES

The 10-year-old claim against Will Morrissey at Equity will be liquidated by the producer. His arrangements with Equity will allow him to go ahead with his musical, "The Crooner."

Show will likely go into the Longacre.

Actor's Play

David Leonard, legit actor, has turned playwright. His show is "Good Bye, America."

William B. Friedlander has it for production.

JOLSON SHOW IN DOUBT

Closed for Week by Jolson's Throat —Difference in Authority

Future of "The Wonder Bar," the Al Jolson show, is somewhat in doubt. The star has contracted a stubborn cold, which affected his throat and forced the show to suspend last week. It was due to continue last night (19).

Jolson phoned he could not appear at last Wednesday's matinee. He did appear that night, but the show was called off for the balance of the week.

Some report that the star had gone to Louisville to see the Kentucky Derby, about which he had been gagging in the show. Understood, though, he did not leave the city.

Notice was posted Monday last week to the effect that the show was on a week-to-week basis. Tuesday a difference between Jolson and the Shubert office was indicated. From the latter source another notice canceled the first, it being stated the Shuberts had not authorized any notice and the engagement was indefinite. Next day Jolson did not appear.

Under Equity rules when illness of a star stops a show no salaries are paid for the first week, but players receiving less than $100 weekly are given $5 a day for expenses. Second week half salaries are due, and thereafter full salaries must be paid, should the management await recovery of the star.

Stock Total Slipping

Less than 50 stocks for last week with further closings announced, will have the mark closer to the 40 figure before the hot weather arrives.

"Death's" Double Ducats

Shuberts are on another two-for-one campaign. "Bargain" affair is repeat date of "Death Takes a Holiday," which relighted the Shubert on its third New York stand Monday (18).

Already Shubert two-for-oned is the musical, "Meet My Sister." Lower scale slips for "Death" were out before the show reopened.

"Melo" with New Lead

Edna Best will leave the cast of "Melo" in which she is featured on June 13. At that time she will accompany her husband Herbert Marshall to London.

Latter is appearing in "Tomorrow and Tomorrow," due to close on that date.

Another actress is to be selected to follow Miss Best in "Melo."

SONIA KARLOV'S STOCK PROP

Syracuse, May 19.

Dewitt theatre, erstwhile newsreel house and playing features, may go dramatic stock about June 1.

Negotiations for the house, under lease to Julian S. Brown, were conducted by Alma Jeanne Williams, Syracuse actress, once a Ziegfeld girl, but more recently on the dramatic stage as Sonia Karlov.

$2.50 TOPPER OFF

"Half Married," by Suzanne Caubaye and Crane Wilbur, which George Sharp was to have produced at the New Yorker, is off.

It was to have run on a $2.50 scale.

Reviving "Man"

First produced six years ago, "A Man's Man," by Patrick Kearney, is being revived for Broadway by Jules Leventhal. Glenn Hunter will be starred.

Others tentatively in the cast are Natalie Browning, Ed Pawley, Elise Dwyer, principals. Opens week of June 1.

William L. McPherson, author and editorial writer for the New York Herald-Tribune, left an estate of $125,854. Shared equally by his widow and two daughters.

FUTURE PLAYS

"Gasoline Gypsies," by Charles Stewart, rehearsing for Mary Forest and the Players Guild, has cast including Gene Byron, Mable Colcord, Gertrude Flynn, Edmond Donald, Emmet Lynn, John Hibbard, Dorothy Randall, Ray Earles. Norman Miller staging. Due in at the Lyric, New York, around May 27.

"The Bitter Road" taken by Walter J. Gluck for fall production. Authored by Harry E. McKee and Jack Ellsworth. McKee will direct.

"Front Money," by George Holland, has been accepted by Robert Newman.

A war play by Kathleen Kennedy, a new author, has been acquired by O. E. Wee. Untitled.

"Sin" is the new title of the play about the life of Vivian Gordon, which Philip Gerton, hosiery merchant owns. Former name was "Betrayal"; written by Marianne Brown Waters.

"Paid Companions" is set and rehearsals start immediately with opening due about the end of June. Bernard J. McOwen wrote it, Charles Blaney is producing and Donn Molloy will direct. Molloy will also be in the cast, others including Cecil Spooner, Georgine Cleveland, Hal Clarendon and Jackson Halliday.

"Good-Bye America," by Dan Leonard, for fall production by William B. Friedlander.

Ford and Peterson In Coast "Bad Girl"

Los Angeles, May 19.

Wallace Ford and Marjorie Peterson are being brought here from New York for the leads in "Bad Girl," which Lou Wiswell will produce in association with Belasco and Curran following the latter's "Tomorrow and Tomorrow" at the Belasco.

"Bad Girl" will play here two weeks and then go to the Geary, San Francisco. "Vinegar Tree" with Billie Burke, will follow at the Belasco. "Tonight or Never," with as many of the original cast as Belasco and Curran can obtain, goes in after.

Pearl in "Follies"

Jack Pearl goes with Ziegfeld's "Follies."

Show had been in rehearsal a week without the manager selecting a funny man.

Chi-Backed Show for Chi

Musical called "Object, Matrimony," is due in Chicago in about a month. It is being written by Robert Wilder, Robert Armbruster and William Henry Hannemann, with Laura Wilck producing.

Tracy Drake, of Chicago, is said to be the financial backer.

Eugen Forker appointed publisher of the New York "American" by W. R. Hearst.

ENGAGEMENTS

Robert Leonard, Jennie Moscowitz and Wm. Norton for "The Wooden Soldier."

Eva Condon to support Mrs. Fiske in Calif.

Mme. Carter-Waddell to stage the dances in "The Way of the World."

Cecil Spooner, Georgine Cleveland, Hal Clarendon, Jackson Halliday and Don Malloy for Blaney's "Paid Companions." Malloy will direct.

Helen Tenney for the Chicago company of "The Rap."

Helen Dodge for "In the Best of Families," replacing Joan Bourdell.

Edna Hibbard, Lynne Overman and James Spottswood for "High Hat."

J. Harold Murray and Jeanne Aubert for "Beauty Be With Me."

Edmond Donald and John Hibbard for "Gasoline Gypsies."

Florence Robinson for "You Said It."

Gale Sondergaard and Janet Young replace Eva Le Gallienne and Josephine Hutchinson in "Alison's House."

Ernest Cossart for the Ann Arbor Festival Co.

Marjorie Wood, Anthony Hughes and Jane Buchanan for "Once in a Lifetime."

Claud Cooper for "Unexpected Husband."

Glenn Hunter for "A Man's Man."

Peggy Allenby, for "The Rale McCoy."

Collette Sisters, for "Follies."

J. Harold Murray for "We're Always Young" (Schwab & Mandel).

Vera Marsh for "Free for All" (Schwab & Mandel).

B'way Legit Season Officially Ending, But Some Saw It End Weeks Ago

Broadway's legit season is ending. For a number of theatres it has been over for some time, while others have had exceptionally bad going. While there are more shows still playing than was earlier indicated, before the end of next month (June) the list will be well pared down.

Since the first of the year there has been a tendency to cut box office prices. This week one attraction, "Brass Ankle," established a $2 top; another dropped its price for the second time and is now $3 ("Green Pastures"). Other downward revisions with an idea of prolonging engagements are accompanied by salary cuts. Co-operative ventures account for a certain percentage of current survivors.

However, the bulk of the dramatic group remains at $3 top, and several are getting higher scales, while the summer musicals will again have a $5.50 top. That is already established for "The Band Wagon," "Third Little Show," "Follies" and "Scandals."

Brokers Careful

Brokers are proceeding with exceptional care in making buys on the summer musicals. So well did "Band Wagon" shape up in Philly that a new ticket deal was arranged and most of the leading agencies will participate.

After looking over the new "Little Show" in Boston the buy was deferred until the show is in better shape. Agencies took an eight-week buy on "Crazy Quilt" (top is $4.40), which was postponed from last week. Memorial Day is out of the deal.

Only one show opened last week, "Perfectly Scandalous," which was yanked off after four days. "Meet My Sister" departs from the Imperial this week; no successor for either house. The premiere card for next week is more or less indefinite, but three new ones are carded—"Gasoline Gypsies" at the long dark Lyric, "The Rale McCoy" and "Ebb Tide," at houses to be named.

"The Wonder Bar" temporarily suspended at the Bayes last Thursday, when Al Jolson was forced abed with a bad throat. It was announced to resume last night (Tuesday).

Figures for last week showed the leaders more than held their own, with several moving forward.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (15th week) (M-1,118-$5.50). Slated to go through June and may last longer; approximated $19,000 last week.

"As Husbands Go," Golden (12th week) (C-900-$3.85). Looks like a sure thing well through summer; well-liked comedy has been averaging $15,000 in nine performances.

"As You Desire Me," Maxine Elliott (17th week) (D-924-$3.85). Little chance for summer; cut rates to about $6,500.

"Barretts of Wimpole Street," Empire (15th week) (CD-1,099-$3.85). Holds to remarkable business; last week a century or two under $21,000 mark.

"Brass Ankle," Masque (5th week) (D-700-$2). Scale reduced to $2 top, sole attraction at price despite limited capacity; business around $5,000.

"Crazy Quilt," Chanin's 46th St. (2d week) (R-1,413-$4.40). Billy Rose revue postponed from last week; premiere last night (Tuesday).

"Five Star Final," Cort (21st week) (D-1,043-$3.85). Among the best of the mellers; newspaper play rated over $9,000 last week.

"Girl Crazy," Alvin (32d week) (M-1,387-$5.50). Pulled comeback with capacity Saturday night; should easily span the summer; gross quoted at $27,000, which tops the musicals.

"Grand Hotel," National (29th week) (D-1,164-$4.40). No show, musical or dramatic, bettering grosses of this smash, which went over $25,000 again last week.

"Green Pastures," Mansfield (65th week) (CD-1,050-$3.85). Picked up somewhat late last week and approximated $13,500; run leader still [illegible].

"Her Supporting Cast," Biltmore (3d week) (C-1,000-$3). Very small [illegible] barely more than $2,000 [illegible] last week; two-for-ones [illegible].

"House Beautiful," Apollo (11th week) (D-1,168-$3). Two-for-ones failed to lift gross to $12,000; [illegible] into summer.

"In the Best of Families," Forrest (15th week) (C-1,015-$3). May outlast some of the others; successfully cut-rated, with grosses of nearly $6,000 profitable because co-operative.

"Meet My Sister," Imperial (21st week) (M-1,446-$3). Final week; goes to Chicago; never hot, and average grosses for months around $10,000; musical minus chorus.

"Melo," Barrymore (6th week) (D-1,090-$3). While not among actual leaders, has done well; somewhat off last week, but satisfactory; around $12,500 or a bit more.

"Modern Virgin," Booth (1st week) (CD-730-$3). Presented by Lee Shubert; written by Elmer Harris; opens tonight (20).

"Old Man Murphy," Royale (1st week) (C-1,118-$3). Presented by Robert V. Newman; written by Patrick Kearney and Harry Wagstaff Gribble; liked on try-out; opened Monday.

"Once in a Lifetime," Music Box (35th week) (D-1,015-$3). Moved up last week, with the gross around $11,000; will try to stay into summer at Plymouth.

"Perfectly Scandalous," Hudson. Taken off Saturday; panned and played but four days.

"Private Lives," Times Square (15th week) (C-1,057-$3). Cast changes and reduced scale last week, but very good business; gross went to nearly $15,000.

"Rhapsody in Black," Harris (3rd week) (R-1,060-$3). May be slow in developing, but word of mouth should help; second week again around $10,000.

"The Rap," Avon (7th week) (D-830-$3). Will go on tour, leaving here May 25 for Chicago; figured a good spot.

"The Honor Code," Vanderbilt (1st week) (D-771-$3). Presented independently (Jack Linder); written by Mark Linder; opened Monday.

"The Silent Witness," Morosco (10th week) (D-893-$3). Business fair and may extend into June; trade claimed over $9,000.

"The Vinegar Tree," Playhouse (27th week) (C-969-$3.85). Among comedies having good chance to hold over through summer, with pace around $10,000.

"The Wonder Bar," Bayes (10th week) (M-860-$6.60). Played but three performances last week; Al Jolson's throat in bad condition; slated to continue last night (19).

"Three's a Crowd," Selwyn (32nd week) (R-1,067-$5.50). Due to close June 6; has made a good run of it and is well out in front; recent gait $18,000.

"Tomorrow and Tomorrow," Miller's (19th week) (D-946-$3.85). Will probably call it a season June 13; slipped to $11,000 last week.

"Tonight or Never," Belasco (27th week) (CD-1,000-$3.85). Belasco is dead, but the show went on; gross last week again topped the $17,000 mark.

"You Said It," Chanin's 46th St. (15th week) (M-1,413-$4.40). Intended to span the summer; business holds to profitable margin at $21,000 and over.

Other Attractions

"Alison's House," Ritz; prize winner uptown for limited date.

"Pinafore," Erlanger's; excellent sale for revival; "Mikado" closed to capacity and will be repeated.

"Mrs. Moonlight," Little.

"Precedent," Provincetown (Village).

"Death Takes a Holiday," Shubert; repeat.

German Agency Fails In the Prosecution of Woman Show Agent

Berlin, May 6.

A verdict was given at the court in Lichterfelde, suburb of Berlin, a few days ago in a case against a Miss Blumann, who had acted as intermediary or agent for several prominent people, such as Gustav Froehlich, Betty Amann, Camilla Horn, Truus van Aalten in obtaining contracts with Carl Froehlich, Joe May, Karl Grune, Nero Film, etc.

Suit had been brought by an official employment office. On the witness stand Gustav Froehlich attested that Miss Blumann took care of all his business matters, as he knew very little about them. [illegible] Anita Dorris [illegible] that Miss Blumann had acted more as an advisor than as an intermediary in [illegible]. [illegible] representing the [illegible] Organization [illegible] stated that he [illegible] them were not [illegible] to [illegible].

In spite of [illegible] Miss Blumann was sentenced to pay a fine [illegible]. Courts finally acquitted her [illegible] Miss Blumann acted as counsellor for prominent actors and actresses, which could not be compared with small agents who sought positions through regular employment offices.

Pre-Cut Mathematics

Actor was offered a job in a new musical and immediately reached for paper and pencil.

The producer asked him what he was figuring out.

"Trying to figure," the actor answered, "whether I will be able to live on that after the cast takes a cut."

"Street Scene" Ends Red in L. A.; "Elmer" Back and Hits $9,000

Los Angeles, May 19.

"Elmer the Great," with Joe E. Brown starred, returned to the El Capitan for two weeks after an eight-week run at the same house and dragged in $9,000 on its first week. Plenty above the theatre's usual take.

At the Music Box "Shanghai Gesture," billed to close last Sunday, did $8,206, which automatically holds it over for another week. Originally in for two weeks it's now on the fifth week, with Mrs. Leslie Carter as star credited.

Sid Grauman's "Street Scene" folded to $9,000 Saturday after a six-week stay at the Mayan. Good business but with a high nut made little money. Company went to San Francisco for three weeks at the Geary. Mrs. Fiske in "Mrs. Bumpstead-Leigh" opens May 21.

Estimates for Last Week

"Elmer the Great," El Capitan (1st week) (C-1,571-$1.50). The season's best moneymaker back for two weeks. Started with good $9,000.

"Street Scene," Mayan (6th and final week) (D-1,550-$2.25). Blew to $9,000, with Sid Grauman in the red on the run.

"Shanghai Gesture," Music Box (4th week) (D-965-$2). Gross of $8,200 is plenty profitable, with the nut being under $6,000.

SHUBERTS' CUT

Legit Firm Wants Slice of Contract Acts' Outside Income

Shuberts are offering term contracts including a cut for the firm on radio or other work obtained by actors during the run of the paper.

Most recent to be signed was Elvira Trabert, for two years. Miss Trabert is in "Wonder Bar." Kay Strozzi, of "The Silent Witness," was also given a Shubert contract.

Lytell's $6,500

Portland, Ore., May 19.

Mitzi Hajos is back at the Duffwin, guesting. This is her second date here this season. Play is "Petticoat Influence" and doing okay, likely to gross around $6,000.

Bert Lytell closed last week in "The Play's the Thing," with a good week at around $6,500.

Matthews' U. S. Part

A. E. Matthews, English actor, is engaged for fall production of "The Breadwinner," Somerset Maugham play. Messmore Kendall will produce.

Matthews is in Europe.

"Fine and Dandy" $27,000 Smash As Chi Loop Dramas Fold Fast

Chicago, May 19.

Town's jubilee celebration that brought the citizenry in walking hordes to the loop turned out, as anticipated, a blight on the legit box offices. Free attractions on streets hurt. Every dramatic show gross got a pounding downward. Only bright spot of the week was the Erlanger with Joe Cook's "Fine and Dandy," where its gross topped $27,000, and the second week looks equally as strong.

"The Greeks Had a Word for It" was suddenly yanked Saturday and consigned to the storehouse. Joining it on the blowout, also after a two weeks' stay, was "On the Spot." Both had been objects of critical slugging from the dailies.

Gregory Ratoff-Ben Bernie promoted "Oh, Promise Me" holds out little promise of going more than another week. First seven days' intake so bad that cast's salaries had to be paid out of the Equity bond posted locally. Enough left in escrow to carry them another week.

Same Gregory Ratoff negotiated to take over "The Greeks," with intention of moving show to the coast after a prolonged stay here. Oke with the producer, William Harris, but not so hot with the Shuberts. Deal called off after papers had been signed with Harris, who inquired how Ratoff would pay rent.

Only legit entry on the horizon is the Theatre Guild's "He," pencilled for the Illinois May 25.

Estimates for Last Week

"Apron Strings," Playhouse (5th week) (CD-603; $3). Took a slap for around a grand, but far from bad at about $6,000. Still strong on the advance sale.

"Fine and Dandy," Erlanger (1st week) (M-1,319; $3.85). Got rave sendoff from the dailies. Little affected by civic carnival, shooting over the big $27,000 mark. Also drawing near capacity top-shelf trade.

"Green Grow the Lilacs," Illinois (3d and final week). Exit stanza around $16,000. Goes dark until arrival of "He," last of the Guild subscriptions, May 25. Latter booked for three weeks, but will be kept running thereafter if all concerned break even.

"Oh, Promise Me," Apollo (1st week) (C-1,443; $3). Critical opinion divided on this one. Evident didn't have a chance from the start. Staggered through to a sorry $5,000 on the week.

"On the Spot," Grand (2d, last week) (D-1,365; $3). Taken for a ride on the deuce lap at around $6,500. Scrammed for Philly.

Stepping Sisters," Cort (8th week) (C-1,084; $3). Less than $6,000, but still hanging on.

"The Greeks Had a Word for It," (Harris) (2d, final week). One of the season's ace flukes. Show liked by those who came, but case flagrantly one of demise by newspaper lambasting. Seven days preceding exodus show less than $6,500. Back to New York for warehouse.

"The Ninth Guest," Adelphi (10th week) (D-1,100; $3). Went off a grand to an estimated $8,000. Has made nice profits right along.

"That's Gratitude," Blackstone (5th week) (CD-1,219; $3). Brought down to a moderate $8,500. Confident of easing over into June.

SUMMER DRAMA SCHOOL

Prof. Lovejoy's Try for 2 Months with Faculty

White Plains, N. Y., May 19.

Prof. A. R. Lovejoy, director of the Cambridge School of Drama, will hold a summer session here with a faculty. The term for students will run through July and August.

Teachers are listed as Elizabeth W. [illegible], Clarence Kavanaugh, George Wilhelm, Barbara Williams, Summers and Walter Coy.

MUSICAL GRABS $21,000 AS BOSTON SHOWS LIFE

Boston, May 19.

Good business was reported at all local legitimate houses open last week, with capacity for "The Little Show" at the Wilbur. The musical is being held here an extra week due to the business in the opener, when close to $21,000 was recorded. This is absolute capacity.

George Cohan at the Tremont again showed the hold he has on this burg with "Friendship," a show that isn't rated so high, doing better than $19,000 in the first week.

"He," Theatre Guild show, is in its final at the Colonial, with business last week not so good for a total of $12,000.

The report from the Plymouth on the opening of Jane Cowl in "Art and Mrs. Bottle" is that the house was sold out for the opening performances.

Legit here seems in a softer spot now than it has been for some months.

TWO $3 TOPPERS TOO MUCH FOR MINNE.

Minneapolis, May 19.

Two shows at $3 top in successive weeks were too much for the town. "Three Little Girls," brought into the Metropolitan on a stiff guarantee, only did about $16,000 instead of the expected $20,000.

At the Lyceum the week previously "Elizabeth the Queen" got over $26,000. It was the only one of the five New York Theatre Guild shows to get any important money here all season.

"Petticoat Influence" was a flop at the Shubert (Bainbridge dramatic stock), and this Helen Hayes hit, panned by critics and patrons, did the poorest business of the season, grossing only around $2,500 at $1.25 top. Helen Menken was the guest star. This week Miss Menken is appearing with Bert Lytell in "Death Takes a Holiday."

RUN EXTENDED

Washington, May 19.

Proving an exception to the 1931 rule S. E. Cochran, manager of the National Theatre Players, has extended an original 10 weeks engagement to 15.

BARTOK HUMILIATED BY HIS OWN COUNTRY

Budapest, May 4.

Bela Bartok, internationally recognized as one of the greatest living composers, gets little official recognition in his native country, Hungary. On his 50th birthday the Royal Opera was to perform "The Miraculous Mandarin," pantomime by Melchior Lengyel, to which Bartok had composed the music.

"Mandarin" is a futuristic dance pantomime in which a weird old [illegible] Chinaman follows a girl in the streets. The girl goes with him because she wants his money. [illegible] Catholic priest [illegible] against the forthcoming play [illegible]

[illegible] was never [illegible]

'Bandwagon' Philly Smash, Otherwise Dull Week; Season There About Over

Philadelphia, May 19.

With still just three legit houses open for business last week, two slumped and one grabbed the spotlight. Max Gordon's "The Band Wagon" opened Tuesday at the Garrick; jumped to capacity the second night and after that it was just a question of standees and the number of turn-aways.

At $5.50 top the heavy revue can't make any money at the Garrick, but [illegible] the three weeks' engagement. Next week [illegible] performances [illegible] week.

"The Student Prince," [illegible] in third week at the [illegible] was still in the [illegible] with around $1[illegible]. It will play five weeks instead of the four originally planned, but will hardly get the additional four nights figured after the bad trade of the second week.

"One More Night," roasted by all the critics here, but doing a good first week's business at the Forrest, dropped to about [illegible] in second and final week.

Only opening this week is "On the Spot," [illegible] from Chicago [illegible] show at the Forrest. [illegible]

Estimates for Last Week

"On the Spot" [illegible]

"The Band Wagon" [illegible]

"The Student Prince" [illegible] at $2 top. [illegible] ever.

Plays on Broadway

OLD MAN MURPHY

Comedy in three acts presented at the Royale May 18 by Robert V. Newman; written by Patrick Kearney and Harry Wagstaff Gribble; Arthur Sinclair and Maire O'Neill featured; staged by Gribble and Lawrence Barton.

Margaret Murfree	Gertrude Fowler
Elinor Murfree	Peggy Conklin
Dudley Weatherbee	Walter Vaughn
Hawkins	John M. Troughton
Charles Murfree	Henry O'Neill
Mike Donovan	Roy Roberts
Henry Stonehill	William E. Morris
Patrick Murphy	Arthur Sinclair
Widow Donovan	Maire O'Neill
Larry Heffernan	Lawrence O'Sullivan

Truly a play of and about the Irish, with brogues of fragrance and much laughter. Even the Irish among the premiere audience Monday had a good time. "Old Man Murphy" is probably not for the premium agencies, but it is amusing enough to make a fairly good showing.

Robeet V. Newman, a kid producer, offers "Murphy." Earlier in the season he had "Bad Girl," and indications are he will pick a stand-out yet. Title not so attractive, but they didn't seem able to find one suitable. Out of town the show was liked, though business was light—not unusual for shows which land on Broadway.

Certainly, "Murphy" is diversion when compared to the stuff that soured the spring. It is spotty, but as long as so excellent a set of brogues as Arthur Sinclair and Maire O'Neill are tossed about, the performance is bubbly.

Play has to do with the mayoralty aspirations of Charles Murfree in a mid-west city. The doubtful section is that of the Patch, where dwell the Irish. As Charley Murphy, the candidate had been of the Patch but 20 years before because of prejudice he had changed the spelling and now was well off. It was right after he married Maggie Mulligan, now Margaret. They have a daughter, Elinor, who, though engaged to Dudley Weatherbee of social standing, frankly likes the Irish and the more so when she meets young Mike Donovan, doing publicity for father's campaign.

Into the doggy Murfree home suddenly arrives his father, Patrick, from Ireland. He declares himself as having come over to help win the election. No sooner he enters than the play gets into stride and it is usually only when he is off stage that it dips.

Old man Murphy quickly invades the Patch and finds an old friend in the widow Donovan. No little of the fun comes from their remarks about her departed husband and his departed wife. The scene in which Murphy presents an enlargement of the tombstone he had erected over his wife's grave was one of the funniest of the evening. The presentation resulted in a brawl during which the old man, the widow Donovan and her son were ordered from the house by the indignant Margaret.

Arthur Sinclair is the life of the play as the old man. His work previously with the Irish Players attracted attention, even though the gallery resented the plays at times. He seemed never as funny as in "Murphy." Maire O'Neill, his running mate in the other shows, is again enjoyable, but it is Sinclair who evokes most of the laughter. His comments after participating in a wake in the Patch was another comic highlight. Funny how the Irish can kid about themselves—but it is fatal if someone not of the Ould Sod tries it. Big Lawrence O'Sullivan was another good pick as a political power. William E. Morris is a campaign manager. Peggy Conklin, attractive, is the daughter, Roy Roberts a fine broth of a kid, Donovan and Walter Vaughn okay as the near-fiance.

"Murphy" is a laugh play. Does not seem quite the time of the season for it, but it should do. *Ibee.*

THE HONOR CODE

Comedy drama in three acts by Mark Linder. Presented by Jack and Charles Linder. Staged by the author. At the Vanderbilt, New York, May 18. $3 top.

Pietro Piccichanti	E. L. Fernandez
Lillian Piccichanti	Betty Kashman
Ciro	Frank S. Marino
Gasper	Vincent Rondinone
Rosario Piccichanti	Valerie Bergere
Luigi Piccichanti	Antonio Maiori
Abe Levine	Sam Liebert
Joe Morello	Jack Harwood
Sam	Chas. H. Doyle
Costello	Antonio Ellauri
Nick	Michael Alvin
Cashier	Gloria Eller
Theresa	Sadie Banks
Hopey Frank	Harry Jackson
Tony	Victor Adams
Angelina	Miriam Battista
Tom	Gordon Hamilton
Farfacello	Wm. E. Blake
Captain Curley	Herbert Warren
Musicians	Joe Webb and Anthony Romaine
Entertainer	Nick Bakarich
Blondy	Beth Milton

While far away as a medium hit possibility, "The Honor Code" is the type of stage fare that might appeal to the cut-rate mob, and through that, plus other modern mediums for filling seats, may be able to stick around for a few weeks and make a little money. On merit, weak.

Overhead is probably low enough to give the producers a break in that direction. Picture rights might also figure, with piece a property that could be made into celluloid as a gangster-type item. Only possible drawback there is that white slavery is involved in the story.

While the Linders call this a comedy drama, it comes more under the head of a meller, with some laughs for relief. The comedy, while not strong, is of more interest than the plot built around gunmen, and in particular a wop fixer with pull who starts things off by criminally assaulting his brother's daughter. It paves the way for another white slave victim.

Mixing the plot up plenty, with at least a half dozen people out to get the fixer-white-slaver-gangster, a comedy touch is lent affairs when in the last act everyone wants to confess. A virtue of the play, whether it is always entertaining or not, or whether it is well or poorly done, either in acting, direction or writing, is that things happen. And maybe the mob at cut-rates and possibly two-for-ones would go for that for a spell.

Valerie Bergere stands out in the cast as the mother of the assaulted girl, played by Betty Kashman and much below average. Sam Liebert oke as a cheerful Yiddish grocery store proprietor. Others doing as well are Antonio Malrol, as the girl's father; Jack Harwood as her sweetheart; Sadie Banks doing a madame, and Herbert Warren, police captain.

Most important part of all, that of the fixer, is in the hands of E. L. Fernandez, who makes a poor showing.

Timeliness of Judge Seabury's investigation of New York rung in with mention of Seabury, Crain and others, vice squad, etc. *Char.*

If Booth Had Missed

(Little Theatre Tournament)

Amateur production presented as the prize winner of the ninth annual National Little Theatre Tournament at the Craig Theatre, N. Y., May 16. Drama in three acts and epilog. Presented by the Morningside Players of Columbia University. Written by Arthur Goodman. Directed by Milton Smith. Designed by Sherman Raveson. Sets built and painted by members of Columbia University. Scale, $2.00.

This play is inconsequential from a professional point of view. This one as the prize winner among seven such presentations makes it easy to imagine how sadly untheatrical the others must have been in their attempt to attract the Main Stem last week.

The piece attempts a fanciful dissertation of what might have happened had John Wilkes Booth missed when he fired at President Lincoln.

Mostly talk with obvious phrases and hunks of thought from historical archives.

That the young man playing the part here impresses now and then, offers nothing important. The rest of the cast are good and sincere amateur drama lovers, with no idea of the import of their characterizations. No vision or imagination breadth is shown in the presentation, except the settings.

All this is not to detract from the acknowledged unprofessional character of the entire effort, but rather to point out an inadequacy of thought among the managers of the National Little Theatre Tournament that they can take such a piece down Broadway, as it was hinted, and even play it at $2, as done here at the cold Craig, much too big for the project.

It's a sorry spectacle to have young and sincere men and women exploited for the goofy aims of upper-cultivated individuals who can't even scrape enough of a sincere effort to pull a better house into the h. o. than was in the night caught. Not more than 60 or so customers and many of these were paper.

If the tournament board isn't interested enough in aiding the b. o. they ought to let the thing go. All the prize winning groups gets so far as shown this night is a silver loving cup of no extraordinary size.

The one-acter tournament of previous years was a better idea. As amateurs can be as badly as amateurs can be in a playlet, you can imagine what they must be in a full length play.

Regardless of what the leaders of the tournament may indicate outside of the angle that such tournaments may lend inspiration to young folks to attempt the writing of a play, the only angle to be considered is the recreation point. Young people like to act and this tournament offers them the chance to compare relative talents.

It was an awkward bit to hear the speaker presenting the cup to the Columbia Players, state that this play would make Broadway and that some of the cast had been solicited for performances by big picture houses. He proved little knowledge of theatre angles or customer reaction. But he may not have been supposed to know that.

This is the second successive year that Columbia players won the cup. *Shan.*

Belgian Author Likes Dramatic Critics' Pan, So Writes Hit Play

Brussels, May 8.

"La Vie Conjugale" ("Married Life"), a play in three acts by M. Charles Spaak, a young Belgian author, playwright and scenario writer, was produced at the Galeries theatre, Brussels. The piece is taken from the author's book "Balthazar," which he was not afraid to publish with the following criticism by a Brussels newspaper printed on the front cover: "Let M. Charles Spaak go in for politics, cross-words or pancakes, but let him keep away from the theatre."

The play, possibly meant to be a satire on married life, is patchy, leaving the impression that the author had not given himself sufficient time to coordinate his ideas, while the dialog is inclined to be highbrow.

The Belgian theatre public is very lenient and did not spare its applause, so that one may assume that Spaak will wait a bit before tossing pancakes.

Balthazar, a poet, no longer loves his wife, Cordula, although he does not know she has a liaison with Horace, a gendarme. The latter, pretending he requires them for Gertrude, a laundry maid, induces Balthazar to write his love letters for him.

When the poet discovers the deception he goes to live with Gertrude and her parents know the hospitality is accorded only for the sake of his wealth. Cordula, having learned that Horace's burning love letters were from the pen of her husband, decides to mend her ways. Balthazar, however, rejects her repentance and attempt to resume marital conditions preferring, as he says, to suffer.

Splendid acting accounted for 95% of the play's success.

Plays Out of Town

THE BAND WAGON

Philadelphia, May 18.

It was left for the very tail end of the season to bring Philly its best musical show. Max Gordon, who hit the bull's-eye here with "Three's a Crowd" last October has not only repeated but surpassed the revue with this effort which opened at the Garrick.

Show was a sell out by its second night and not since "Show Boat" has this town had a demand for a show at all comparable to that for "The Band Wagon." At a $3.50 top it is going clean nightly with turnaways increasing. The Garrick's capacity unfortunately makes it impossible for the show to turn in a profit at this top, even with all the standees the fire Marshals will allow. Otherwise, "Band Wagon" could surely linger here for two months.

Hard to say just what is the biggest smash of this new one but outside of stars, all of whom get corking opportunities to demonstrate their abilities, two men are getting most of the attention here—Arthur Schwartz, for his score, and Albert R. Johnson for his settings. Although it is still too early to predict that Schwartz has another "Something to Remember Me By," the fact remains that "The Band Wagon's" score contains a greater variety of song numbers and more potential hits than that of "Three's a Crowd."

First night mob went heavily for "High and Low," "New Sun in the Sky" and "Dancing in the Dark." But the first act finale number, "I Love Louisa," although likely to be overlooked because of the remarkable stage effect that concludes it, and "What Will Become of Me" are also up in the running. "Confession" and "Sweet Music" are others that stand out.

From the production angle there is much to recommend. A revolving stage is used more effectively than ever before in this city. The first act finale ("Louisa") presents a merry-go-round occupying almost the full extent of the stage with all principals and chorus riding the vari-colored horses and other animals. The last act finale employs not one but two revolving stages, one within the other, and going in opposite directions. The whole thing is framed in an arch with the chorus dancing in and out of pillars to be tune of a waltz. In two other numbers, "Hoops" and "The Beggar Waltz," the revolving stage is also used to advantage. On several occasions it is helpful in making quick set changes.

Johnson has done an amazing piece of work with his set designs for taste, color and for novelty. There isn't a garish hit nor a hackneyed drop in the show.

George Kaufman has collaborated with his usual shrewdness in footlight effectiveness and stage tricks and many of the high light gags are undoubtedly his. The comedy ranges from the very subtle to out-and-out slapstick. "When the rain goes pitter-patter" is a fine sample of the first, "The Pride of the Claghorns" is in between, and "Good Old Nectar" and the bathroom fixture skit belong to the latter.

Albertina Rasch has staged the dances well. There are few put numbers, but there are several that are lively and many that are exceptionally beautiful, notably "High and Low," "Confession" and "Dancing in the Dark." Hassard Short has ably abetted the others in his staging of the show as a whole and a word must be given to the unusually fine costume designing by Constance Ripley.

The Astaires, Fred and Adele, have never worked harder in this city, and have never seemed so happy in their parts. Their first number, "Sweet Music," is spicited and typical. After that Fred does a couple of corking character bits. Miss Astaire is excellent in one number with Frank Morgan and scores emphatically in a ballet with Tilly Losch and, next to closing, the Astaires pair in a peach of a parody on a vaudeville duo in a piano and vocal act. In addition, they take part in several other sketches.

The signing of Morgan was a master stroke on somebody's part. He lends class and subtlety and distinction to the comedy and at the same time is immensely funny. Teaming with either Miss Astaire or with Helen Broderick, he works mostly in front of the curtain and clicks heavily.

Miss Broderick is not only a great foil, but scores on her own in the bathroom fixture and "Claghorn" sketches and with one song that may be changed. Miss Losch does three dances that are timed splendidly. Roberta Robinson is likely to be an overnight "find." She sings "High and Low" and "What Will Become of Me" and should still be soloing "Confession" as she did the opening night. John Barker clicks neatly by his vocal work in "High and Low" and "Dancing in the Dark." Phil Loeb contributes some good character comedy.

"The Band Wagon" is one of the best revues that ever played Philly, if not the best. Perhaps its big advance reputation may hurt its chances elsewhere, but it is hard to see how it can help being the musical sensation of the season. *Waters.*

WRITERS' PLAYS

Hollywood, May 14.

This month's bill of four one-act plays at the Writers club leaned heavier than usual to the dramatic side. Usual 50-50 split between comedy and drama was replaced with a three to one ratio, with comedy in the lesser role.

Two local entries were the opener, "Have a Heart," by Victor Potel, screen comic, and "The Skeleton," by John C. Brownell, screen writer, closing. Neither have commercial possibilities. Former, a little too amateurish and in spots tinged with warmth. "Skeleton" was too close to the arty type to stand a chance with the understandability of a general audience.

Potel borrowed a stock situation from the comedy lots for "Have a Heart." Piece, ably enacted by Grace Valentine, Paul Hurst and Edgar Kennedy, was built around one of the gag men's delight, the instalment house collectors coming to the love nest to remove the unpaid for furniture, even to the sweetie's negligee. New coat to this was that one of the bouncers interested the girl in a scenario he had written while the other lugged out the chattels. Here they had girl behind the screen, sans the negligee, and the collectors about to repossess the screen.

"The Skeleton," was one of those mental affairs. Husband coming home late, slightly blotto, baby sick, wants a divorce, skeleton comes from the closet, free at last to blast his and more particularly the wife's reputation. But the husband finally closes the door on the skeleton and wakes from the gin fumes to one of those typical picture happy endings. Cast work excellently done by Lillian Rich, Richard Tucker and Harry Stubbs as the skeleton.

Acting honors for the whole bill went to Sarah Padden in "The Eldest," by Edna Ferber. Miss Padden playing her old reliable middle-aged woman had an opportunity for emotional work reminiscent of her portrayal in "The Clod," in vaude, when she discovers her younger sister playing around with the chap whom she was forced to give up 15 years ago, to become the family drudge for an invalid mother. Worthy supporting cast comprised Greta Granstedt, Jack Murphy, Frank Darien, Dorothea Wolbert and Edward Cassidy.

John William Rogers, Jr.'s "Judge Lynch," down south back porch ironic affair, a preachment to show that the lynching mobs don't always get the right man, completed the bill. Cast of this was Elizabeth Ross, Virginia Sale, Perry Ivans and James Guilfoyle, with Ivans, who directed, carrying almost half this show with one speech.

Bill as a whole up to the standard of the usual offerings plus far better casting.

Dept. Store's Show

(Continued from page 1)

ma'am . . . children's coats . . . gee, Mame, I wish they'd play "When Ya Hair Has Turned . . . hey, get your elbow outta my neck . . . sorry, lady, but the price is $1.95 . . . "springtime in the Rockies" . . . fifth aisle to your left and there you are . . . where am I . . . ice cold root beer, folks; and get 'em while they're hot . . . gee, Mame, these music . . . genuine alligator handbags for only seventy-five cents . . . going up . . . "little sweetheart of the mountains . . . I want my money back; you told me that this perfume would make me irresistible . . . aw, maw, I wanna balloon . . . lissen, where's the whatchamacallit . . . "in the rockies, I'll be coming" . . . and so on until the band-gets paid off or swears off.

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YOUNG CHINA
JUST RETURNED FROM EUROPE
THIS WEEK, MAY 16
RKO PALACE, New York
Direction—BENNY BURKE, JACK CURTIS AGENCY

The Racketeers' Trade Press

Anent the charge that tabloids are now the trade papers of racketeers, there are available some facts that clarify the indictment. Surely no profession is more liberally represented in the sensational press than the current underworld and in a newspaper field that purports to be quite pure and unattached.

Tell-tale facts can be had by simple application of a ruler to any of tabloids. The New York Mirror, morning tab, as representative of any of its kind was found in its May 13 issue to contain a decided off-balance on the morbid crime news side. In its first 12 inside news pages the picture sheet averaged 63% crime stuff against all other news matter combined. On the front cover, devoted to two photos, the two and only headlines, both five-column teasers, top and bottom, related to Jack Diamond and Roy Sloan, respectively. Diamond needed no introduction. Sloan was a new punch in the gangster line, having been bumped off the previous evening.

The 63% crime stuff, including news and comment, represented 229 of the total 361 inches of reading matter in the first 12 pages, practically the entire news section of the paper. The balance, going back of the publication, was devoted chiefly to feature stuff, special columns, editorial, double center of photographs, serial, short story, drama, sports and classified advertising.

The 12 pages in front comprised 870 agate inches, at the rate of 72½ per page. Of this, 509 inches, or 60% of the total space, were advertising. Of the 361 inches of reading matter, only 132 concerned non-crime news, or but 16% of the entire lineage.

Legs Diamond, "Two-Gun" Crowley and Roy Sloan were accorded the big share of crime information. Crowley was prominent, despite the case being a week old and interest having subsided. One of the two special Mirror columnists, both of whom dealt solely with crime and criminals that day, reached back for "amusing" incidents in the life of Gyp, the Blood, for comparisons.

If readers of the tabs prefer 63% crime as news, the tabs may believe it's circulation to give it to 'em. The Mirror staff, like the staffs of other tabloids, probably holds the deepest contempt for its customers.

The "give it to 'em" procedure is easy in tabloid journalism. Not so easy in other lines. There may be a few people in this country who would like a cool glass of real beer on a hot day. There are others who would like to see things on the screen the censors say they cannot; with these things less sensational or lurid than the crime news and photos as handled and printed by the tabs.

All of which supports the charge of filmdom that newspapers, under the free press rights, are able to purvey more boundless crime and sex stuff in one issue than the picture industry is permitted to show in a season.

The difference is that when a picture goes criminal, it goes 100%, while a tab goes 63%. But pictures do it infrequently on a production average, while the tabs do it every day. A crime picture does not represent itself as anything else, while tabs, in printing 63% crime stuff, are posing as general newspapers.

The tabloid field of journalism, or the racketeers' trade press as it has been now dubbed, is no longer yellow—it's scarlet.

Hollywood Papers

The "Citizen" and "News," Hollywood's two dailies, continue their fight for top spot as the town's leading papers. Both sheets have been operating about the same length of time, having started as weeklies and later going daily.

"News" is owned by the Copley chain, which operates papers in Calif. and in Iowa. "Citizen" is owned and operated by the Palmer family, also natives of Iowa. "News" has the A. P. service and the "Citizen" U. P. Both papers print one edition in the afternoon and have around [illegible] circulation.

"Citizen" has never been overly friendly to the picture industry, but the "News" goes after film news and has built up its city circulation. "News" admits pictures made Hollywood while "Citizen" claims the reverse. If an advertiser is selling something H. C. Palmer doesn't believe in he won't sell the space. "Citizen" has lost a young fortune turning down all tobacco advertisements.

While Palmer has no love for pictures, he won't print any scandal about picture people. Paper shoves all sensational news on page two and limits it to a few words. During the Hickman murder case Palmer blue pencilled everything but that Hickman was caught. He gets credit for electing the present Mayor of Los Angeles. A few weeks after the Mayor was in office Palmer turned against him and blasted him all over the paper.

The "News," which has been in the background a number of years, is steadily advancing in circulation due to its progressiveness. Staff on both papers has remained intact for the past four years, except for replacements through death.

Lets Employees Buy "News"

Expressing a desire that the Chicago Daily "News" be perpetuated as a semi-public institution of "substantially the character it may have at the time of my death," the will of Walter A. Strong, who died May 10 provides that the stock shall be offered first to employees, who in the opinion of the executors shall be qualified to comply with this desire. Should the employees make no offer within three months, the stock is to be offered any stockholder or combination of stockholders for 30 days, after which general bids may be called for, should no sale be made. The executors are not required to accept the highest bid nor to accept any bid from a person or persons they may deem undesirable.

Mr. Strong suggested $2,000,000 as a reasonable price for his controlling interest in the property.

No inventory was filed with the will, but the executors stated that it would probably not be in excess of $2,500,000.

Cincy Tab Sheet Out June 5

The Kentucky "World," initial tab sheet for the Cincinnati district, will make its bow at 5c a copy June 5. Plant and home office are in Newport, Ky., with a branch office in Covington, Ky., sister cities of Cincy. The operating Co. was recently incorporated with a capital of $75,000. It is headed by former editorial men of the Scripps-Howard Kentucky "Post" and Cincinnati "Post," both published in Cincinnati. Bruce I. Susong is president and publisher; Elmer H. Dressman, vice-president and editor, and Joseph H. Dressman, secretary-treasurer and city editor. Robert K. Chandler is business manager. He is a brother of William G. Chandler, general business manager of Scripps-Howard League, and resigned from the Kentucky "Post" last week.

The sheet will have 32 pages and will be published Tuesday and Friday. First issue will carry 64 pages. As a starter the paper will feature news of Northern Kentucky. Later the "World" will devote more attention to Cincy news.

The American Wallace?

Toss-up between Harry Stephen Keeler, H. Bedford-Jones and Jack Woodford as to which is the Edgar Wallace of America. Honor (?) generally credited to Woodford, because he turns out something like 3,000,000 words a year under his and a number of other names, while all of Keeler's and most of Bedford-Jones' are under their own names.

Keeler is the kind of a scribbler who, in addition to editing a couple of mags and turning out a short story a week, can write four novels a year under contract. That's easy for him, for between the contracted novels he can scribble a few at his leisure.

Bedford-Jones doesn't do any editing, which probably enables him to turn out 200,000 more words a year than Keeler. As for Woodford, some say he is even more prolific than Edgar Wallace. He wears out a typewriter in a week.

Visiting Firemen

May in Paris saw perhaps more visiting newspaper and magazine executives than any time since the war. Officials have come over to get away from worries and headaches at the home offices as well as to [illegible] the [illegible] staffs.

Among those [illegible] Adolph Ochs, Roy Howard, John C. Martin, Frank B. Noyes, Frederick Fassett, Mr. A. V. Carpenter, E. H. [illegible] Maxwell and W. [illegible] Payson.

Dramatic critics in [illegible] are Joseph Wood Krutch, Alex Woollcott, Stephen Rathbun, with Nathan, Littell and Garland expected before the end of the month.

Best Sellers

(Reported by the American News Co.)

Fiction	
Road Back—By Erich Maria Remarque	$2.50
Happy Sinner—By Elizabeth A. Herbert	2.00
Bridge of Desire—By Warwick Deeping	2.00
Years of Grace—By Margaret Ayer Barnes	2.50
Glass Key—By Dashiell Hammett	2.00
Good Earth—By Pearl S. Buck	2.50
Non-Fiction	
Boners	$1.00
John Mistletoe—By Christopher Morley	2.50
New Russia's Primer—By M. Ilin	1.75
Education of a Princess—By Grand Duchess Marie	3.50
Fatal Interview—By Edna St. Vincent Millay	2.00
Green Hell—By Julian Duguid	4.00

London's Strike

Lightning strike occurred among machine men on the London "Evening News," Northcliffe paper, arising over the "Close of Play," cricket edition. Comes out the last of the nightly issues.

Policy of the work department of the paper is to keep one man on for each machine, but the men objected, saying the paper should keep them all on. As this wasn't done, they walked out and went to their union, where they were told to go back. They told the union where it got off, and the edition didn't make the streets. The desks had been prepared, however, and got a limited edition run off. Paper was out as usual next day.

English Critic's Book

Dudley Gordon Leslie, theatre critic of the London Sunday Dispatch, one of the Mail group of papers, has authored a second book, "With Kisses Four," just published by Hurst and Blackett in London. The story revolves round the adventures of a pair of Fleet Street legman, detailing their gradual rise to fame, and includes a heavyweight of satire aimed at the theatre and the film studios.

Leslie, who knows his Fleet Street backwards, is more at home detailing the routine of news offices than in developing his story, and the Fleet Street stuffs stands out as the best entertainment in the book. For the rest, Leslie is sufficiently modern to be slightly superior to his story, which doesn't make it too easy in the following parts, but the result, on the whole, is bright, amusing, sometimes witty, often satirical and quite good reading.

Book is on the short side, though, and can be gleaned in an odd hour.

Stories on Coast Hostess

Going strong for articles touching on pictures and picture people, the Saturday Evening Post has ordered two as a starter, first to be "Woman in Hollywood," dealing with aspects in the life, social and professional, of three leading hostesses on the coast, Marion Davies, Mary Pickford and Frances Goldwyn, latter in private life Mrs. Sam Goldwyn. These three hostesses represent divergent entertaining types.

The Post has ordered this and another story from Lynn Farnol, publicity director for Sam Goldwyn. The other will deal with supervisors, their work, policy matters, etc.

In the past Farnol has written considerably for the S.E.P.

Making One-Acters Pay

The one-act play, not considered commercial, can be a gold mine if it is of the right sort and properly handled, according to Florence Ryerson and Colin Clements, the picture scenarists, who, aside from an occasional venture into fiction, have been turning out playlets for years.

In a piece in the May "Writer," the pair declare that one of their playlets, "A Cup of Tea," now 10 years old, has brought in an average of $30 a month during all that time, and is probably good for the same average for the next 10 years.

Wells' 50% Retirement

Resignation of Thomas B. Wells as editor of Harper's Magazine removes from the field one of the best known magazine men in New York. Also from this country, as Wells goes to France at the end of this month to live.

At 56, Wells is retiring earlier in life than most successful men, but understood that he will not loaf altogether. In addition to remaining a director of Harper's, he will also do some writing on his own. He was once a newspaperman.

New Freeman Monthly

With new capital, The New Freeman will continue as a monthly instead of a weekly as before, Suzanne La Follette remaining as editor. Mag had been teetering recently and sent out calls for help. These taken up, but not in sufficient amount to enable it to continue as a weekly.

George Jean Nathan understood to be contributing to the mag gratis to keep it going.

Paper Films Strong's Funeral

The Chicago Daily News camera staff shot 1,800 feet of sound film on the funeral of publisher William A. Strong. Purpose is to complete the four reel record of Strong put together for presentation to the widow.

If permission is obtained from Mrs. Strong, the picture will be shown to a gathering of the paper's personnel.

Socialist Daily's Ed

News editorship of the London Socialist daily, The Herald, has been accepted by Maurice Cowan, who was on the Express for a long time before leaving the newspaper game to become a producer. He has now decided he prefers his own kicks to other people's.

Two-Way Tough!

A Variety correspondent explaining his stuff coming in long hand, said, in a postscript:

"I hate like hell to use pencil but my editor-boss bans the use on an office typewriter for side work and the typewriter agencies here won't extend credit, saying all newspapermen are tramps."

George C. Crowley Dies

George C. Crowley, 49, magazine broker, of New York, died on a Rock Island train near Eldon, Ia., May 18. He was known as "The Children's Santa Claus" because of his generosity to poor kiddies at Christmas.

Syndicating Jimmy Starr

Jimmy Starr's Saturday picture page in the Los Angeles "Express" is being delocalized and rematted for the other 12 Paul Block papers in the east.

Godwin Publishing

William Godwin will turn publisher later in the year. Going in for general stuff. Now lining up writers.

Conger's 80th

Frank Conger, dean of Washington newspapermen, was tendered a banquet in the Press Club by the Old Timers on his 80th birthday.

Ritter's L. A. Shutout

Victor Ritter's deal for the L. A. "Times" is cold. Harry Chandler will never sell, he says.

Ritter is on the way on a national survey of his newspaper properties.

Chatter

Sinclair Lewis' German. Ach!

Mark Price's novel idea for a novel.

Emil Ludwig's having trouble again because his real surname is Cohn.

Dashiell Hammett, a private detective not so long ago, now gets offers of over $25,000 for the serial rights to his new stories.

The new Street and Smith mag will have a collegiate atmosphere, probably utilizing fiction with a college background.

Katherine Brush back from Europe and expects a new book.

If the book biz gets better, Funk & Wagnalls may revive the International Book Review. Not guaranteed to make Henry Seidel Canby laugh.

H. Bedford-Jones, who writes with both hands, has his missus in on the [illegible]. Bedford-Jones only writing three hours a day now.

The boys on the Daily News work [illegible]

There will be another [illegible] [illegible] Magazine [illegible].

The [illegible] [illegible] over the [illegible] the [illegible] [illegible].

Odds [illegible] [illegible] memoirs won't see publication, though publishers making all sorts of offers for it. When Pola wrote the account she thought she was washed up as far as Hollywood was concerned and told all. Now that she's back it wouldn't do to print the stuff.

Don Kennicott promoted to full editorship of Blue Book Magazine. Formerly assisted Edwin Balmer on Redbook.

Trader Horn, who is Aloysius Smith, returning to England to stay.

Percy Waxman hasn't the courage to use his stuff in his own mag.

If Gil Patten gets enough out of those Satevepost pieces he may publish again on his own.

Lee Posner hopes to write a book on Harlem before Rian James gets around to it.

Paris Chatter

Mr. and Mrs. Robert Herrick in town for a few weeks before Italy.

Lou-Ella Archer of Phoenix, Ariz., off to Northern Africa to collect material on new book she is finishing.

W. B. Seabrook back from New York where he sold his latest book and to rest in his studio here before setting out for Asia on new adventure trip.

Under the auspices of the Societe des Gens de Lettres de France, and the Authors' League of America, the Florence Blumenthal Association has convoked the first conference of American writers in Paris, which will be held in June concurrently with the international congress of the first named organization.

Henry Champly, president of the Florence Blumenthal Association and treasurer of the Gens de Lettres is going to the U. S. in October to submit to Washington several projects to facilitate professional and friendly relations between the writers of the two countries.

Peter Neagoe, recently announced the forthcoming publication of an "American Abroad Anthology," edited by the New Review Editions. He says it will include all the well known Montparnasse luminaries such as Hemingway, McAlmon, Callaghan, etc., and will cover the period "between the Armistice and the Wall Street crash."

Mrs. Alan Parsons, wife of London Daily Mail drama critic off to New York to join her husband who is on first visit to the States.

Mrs. Whitelaw Reid burial service at the George V. Cathedral here in Paris drew all of society as well as newspaper and literary circles. Even opposition press picked up impressive list of those attending services of the deceased mother of the present New York Herald Tribune owner.

News From the Dailies

(Continued from page 125)

worth, cabaret entertainer, whom he married last Nov. Testified that the marriage climaxed a gin party.

Byron Tavern, nite club, was raided and some liquor seized.

Word received here that Ohio medical board has revoked the license of Dr. Henry J. Schireson, plastic surgeon, to practice in that state. Charges against him included gross immorality, unprofessional and dishonest practice.

LONDON

Jury were unable to agree on a verdict in a case for alleged slander brought by Stuart Raw, conjuror, against Douglas Dexter, also conjuror. Raw stated he gave an audition of a trick at the Magic Circle Club and Dexter alleged it was a crib on one of his own tricks.

Annie Croft, actress, got a divorce decree on the grounds of misconduct by her husband, Reginald Sharland.

Libel action brought by Parnell and Zeitlin against Robert Loraine for alleged damages resulting from a letter Loraine had written them asking for his salary checks was dismissed, jury describing it as a frivolous action.

Sir Henry Lytton and Bertha Lewis, two famous Savoyards, were injured in auto crash, Miss Lewis seriously.

[illegible]

W. Macqueen-Pope [illegible]

[illegible] European [illegible]

"STARS OF TOMORROW"
Auditions
WENR, Chicago

For the announced purpose of discovering new radio talent, WENR, the [illegible] NBC Chicago 50,000-watter, is devoting half an hour each Tuesday night for tryouts. This program was the second of a contemplated series. Public is invited to comment and pick favorites by the letter writing route.

There is no promise attached to the auditions. NBC does not say what it can, or will, do for any likely entertainers who happen along. No contest, therefor no prize. Even amateur nites in the sticks give away a sack of groceries.

A talent hunt that would really mean something would be one promoted by an advertising agency. Entertainers revealing unusual popular appeal might then be sold to an account. With NBC now paying sustaining program talent $5 per person, less 50 cents Artists Bureau commission, there's nothing much for the ambitious amateurs to fight over if they can't, or don't, get a commercial.

But the simple arithmetic of radio salaries doesn't seem to stop the constant flow of volunteers. Singers, in particular, are two for a nickel. Any studio can hire armies of sopranos, tenors, contraltos and baritones. One is about as good—or as bad—as the next. There seems slight need to conduct a series of auditions for the imaginary discovery of new radio personalities who can do nothing but sing.

And up to now only singers have participated in WENR auditions. Very wisely does the studio and the network refrain from promises or prize giving. Even the best would probably be a white elephant. Since NBC seems to encounter no difficulty in getting professionals for $4.50 a performance it can't be a question of money. Unless they contemplate paying off in glory instead of cash.

Sheridan Duo, first and last to sing on the second program (14), were the only commercial possibility. And that not emphatic. They at least were closer to popular entertainment. Other three contenders, Frank Brantley, Ann Roberts and Miss Nevins, were strictly chautauqua.

Evidently the singers pick their own selections. And thereby tie a rope around their necks before jumping. Frank Brantley baritoned a doleful ditty called "Friend of Mine." Miss Roberts contraltoed sadly of "The Heart of the Hills," while Miss Nevins sighed "Twas April." Not thus will they build radio reputations.

Comment by announcer Everett Mitchell alluded to the antecedents of the hopefuls. Mostly they come from choir lofts and family musicales with Miss Roberts mentioned as having "a little, not much, radio experience."

One result of their insistence on choosing little known ballads fished from obscure musical libraries is that the ear must be, on a first hearing, critical rather than sympathetic. Practically all of the lyrics were poorly enunciated as the singers swallowed the words in the higher altitudes.

To no one did the seemingly obvious reflection occur that a little humor might have been welcome. A smile would have stolen the show, a laugh would have saved it. It's not voices that radio, WENR or the chain needs. It's personalities.

And just a suggestion. If sincere why not open the gates and let some vaude comics show what they have to offer that radio might want to buy. Admittedly very few artists on the air to date have been successful with humor. What's lost if the comics aren't so good? Nothing. It's all free. They can't possibly bore as many people as these twilight reveries and weepy lullabys.

WENR might ponder the number of persons who tune out. That should be placed beside the number who write letters. Too often a batch of mail is the excuse and the passport for mediocrity on the radio.

As for that billing, "Stars of Tomorrow," it's apt to be pretty optimistic so far as most of the conventional entertainers are concerned. Especially those parlor prima donnas. *Land.*

RKO NOON PROGRAM
Talk, Songs
Commercial
WEAF, New York

One of the series of RKO noonday programs recently inaugurated. These periods are on thrice weekly, Ruth King Owen officiating as mistress of ceremonies and plugger deluxe.

Miss Owen is, perhaps, supposed to deliver intimate chatter regarding Radio-RKO film and stage players, but all she talks about is plots and bits of Radio films.

At this luncheon hour three RKO acts, one film and two stage, were introduced. Mae Murray was first, being in "Bachelor Apartment," current in town. Miss Murray spoke a bit about the film. She also talked about how she keeps slim. Meanwhile Miss Owen as interrogator. Miss Murray was not so impressive, due to much gurgling and giggling.

Vet trio of Keller Sisters and Lynch, RKO vaude, on for one pleasing harmony number and then Carl McCullough, vaude single. Latter gave the plot of "Bachelor Apartment" in a light comedy vein.

Almost all films playing RKO's New York houses given mention and even Keith's Washington as well. Also the opening of the new Trans-Lux twin theatres on Broadway.

"RAISING JUNIOR"
Sketch
Commercial
WJZ, N. Y.

Smart little series of household skits which gets the NBC network six times weekly. Featured players are Pete Dixon and his wife, both unannounced as to names over the wire. Dixon was at one time conected with NBC's publicity department. It was while there that he thought up this idea.

Original intention was to start with a babe a few months old and carry out the idea of "Raising Junior" until the child had advanced in years. When this sketch was caught, Saturday (16), Junior wasn't heard from, though often mentioned.

Dixon and his wife play the married couple, showing the trials and tribulations of bringing up a youngster. In this bit Junior wanders off and the couple can't find him. Distracted with worry until their dog barks and discloses that Junior has fallen asleep in the kennel. Side interest brought in through a friend believing he has discovered a map for buried treasure.

Both Dixon and wife deliver well. Dialog is natural, unstrained, and probably more effective outside of the big city districts.

SUE AND ANN
Talk
Commercial
WLS, Chicago

This one is a shopper's service, the text coming from Sears-Roebuck's famous library. Sue is Sue Roberts, who is also heard daily on the Tower Topics hour in the early a. m., during which time she retails recipes on union pies and the latest vogue in rag quilts. Ann's last name is Williams, Sue's feeder and general inquiry advisor. Sue's is the personality voice coming across in an unaffected conversational style that lends these programs whatever showmanlike pull they contain.

It's on the afternoon program that the pair are billed by their first names. And it's Sue's job here to make the reading of the Sears-Roebuck seven foot shelf sound as interesting as the latest Michael Arlen opus.

Currently Ann is supposed to be in New York. As part of the program Sue dishes to her listeners, who are mostly housewives on farms and in small towns, the latest fashion news as disclosed in correspondence from Ann.

Not a bar of music precedes, interrupts or closes the 15-minute recital. It's all Sue and the catalog from start to finish.

VILLAGE BARN ORCHESTRA
Rube Band
WMCA, N. Y.

This is a night club in Greenwich Village. As the name implies, the broadcast is offered by both the announcer and the orchestra leader suggesting Rube characters through dialect.

There is the exchange of rural dialog between the announcer, Hugh Conrad, and the band director called the sheriff. And the musicians stick to backwood selections. Additionally, there is a square dance, etc.

Closer night club atmosphere is injected by the singing of Riley and Comfort. Harmony isn't bad and gets a hand in contrast to the warbling of the supposed farmers. Andy Anson does some effective harmonica playing.

May entice a few to the downtown section, but the rural thing gets monotonous on the air unless the comedy is improved. *Mark.*

LUCREZIA BORI
Songs
Commercial
WOKO, Albany

Appearing as guest star on the Simmons' Hour, over the Columbia network, Lucrezia Bori, soprano of the Metropolitan, made a splendid impression in a group of numbers, most of them rendered in foreign tongue.

No secret that some have failed to enthuse over the vocalizing of opera stars on the Simmons' programs. Common comment that the voices of the singers were too powerful and, in certain instances, too shrill, for good reception in a living room. One or two numbers with the accompanying blasting on high notes has proved sufficient for many listeners. It has reduced the size of the audience listening to this half hour broadcast in this area. There also continues too frequent and too direct advertising talks by the announcer. Plethora of talk about quality, prices, etc., of Simmons' beds is strikingly out of place in a nationwide broadcast of this type. *Conn.*

NUNN-BUSH ORCHESTRA
Band and Vocal Trio
Commercial
WMAQ, Chicago

Nunn-Bush Co. starts right off with a plug refrain parodied on "Would You Like to Take a Walk?" In Nunn-Bush shoes, of course.

After that it's an ordinary small musical combo, playing ordinary music in a ditto way. Male harmony trio enter after every band number, and in between, offering topical and some not so topical tunes and ballads of the day. Little novelty and hence little entertainment value. *Span.*

PEGGY WINTHROP
Home Life Advice
Commercial
WJZ, New York

Peggy Winthrop takes it upon herself to tell a sobbing wife what's wrong with her if her monarch doesn't get home until midnight and to tell a broken-hearted hubby how he can win his estranged wife back into the marital fold. It's advice on how to keep the home fires burning. If any marital troubles, write to Peggy.

Miss Winthrop's chats are provided by a soap company and gets the NBC network thrice weekly. Miss Winthrop commences by reading the letters of the troubled. These are then dramatized. At the end of the dramatization Miss Winthrop informs the troubled party the best way out. At this hearing there were three letters.

Dramatization items are the most interesting, nicely woven and likely okay for the household femmes who haven't the time or inclination to figure things out for themselves.

McALEER MELODISTS
Disk
Commercial
WGY, Schenectady

Male singing duo on the wax for 15 minutes on behalf of the manufacturers of a polish. Vocalists offer, with piano accompaniment, a budget of songs the majority of which are of the pop type. A solo is included and as a whole the harmony is okay.

Slight attempt at gagging but it's flat. Short guitar item also pancakes, the playing of the instrument sounding uncertain.

Opens and closes with a song extolling merits of products with a verbal plug also present.

Whirring noise of the record distinctly heard in the long pause following cut-in for station announcement. As entertainment it's fair. *Conn.*

HERBIE MINTZ ORCHESTRA
Dance Music
Guyon's Ballroom
WGES, Chicago

A west side rendezvous and a radio outlet mostly known to the same section. There is the additional fact that they change bands often at Guyon's Paradise, and this makes it unlikely that either Mintz, or any other rhythm dispenser will achieve fame through this hookup.

Meanwhile, it may be filed as a matter of record that Mintz sounds very good. And this with WGES buried somewhere in the low calibrations of the Chicago dial, hard to find and harder to hold.

Mintz has sock and melody. *Land.*

GRAND SLAM GOLF CLASSIC
With Ford Frick
Commercial
WOR, N. Y.

It's all Ford Frick and a yard wide. He describes golf classics of other years, taking certain tourneys and describing the play by play finish.

Frick has been a sports announcer and does well by his feigned personal excitement in telling how Bobby Jones flashed some great golf to beat out apparent winners in former contests. It's all to advertise a make of golf club, and is on the same theory of rehashing football games. Appeals only to golfers. *Mark.*

HENRY F. PARKS
Piano, Talk
Commercial
WCFL, Chicago

When Henry Francis Parks came into the radio broadcasting business, and that's about eight years ago, a man's suitability for broadcasting was measured by his manifold talents and the number of chores he could double at around a station. Parks, in due time, became known as a one-man radio station. Besides grabbing off a commercial account here and there, to pay the electricity bills and the one-room studio rent, Parks carried on as engineer, station manager, program manager, announcer, vocal pinchhitter, etc.

On the WCFL payroll currently he is listed as announcer and pianist, although occasionally he steps in at the control boards, the latter making him eligible as secretary of the Audio Radio Television Engineers' Union.

At the present time Parks' chief duty is as pianist and spieler for a retail furrier account. Between long and tedious readings on bargains in furs, Parks interrupts himself with a whimsical tinkle of the keys. Nocturnes are his specialty, played with a dreamy softness and precise fingering that lend themselves nicely to radio reception. However, on a 15-minute program less than a third of this time is devoted to the piano romancing. Due to that it's one of the least entertaining radio items from Chicago.

SWIFT RANGERS
Quartet
Commercial
WLS, Chicago

These "Rangers" are none other than the ubiquitous harmony quartet heard on almost every one of the six local programs supported by the food products packing company. Quartet's grind in this instance is hooked up with Swift's brand of package butter.

It's a mid-day presentation, running a half hour and put on just about the time the housewife is clearing away the dishes of the noon meal. Team's initial selections pack a dash and lilt that should serve to keep her pepped up at the task.

If wearied from the chores of lunch preparation and dish washing, the boys' routine is so framed that the missus can be wafted off to her siesta to the tune of a crooning lullaby. As a final eye-closer, there is a soprano obligato to a slumber song.

For some reason, one of the song intermissions is cluttered up with a B'rer Rabbit fable, evidently injected for comedy relief. It's a relief when it's over.

CRIME CLUB
Mystery Serial
Commercial
WABC, New York

The fifth episode in a mystery serial titled "Murder by Latitude." What value these other serials possess if the first chapter has been missed remains an open question.

It's the old thriller pattern of suspicion first being thrown on one and then the other of the characters. But a listener gets little idea of the proceedings if dialing in at this stage of the story as each episode is not made distinct by itself.

Doubtful if radio serials should run so long. This is the fifth chapter and it's still going.

REX COLE MOUNTAINEERS
Hillbilly Music
Commercial
WEAF, N. Y.

One of the best known group of hillbilly entertainers on the air. For this type of material the program makes a diverting 15 minutes.

Boys make frequent use of the harmonica, jewsharp, fife and all other instruments which are associated with bucolic musical arrangements. Vocalizing, both group work and solo is spotted. Warbling is of fast monotone type, and the speed is unusual. All tunes are old time favs or novelty numbers.

PETER PAN PARISIANS
Songs, Talk, Orchestra
Commercial
WABC, New York

Except for a talk on women's fashions this commercial is built along conventional orchestra lines. Teddy Black's band is used, and suffices in rendering oke musical arrangements. Bennett Green, tenor, is the featured vocal soloist. Not given much warbling to do.

A woman, announced as Terry Cramer, delivered the fashion matter. Firm behind manufactures cotton goods.

2 Tabs With Same Story

New York Daily News and Mirror, both tabs, started a serial on the life of Jack Legs Diamond at the same time, running them concurrently.

Diamond is a racketeer.

Edward J. Doherty wrote the story for the Mirror and Fred Pasley for the News.

VITALITY
With Billie Burke
Songs, Orchestra
Commercial
WABC, New York

Each week this commercial, according to announcement, introduces a new star on its program. Last week it was Billie Burke, who has been making frequent air appearances.

On this occasion Miss Burke wasn't everything to be desired as a singer. Legit actress sang only two numbers, one a novelty and the other a special number written by Ivor Novello. Novello accompanied Miss Burke at the piano. According to publicity announcements after this program, Novello was supposed to have said a few words over the mike but got mike fright and contented himself with sticking to the ivories only.

Remainder of the period consisted of Freddy Rich's orchestra. Peppy and sounded well.

McALEER POLISHERS
Songs, Orchestra
Commercial
WABC, New York

McAleer programs were formerly recorded on discs and used locally over WOR. Recently the commercial switched to in person broadcasts on the CBS network featuring Scrappy Lambert and Dick Robertson, the same two boys used on the records. They are referred to as Al and Mack on the air.

From a standpoint on entertainment the discs had it all over these flesh broadcasts. From the commercial or plugging viewpoint the situation is vice versa. In other words the commercial has seized upon its opportunity to inject all the propaganda desired. It spoils and detracts from what entertainment value may be present.

Lambert and Robertson are a harmony duo. Also some solo work by both boys. Harry Von Zell was listed in the newspapers as "town clown." Not even heard on this broadcast.

These overloads of advertising chatter make the discs, where it is generally held down, very desirable.

MARTHA LOGAN
Talk
Commercial
WLS, Chicago

A localized presentation of the Swift food packing outfit. Time for broadcast — mid-afternoon — just about the hour when the lady of the kitchen is starting to prepare the evening's menu. The Market Men, harmony quartet, billed on another program as the Swift Rangers, do the entertaining.

Second half of program taken over by Martha Logan for a talk kindred to the subject of packed meats. When caught the topic was "Sandwiches for children's lunch boxes," delivered in a fairly extemporaneous style and a voice easy to listen to. Program is heavy on the merchandise plug with a minimum of entertainment, and that sloppily routined.

NOT CRICKET!

Chi Station's Lack of Ethics Burns Agencies

Chicago, May 19.

Latest chiseling tactics of one of the big chain stations here has the advertising agencies stewing with resentment.

Outlet's salesmen have been detected approaching agency clients with the proposition of selling them direct program time at a figure below the listed rate. Discount offered is usually seven and a half percent. Commission paid the advertising agencies for business coming through them is 15%. Advertiser in turn is billed the full station rate by the agency. Particular station made $200,000 net profit last year.

Figured by underselling outlet that if the air merchandiser can be brought in by its sales department the station will be in a position to sell the account talent from its own artist bureau. Agency practice is to use the outlet's talent bureau only as a last resort, preferring to deal direct with the entertainers.

Bill Hogan's band has replaced Earl Burtnett's orchestra at the Biltmore, Los Angeles. Burtnett goes to Lincoln Tavern, Chicago, May 25.

"Variety" for Summer
Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.
Mail remittance with name and summer address.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

DAILIES-RADIO FIGHT ON

NBC Will Split Programs On Both Coasts to Cover Continent at Best Hours

Los Angeles, May 19.

Coincident with NBC's talent hunt on the Coast the broadcasting system is planning to split up its present system of national broadcasting from New York and originate two series of programs: one from here and one from New York.

Plan is to eliminate the present Coast network and send its national programs from here to cover half the country eastward. New York will take care of the eastern half. Difference in time makes the switch necessary, plus an opportunity to get cheaper talent from this end.

In the case of expensive bands and acts, the time element will be overcome by taking the outstanders to Chicago for national hookups.

First move in NBC's plan to change is the recent institution of a branch office in San Francisco. A Hollywood representative is to be appointed to act mostly as talent scout for artists now in pictures or attracted here for films. San Francisco office will be occupied mostly with the commercial end, working on national advertisers headquartered there.

Agent Is Suing Actor Over Direct Booking By Ad Agency for Air

First open clash between an act-booking agency and an advertising agency over direct booking of an act for radio, is the suit of the Weber-Simon agency against Fred Berrens, violinist. The ad agency involved is Lord, Thomas & Logan.

Weber-Simon is suing in New York for commission from Berrens' 26 NBC weeks at $500 weekly on the RCA Radiotron program. Complaint of the act agency, holder of an RKO vaudeville agency franchise, is that it started negotiations for Berrens with the advertiser.

The booking was tentatively closed nine months ago, the complaint declares. At the end of that period, it is charged, the advertising agency booked Berrens direct for its client's broadcasts without consulting Weber-Simon or making it a party to the booking.

Warner Station Kills Rival Theatre Account

Hollywood, May 19.

Warners is not anxious to accept money from Fox-West Coast for radio advertising on the air. It is calling off the FWC Music Masters hour on the Warner station KFWB.

Warner's station accepted the FWC account like any other radio advertiser but after a while it couldn't see the logic of KFWB ballyhooing Warner theatres and pictures, then letting FWC come along with the same spiel for its period on the air.

NBC's Benefit Exception For Salvation Army

NBC will make an exception to its anti-benefit rule to supply the talent and stage the show for the Salvation Army's benefit at Madison Square Garden, May 26. It will be the only exception this year.

Show will play in three ring fashion, acts alternating on the three stages for a continuous performance. Scale is topped at $1,000, with boxes being priced at the [illegible]

HUGHES IN "FOLLIES"

Second Legit Booking of Radio Act by NBC

Billie Hughes, NBC artist, is engaged for Ziegfeld's "Follies." Hughes was booked through NBC's Artists' Bureau.

Hughes is the second NBC broadcaster to go legit. Vallee is the other, signed for White's "Scandals."

USE AMATEURS TO INSTRUCT RUM SHIPS

Chicago, May 19.

District supervisors of radio have received instructions from Washington to put their field men on the alert for bootlegging operations given a helping hand by amateur stations. Orders intimated that the tieup between the playboys of the antennae and the alky importers has become rampant along the Great Lakes, with the coming on of the warmer season. Concentration on this sector particularly advised.

Inspectors whose receiving sets catch anything that sounds the least phony are to place the source under close surveillance and if their suspicions have a rum running taint the prohibition agents in that district are to be given the tipoff.

Important part that radio stations play in the liquor smuggling racket came in for strong comment by the Federal Radio Commission in revoking the license of a New Orleans amateur caught doing shore duty for a mob of importers. Without the aid of these stations, the commission's opinion on the case stated, the rum runners' operations would be tougher for them, and their apprehension much easier for Federal agents.

Despite the fact that the New Orleans amateur had turned government witness in the case and the district's supervisor of radio had recommended the lad's license being only suspended, the commission ruled that the operator be permanently barred from any radio activity in the United States.

Defense of the nabbed amateur was that he handled messages without knowing what they meant.

Television Hits West

Los Angeles, May 19.

First Television equipment in the west is being installed at Don Lee's station KHJ in Los Angeles. Equipment will be ready for experimental broadcasting early in June.

Television will also be installed in Lee's San Francisco station, KFRC, but work on it will be delayed [illegible] the station may [illegible] from KHJ's experiments.

NBC ACTS' PAR SHORT

Four NBC radio acts [illegible] a short for Paramount's [illegible] studio last week [illegible] used in the [illegible] Harmony [illegible] were [illegible] Billie Hughes, [illegible] Aging Schutt. [illegible]

[illegible] will not play [illegible] angle in [illegible]

The acts were booked [illegible] The Sullivan [illegible] NBC's [illegible]

CINCY PUBS ASSN. MAKES CHANGES

Crosley Local Stations Retaliate by Offering Own Printed Program for 10c by Mail—Dailies Toss All Info as to Advertisers and Entertainers—News Columns and Out of Town Programs Out

SKELETONIZE LISTINGS

Cincinnati, May 19.

A fight against radio is being made by daily newspapers here. By agreement of the Cincinnati Publishers' Association, composed of the Enquirer, morning and Sunday publication, and the Post and Times-Star, afternoon sheets, a change in listings of broadcasting schedules became effective Thursday (14). Under the new arrangement, identity of advertisers and names of entertainers on sustaining programs of local stations are eliminated, with out-of-town programs omitted. Radio news columns also have been discontinued.

Times of periods are given in the usual way, with descriptive terms, such as mountain songs, fiddlers, exercises, organ, devotions, singers, poetry, orchestra, play, dialog and talk, used. Keyed initials C for Columbia, N for NBC and E for disc records are employed.

Publishers' stand is a protective one against further shrinkage of revenue from advertisers switching from newspapers to radio.

10c for Info

The Crosley stations, WLW and WSAI, lost no time in meeting the issue, announcing that printed copies of their programs for five weeks would be mailed to any address for 10c.

Post belongs to the Scripps-Howard chain and, it is reported, entered into the agreement in a lukewarm way. Developments of the local experiment are being eyed by Scripps-Howard execs with the slant of general adoption by their papers, it is said. This angle is amusing to those who recall Scripps-Howard broke up a similar understanding among publishers of New York City a few years back when taking over the Telegram from Frank Munsey. At that time the New York dailies were passing up radio programs. One of the first steps taken by Scripps-Howard was the restoration of that material as a regular reader-interest feature in the Telegram, the other New York sheets following suit.

Union Permits Azpiazu To Play Vaude Time

Following refusal by the Chicago musicians' union to permit Don Azpiazu's Cuban orchestra to open there, on the ground its members are not American citizens and non-union, a ruling was made by Joseph N. Weber, A. F. of M. president, permitting the band to play out its NBC-contracted time in stage dates.

It saved NBC close to $15,000. The broadcasting company was liable to the band for that amount under a play or pay contract issued for a seven-week engagement at the Lincoln Tavern cafe, Chicago. [illegible]

[illegible] RKO [illegible] trip north.

Actor Without Contract Told By NBC Not to Work for CBS; Question "Exclusive" Contract

Chicago, May 19.

Hot business feud that has been smoldering in recent weeks between the midwest units of the two air networks was brought to the surface this week when NBC, as an obvious retaliatory move, made its first attempt locally to restrain talent appearing on its programs from working on the Columbia chain.

Direct cause of the open break was the report slipped NBC that the opposition was maneuvering to get Campana Italian Balm, tied up with "The First Nighters" program, to switch networks.

Previously, although it had been understood such a policy existed, NBC has not enforced its right to exclusive services, particularly of dramatic players given heavy publicity attention by the chain's press department.

First indication that the bars were up came when NBC called in Don Ameche, a skit player working on three NBC commercials and one sustaining program, and gave him the office to quit working on two CBS commercials, originating out of WBBM here. Programs were the "Wilson Brothers' Mysteries" and Kissproof's "Hollywood Mysteries."

One-Sided Contract

Ameche wanted to know why, and he was told that the NBC Artists Service had an exclusive service contract with him. Radio actor retorted he had no contract that he could recall. Told he had signed a contract when he was put on "The Play's the Thing," an NBC sustaining program, Ameche asked to see it. Contract was finally dug up in the Artists Service files, but it showed that although it had Ameche's signature it had never been approved or signed by an NBC executive. With the result that Ameche went into a heavy burn, accusing somebody of trying to pull a phony.

Next network move was to try to keep the boy off the Great Northern's "Empire Builders" hour as well as the "Rin-Tin-Tin Thrillers." Advertising agency executives handling the two commercials refused to be drawn into the controversy and passed the info to NBC that Ameche stayed as far as they were concerned. After laying off the two Columbia "Mysteries" broadcasts for a week, the player resumed his parts in the skits.

Ameche in subsequent interviews with NBC has taken stand he cannot afford to lay off outside air engagements until he's given a ticket with a basic minimum guarantee, covering at least one year. Also ordered to break away from current CBS commercial program was June Meredith, ingenue, working on the NBC shows with Ameche. Same refusal and retort made here.

Time Jam

Failure of NBC to deliver the westcoast string of affiliated stations as part of "The First Nighters" hookup led Campana to approach the local Columbia office with the view of bettering the program's coverage. Opposition chain offered to come through with a more comprehensive hookup now given the show. When NBC got wind of the dickering its immediate reaction was to jolt the Campana player talent.

[illegible]

TED LEWIS' INCREASE

Demands $5,000 for Commercial Air Hour—Now Gets $2,500

With Ted Lewis' contract with the Valspar commercial over NBC expiring shortly, there is a possibility of a renewal falling through because of disagreement over salary.

Lewis is receiving $3,500 a week for himself and band from the commercial under his present agreement. He is reported to have placed the renewal figure at $5,000.

DISC - GHOSTING SOCIETY GAL INDORSERS

Chicago, May 19.

Ghosting may be introduced in radio if a beauty preparation using radio discs is successful in lining up society women as indorsees. Idea calls only for the social registeress to grant permission to advertiser. A ghost voice will do the actual studio job, but to the public it will be Mrs. Van Stockyards herself in person.

Plan is to follow the outline of interviews. Beauty expert calls on Mrs. Van Stockyards in her nifty duplex or lake front castle. Follows some hooey and then the plug.

Promoters, however, in this instance have not figured higher than 100 per endorsement. Politely worded, the century note is for the matron's favorite charity, although the ladies are at liberty to use the $100 to buy gin or tea with it.

Society personages are to have the final okay on completed radio disc, which aren't supposed to be released if distateful to the ghosted party.

ERNST IS OUT AS NBC TALENT BOOKER IN CHI

Chicago, May 19.

Hugh C. Ernst, head of NBC's local Artists' Bureau for the past eight months, is out. His release was sudden, following the Chi visit of Ed Scheuing and George Engels late last week.

No successor appointed as yet. Ernst is understood to be returning to the coast.

Ernst came east last September to succeed Alex Robb as the NBC talent booker here.

Only One RKO Radioing

RKO, after June 1, will discontinue all local broadcasting by its theatres for the balance of the summer. The NBC network half-hour on Friday nights will comprise RKO's only radio exploiting during the hot months.

[illegible] New York [illegible]

[illegible] RKO [illegible]

Cobb's $2,500 Date

Irvin S. Cobb [illegible] Jack program on NBC, June 4. [illegible] Cobb gets $2,500 for the appearance.

Jack Little's Exclusive

[illegible] NBC [illegible] for one year.

APRIL MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING APRIL BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"When Your Hair Has Turned to Silver"	"When Your Hair Has Turned to Silver"	"Just a Gigolo"
No. 2—SONG	"Wabash Moon"	"Waltz You Saved for Me"	"For You"
No. 3—SONG	"Two Hearts in Waltz Time"	"Walkin' My Baby Back Home"	"By the River St. Marie"
No. 4—SONG	"Please Don't Talk About Me"	"Please Don't Talk About Me"	"Out of Nowhere"
No. 5—SONG	"Walkin' My Baby Back Home"	'Dream a Little Dream of Me"	"You're the One I Care For"
No. 6—SONG	"Waltz You Saved for Me"	"99 Out of 100"	"I Surrender"

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"When I Take My Sugar to Tea" (Boswell Sis.)	"Stardust" (Isham Jones Orch.)	"Out of Nowhere" (Bing Crosby)
BRUNSWICK—No. 2	"Trees" (Isham Jones Orch.)	"Minnie the Moocher" (Cab Calloway Orch.)	"On the Road to Calais" (Abe Lyman Orch.)
BRUNSWICK—No. 3	"Minnie the Moocher," "Doin' the Rhumba" (Cab Calloway Orch.)	"King's Horses" (Ben Bernie Orch.)	"Corrine Corrina" (Red Nichols Orch.)
BRUNSWICK—No. 4	"When I Take My Sugar to Tea" (Casa Loma Orch.)	"I Have to Laugh" (Ben Bernie Orch.)	"Love for Sale" (Libby Holman)
BRUNSWICK—No. 5	"I'm Crazy 'Bout My Baby" (Casa Loma Orch.)	"When Your Lover Has Gone" (Ben Bernie Orch.)	"Imagine" (Earl Burtnett Orch.)
BRUNSWICK—No. 6	"When Your Lover Has Gone" (Ben Bernie Orch.)	"Dream a Little Dream of Me" (Ozzie Nelson Orch.)	"Two Hearts in Waltz Time" (Harring Orch.)
COLUMBIA—No. 1	"By the River St. Marie" (Guy Lombardo Orch.)	"Whistling in the Dark" (Guy Lombardo Orch.)	"By the River St. Marie" (Guy Lombardo Orch.)
COLUMBIA—No. 2	"At Last I'm Happy" (Ted Lewis Band)	"Lonely Gondolier" (Clyde McCoy Orch.)	"Egyptian Ella" (Ted Lewis Orch.)
COLUMBIA—No. 3	"Love Is Like That" (Ruth Etting)	"Sugar Blues" (Clyde McCoy Orch.)	"Love Is Like That" (Ruth Etting)
COLUMBIA—No. 4	"Beale St. Blues" (Charleston Chasers)	"Out of Nowhere" (Smith Ballew Orch.)	"Donna Clara" (Guy Lombardo Orch.)
COLUMBIA—No. 5	"Say a Little Prayer for Me" (Smith Ballew Orch.)	"For You" (Joe Green's Band)	"When Your Lover Has Gone" (Ethel Waters)
COLUMBIA—No. 6	"When Your Lover Has Gone" (Ethel Waters)	"Egyptian Ella" (Ted Lewis Orch.)	"Wabash Moon" (Cavaliers Orch.)
VICTOR—No. 1	"Peanut Vender" (Don Azpiazu's Orch.)	"Dream a Little Dream of Me" (Wayne King Orch.)	"One More Time" (Gus Arnheim Orch.)
VICTOR—No. 2	"When Your Lover Has Gone," "Please Don't Talk About Me" (Bert Lown's Orch.)	"My Favorite Band" (Ted Weems Orch.)	"Wrap Your Troubles in Dreams" (Bing Crosby)
VICTOR—No. 3	"Wabash Moon," "Dream a Little Dream of Me" (King's Orch.)	"I Surrender, Dear" (Gus Arnheim Orch.)	"Walkin' My Baby Back Home" (Ted Weems Orch.)
VICTOR—No. 4	"Two Hearts in Waltz Time" (Weber Orch.)	"Waltz You Saved for Me" (Wayne King Orch.)	"Mood Indigo" (Duke Ellington Orch.)
VICTOR—No. 5	"I Surrender, Dear," "La Rosita" (Gus Arnheim's Orch.)	"Would You Like to Take a Walk" (Rudy Vallee Orch.)	"Where Have You Been?" (Waring's Penns.)
VICTOR—No. 6	"When Your Hair Has Turned to Silver," "I'm Alone Because I Love You" (Bud and Joe Billings)	"Goofus" (Wayne King Orch.)	"By the River St. Marie" (Henry Busse Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Let's Get Friendly"	"You Said It" ("You Said It" prod.)	"Bubbling Over with Love"
Berlin, Irv.	"Wabash Moon"	"I Wanna Sing About You"	"Got the Bench, Got the Park"
Davis, Coots & E.	"Dream a Little Dream of Me"	"One Little Raindrop"	"Where the Sweet Forget-Me-Nots Grow"
De Sylva, Brown & H.	"If You Should Ever Need Me"	"Smile, Darn Ya, Smile"	"Walkin' My Baby Back Home"
Donaldson, Douglas & G.	"You Didn't Have to Tell Me"	"Teardrops and Kisses"	"Mary Jane"
Famous	"Out of Nowhere"	'When I Take My Sugar to Tea"	"Ho-Hum"
Leo Feist	"Waltz You Saved for Me"	"King's Horses"	"Mother's Apron Strings"
T. B. Harms	"Two Hearts in Waltz Time" ("Two Hearts in Waltz Time")	"Donna Clare" ("Wunder Bar" prod.)	'Bidding My Buddy Good-Bye"
Kornhieser, Phil	"Faithfully Yours"	"Last One Left on the Corner"	"Maybe It's the Moon"
Marks, E. B.	"Poor Kid"	"Mama Inez"	"Chimes of Spring"
Jack Mills	"Stardust"	"Mood Indigo"	"He's My Secret Passion"
Joe Morris	"When Your Hair Has Turned to Silver"	"You'll Be Mine in Apple Blossom Time"	"Would You Like to Take Me Back Again"
Olman, Abe.	"Whistling in the Dark"	"Heartaches"	"Little Girl"
Red Star	"Beautiful Love"	"On the Road to Calais"	"I Have a Sweetheart"
Remick's	"Please Don't Talk About Me"	"When Your Lover Has Gone"	"Little Old Church in the Valley"
Robbins	"By the River St. Marie"	"Were You Sincere?"	"99 Out of 100"
Santly Bros.	"By My Side"	"My Cradle Sweetheart"	"Building a Home for You"
Shapiro-Bernstein	"Tears"	"Rocky Mountain Lullaby"	"Wrap Your Troubles in Dreams"
Sherman-Clay	"With the Help of the Moon"	"To Whisper Dear 'I Love You' "	"Wedding of the Birds"
Universal	"Little Sweetheart of the Mountain"	"I've Got a Sweet Somebody"	"You Made Me Cry"
Witmark & Sons	"For You"	'Say a Little Prayer for Me"	"Tie a Little String Around Your Finger"

PUBS TRY TO SCOOP FIELD ON NEW PRICE

Publisher cut in sheet music price created a furor in the industry shortly prior to going into effect, May 15. Each publisher tried to get the hop on the other with the new price and by the time they got through all were badly mixed up on the new price.

An exec of a publishing house partly owned by Warner was the first to think of getting the hop on the other publishers by reducing his price in advance. Plan called for reduction by June 1, but this publisher claimed that dealers weren't buying because they were waiting for the new price and so proposed to cut his catalogue immediately. That was about May 8. He was then prevailed upon to wait a week. By that time the Warner publishers got wind of the advance idea and cut their catalogues to 16½c immediately, May 11. This burned Donaldson, Douglas & Gumble and Irving Berlin since the latter two publishers and the Warner group had agreed to cut at the same time, June 1.

After shipping out all music May 11 for 16½c, the Warner publisher for the next day, May 12, reverted back to the old price because Donaldson and Berlin were squawking. The next day, May 13, the Warner group of publishers and Donaldson and Berlin shipped all sheet music for 16½c, although it was announced the price wouldn't go into effect until May 15.

All music shipped by these publishers on May 13 and 14, was billed as of May 15, giving them cut price two days in advance of announcement.

FLETCHER, MORRIS SAILING

Archie Fletcher, gen. mgr. of the Joe Morris Company and Joe Morris sail May 22 for a month's vacation in Europe.

Both sail for Amsterdam and from there will tour most of Europe. During their absence Joe's brother, Hyman, will be brought to New York from the Philly office to take charge until they return.

Radio Engagements

Margaret McKee, whistler, for Nestle, NBC, June 26.

Richard B. Harrison, in "Green Pastures," guest artist on Bond program, NBC, May 21.

25c MUSIC WILL TELL IN JUNE

Biz still off. More publishers reported an improvement in sales during April than during many of the preceding months. In the main part the market generally did not show much increase.

Many of the publishers were wearing their business on their sleeves and walking around with doleful expressions.

Price cut to 25c. retail is the new experiment of the industry in the attempt to holster sales. It went into effect in the middle of this month (May) and the ensuing month will show whether or not price of sheet music has any great effect on sales.

Morris' "Silver" retains the lead for the third consecutive month. Berlin's "Wabash Moon" earned the deuce rating by a small margin over the other songs. DeSylva's "Walkin' My Baby," No. 2 for March, slipped to No. 5 in April.

Harms' "Two Hearts in Waltz Time," from the German flicker of that title, rates third for April. Barely edged out Remick's "Please Don't Talk About Me" a consistent seller all month and No. 4.

Several in for No. 6

Selection of the sixth song was difficult because of the many good sellers that battled for that spotting. As seen in "Variety's" list of six best sellers printed May 6, three songs were tied for sixth. They were Feist's "Waltz You Saved for Me," Davis, Coots & Engel's "Dream a Little Dream" and Abe Olman's "Whistling in the Dark." Nevertheless, for the New York territory alone, "Waltz" earns sixth by a thin margin. Other two songs, "Dream" and "Whistling" are sure for berths among the best sellers for the current month (May) as both are heading current best seller lists.

In the field of discs it's the same old yarn, going along but not getting much of a play.

Victor's "Peanut Vendor" shapes up as the biggest seller it has had in some time. It heads their list for the fourth consecutive month.

In Chicago

Chicago.

Sheet music sales reported better last month than for some time. Few changed in the best seller list with "When Your Hair" proving strong enough to last for still another month. Falling fast at close and probably will not show at all for May survey, "Please Don't Talk About Me" is a newcomer, with "Would You Like to Take a Walk" and "King's Horses" pushed out. Close to the royal six were "Heartaches" and "When I Take My Sugar to Tea," both of which should show next month.

Disc sales very low, with several music stores around town ready to drop them entirely, and concentrate on the sheet music. "Peanut Vendor" finally given a rest after many months, most important disc item of the moment. Number of comedy and freak tunes keeps growing, seemingly the only disc tunes that makes a real impression.

On the Coast

Los Angeles.

Sales in musical instruments, radios, discs and sheet music picked up at the end of the month. Disc sales, particularly, were brisk, with Bing Crosby the main attraction recording both for Victor and Brunswick.

"Gigolo" is the sheet music topper for the third consecutive month. Local bands weren't so hot last month, Arnheim, Burtnett and Lyman being represented once on each list.

Vocal numbers got a good break on each list. Unusual here, as hill billy numbers are usually the only sellers in the warbling class.

NBC's Pick for Try as Television Experiment

Dorothy Knapp goes with NBC. She is called the station's first gesture toward television and will be used in what is termed a laboratory program, or dramatic program. It is purely experimental and may finish entirely differently than when starting.

Kahler Sells WMBD

Peoria, May 19.

Peoria Broadcasting company has been incorporated with $100,000 capital to take over WMBD from Enos M. Kahler, who will sever all connections with the station when the transfer is approved by the Federal Radio Commission. H. Dale Morgan and Leslie Harrison, of this city, and Edgar L. Bill, Wheaton, Ill., are the new owners. Edward L. Bill, director of WLS, Chicago, will be in charge.

Always Howling, Pubs Now Want Elimination of Return Privilege

It is probable that within a short time the present return privilege which the publishers permit dealers and syndicates will be eliminated either wholly or in part.

This return privilege is putting the major crimp in the profits of the publishers, claim some of them. These publishers contend that more important than price cutting in the music business, is the return privilege. This basis of doing business, they declare, cuts into their business heavily and must be eliminated.

Return privilege which the publishers currently extend to all sheet music buyers gives dealers and syndicates permission to return all unsold sheet music whenever they want to and receive full credit for it. Publishers declare that no other business in the entire country operates on this same basis and because of this, they state, they can never tell the condition of their business.

They say that publishers frequently build their monthly expenses on their monthly sales, failing to take into consideration the return privilege. In this manner some publishers who do $27,000 a month in sales build a $25,000 a month organization and forget the return privilege. But when the returns come pouring in, it is claimed, this same publisher may find that he is only doing $10,000 a month in business and cuts everything, still finding himself in the red.

25% Discount

At the M.P.P.A. meeting last week, returns were discussed and the Board of Directors ordered to investigate to determine what could be done. It was recommended at the meeting that the return privilege be limited to a 25% discount on all returns for exchanges and a 50% discount on returns for credit, this credit discount to be limited to 90 days, and if not used in that time to be declared void.

However, publishers declare that such a basis of operation will not help conditions. They declare that the same situation on the 25% discount for exchange basis was existent two years ago but that it was just a figure. Publishers, to get in the good graces of the dealers, forgot about the 25% discount and offered full return privilege.

Publishers say that the return privilege must be eliminated entirely if they are to be benefited. Even with the new cut price of 16½c. wholesale, the return privilege remains. Kresge, when sending out its list of new prices on sheet music, printed on them in bold type that all copies were fully guaranteed.

2 Americans in Paris Lead French Orchestras

Paris, May 9.

Sam Wooding who was to have opened at the Embassy with his band on a co-operative plan with Pizarro and his tango orchestra was prevented as neither he nor his musicians could get the necessary working papers.

Meantime Gregor's Gregorians (all French except Gregor) were lolling about town without a leader, Gregor having gotten into trouble with the police and left for Buenos Aires with a wealthy South American heiress.

Clarrie Collins, first trombonist from Paul Whiteman's band, without a job over here, agreed to take over the Gregorless Gregorians and gamble on the Embassy's staying open more than a few weeks. He and Pizarro are now running the place simply for tea dancing but it will open nights as a cabaret also.

Collins is the second American jazz leader in Paris to have an orchestra of Frenchmen. Bart Curtis at the Lido is the other. It seems to be the only way to outwit the musicians' law against American orchestras in Paris.

SPRINGER'S VAUDE TRY

Lew Springer's orchestra, now at Will Oakland's Terrace, will take a short vaude flyer between the time they close at their present spot and open at Oakland's summer place.

Band will be augmented by four men and three girl entertainers.

PUBS TURN DOWN TAX OFFER ON RADIO DISCS

Again the radio disc companies and the Music Publishers' Protective Association are bartering over the tax that the radio disc companies shall pay the publishers.

Counter-offer which the radio disc companies were authorized to draw up and present to the publishers was made last week. It was turned down flat by the publishers on the ground that fee was unthinkably low.

At the annual meeting of the M.P.P.A. last week the committee of publishers appointed to fix the radio disc tax was approved and authorized to continue negotiations. They were authorized to enter into an agreement with the radio companies on the best terms possible, providing the agreement does not extend beyond January, 1932.

At that time the matter will be reviewed to determine whether to continue on the arranged basis or fix a new rate.

Publishers' committe, consisting of Saul Bornstein, Louis Bernstein, E. F. Bitner, Bobby Crawford, and Walter Douglas, will work out the new tax next week.

Lyman Must Square English Govt. or No Return Engagement

Chicago, May 19.

Abe Lyman has been booked to open at Al. Quodbach's Granada Cafe June 12 for a four weeks' stay. Subsequent move will be to Cincinnati for a month's fill-in at the Netherlands.

Scheduled third stand is the Hollywood Garden, New York, with a trip to Europe to follow if Lyman in the meantime can straighten out his income tax jam with the British government.

After the bandman returned home from last trip the English revenue collectors put on tab of $6,000 on the Californian. Lyman's comeback was that the figure was far out of line with his personal intake during his last London stay.

Musicians Refuse Layoff

Pittsburgh, May 19.

Effort here to provide all working musicians with full-time jobs for the summer met with a reversal last week when men themselves voted down the proposition. Union contracts permit theatres to cut down on personnel during the warm months, and proposition was made whereby all the men now employed would be kept on the job all summer if each of them agreed to take a two-week layoff.

Majority put thumbs down on the plan. As a result several of them will be out of work for at least three months.

Benson's Own Again

Edgar Benson, associated in the RKO booking office taking care of club dates, has resigned. He will open his own band booking department.

At one time Benson was the biggest band booker in the country with headquarters in Chicago.

BIEM's N. Y. Office

BIEM, European publishers association, has opened an office in the Paramount building on same floor as M.P.P.A. Marcel G. Meyers is in charge.

BIEM represents largest European publishers [illegible], operating somewhat along the lines of the M.P.P.A.

Martin Band in N. J. Spot

N. [illegible] Martin [illegible] Four Marx Bros., has [illegible] the Ballroom at [illegible] Park, Lake Hopatcong, N. J., for [illegible] and installs a Martin orchestra there May 23.

Martin [illegible] at Cleveland in New York.

Mob Psychology

The reduced price, 16½c. wholesale, was a boon to one publishing house which had been selling its music for 15c.

When the rest of the industry cut, this publisher figured it unnecessary to keep selling for 1½c. less than the others, so it boosted its price to 16½c.

It is now getting 1½c. per copy more than before and yet to outsiders it might appear as though it has cut its price by stringing along with the rest of the trade.

LIMIT PLUGS IN DEMENTED MUSIC BIZ

Chicago, May 19.

Over-plugging has become the new phobia in music business, and has become so recognized as an important factor in music popularity and sales that NBC locally has passed an order that a song can not be played more than once in every three hours. This to include NBC controlled stations and NBC sustaining programs. While they cannot force the commercials in this respect, they are nevertheless advising the advertisers, with most of the sponsors willing.

Publishers who in the past have been sweating to get their songs on the radio as many times a night as possible, are now running the opposite direction. They want plugs, but not too many. Just how many is not yet established among the music publishers, but they are agreed that there is such an animal.

Nightmare

Publishers who formerly wrote daily reports to the home office proudly showing they had gotten eight and nine plugs in one evening from one station, are now getting burn-up letters from the boss, and being told to keep the plugging down to two or three times a night.

Under the new system of music plugging, the idea is to start the song out strong with a maximum number of plugs, and then sharply cutting off when the song starts selling. How to get the stations to quit at the right time is the big problem.

Radio has brought several nightmares into the pluggers' lives, but the over-plug is the one that scares him most. It's something he'd never thought possible. It's against all his teachings and belief. It's like a green ghost.

Vallee In on Cover Charges

Pennsylvania Hotel will pay Rudy Vallee and his band $1,500 a week and 50% of the couverts when he doubles between the hotel and the "Scandals" on his combination NBC booking.

In reaching the percentage arrangement for Vallee, the hotel was said to have shown NBC a minimum average for the season of 4,000 couverts a week. The scale is $1 week nights and $2 Saturdays and Sundays.

On that estimate, Vallee should average between $5,500 and $6,500 a week on the hotel playing.

Coon-Sanders May Find Out About Pash Femmes

Chicago, May 19.

With the m.c. fans clubs sleeping peacefully under the slab, the bug has bitten the radio followers of orchestras. Coon-Sanders band is now being plugged by hot-feet gals from ex- in w.c. and parts of Canada and Missouri.

It's the first fan club boosting a band, and [illegible] the radio for its backbone. Coon and Sanders are sitting by quietly while a gang of [illegible] stir up the country. [illegible] They may change their mind the way the m.c.'s did when they discover that the gals [illegible] to be members of a club [illegible] members of the [illegible] and start demanding special [illegible] over the air in the way of [illegible], etc., besides [illegible] advice on how to eat spaghetti.

Wholesale Cut to 16½c For Sheet Music Biggest Blow Yet to Indie Dealers

The new price of 16½c. wholesale which the majority of the industry put into effect Friday (15) may kill off the small dealers. It is a price purely for syndicates and large dealers who can buy over 100 lots, but the small dealer will be the one to suffer it is feared. This is contended by publishers who have put the new price into effect, are cognizant of the situation but consider the syndicates of major importance and say they are only following the rest in cutting their price.

The strong grip which the syndicates have on the publishers may be realized by the fact that the publishers advanced their plan to cut prices two weeks, due to pressure from the syndicates. They were originally supposed to cut June 1, but the syndicates couldn't wait that long, requesting the publishers to cut sooner.

In doing this they showed no consideration whatsoever for the jobbers. Previously, when cuts were put into effect, the jobbers were given due notice so that they could have sufficient time to get rid of the catalogs bought at the old and higher price. With this cut the jobbers were given only two or three days' notice. This means that the publishers are selling their songs for 16½c. wholesale, while the jobbers must continue selling the same songs, bought for 18c. or 20c. wholesale, for 21c. or 23c., at the pre-cut price until getting rid of the catalog. Some of the jobbers who got wind of the planned cut and expected it any day, bought close and so weren't caught. The others were caught heavily stocked with songs which they bought at pre-cut prices.

Syndicates

This new price is purely to appease the syndicates, which have for a long time battled for two standard prices, one of 25c. retail on pop tunes and 35c. retail on show tunes. Smaller dealers will have to buy from jobbers. They will sell the 16½c. music to them for 20c., which with transportation costs added brings it to 20½c. This, it is believed, will force the smaller dealers to sell for 30c.

This situation, it is feared, will result in syndicates hogging the sheet music outlet and starving the smaller dealers out of the business. Some publishers advocate a 15c. wholesale price, so that the dealers can sell retail for 25c. also, but were unable to swing the rest.

Not content with forcing a lower price, the syndicates are also requesting that only hit tunes be sold to them. In their notices to publishers for confirmation on the new price on the songs they would sell at that price, Kresge, the strongest of the syndicates, printed on the slips that the publishers omit all slow selling numbers from the list. This burned some of the publishers, who declared that they reduced their prices with the view of enlarging sales for slow tunes, and that hit tunes will sell at any price.

Larger publishers who reduced their catalogs for a 25c. retail price are: DeSylva, Witmarks, Remick, Harms, Shapiro-Bernstein, Ager, Yellen & Bornstein, Irving Berlin, Donaldson, Douglas & Gumble, Feist, Davis, Coots & Engel and Famous Music. Other publishers are expected to follow shortly.

Robbins is the only major publisher who is not stringing along with the rest of the larger publishers in the price cut to 16½c.

Robbins cut his price the same day as the rest of the trade, but to 18c. from 21c.

MUSICIANS STAY AT HOME LOT—PETRILLO

Chicago, May 19.

Chicago Musicians' union no like the Publix-B&K policy here of swinging local bands around every time a traveling outfit plays for the circuit. Jimmy Petrillo, union head, has turned down on the practice after June 1.

Petrillo insists that an orchestra in a B&K house stay put, regardless of out of town bands or any other situation. Musicians' president claims the union loses a band every time a switch is made, as when a band is taken out from one house, where a traveling combo plays and doubled up in another house, there's no percentage, avers Petrillo.

ASCAP's Cut-In Ban Best Breaks Yet for Leaders Writing Songs

Orchestra leaders who are songwriter members of the American Society are at a premium now. Similiar situation exists with songwriter members who have official connection with an orchestra.

This has been brought about by the ASCAP's cut-in ban, preventing all orchestra leaders who are not songwriter members of the Society from having their numbers published. Formerly the publishers catered to this group. By accepting one of their songs they were more assured the orchestra would plug it heavily.

Now that publishers are permitted to publish only the songs of orchestra leaders who are songwriter members of the Society, these leaders are in big demand by most all publishers. They are writing more songs today than ever. Also they are writing with Class Double A songwriter members, whereas previously, with few exceptions, they collaborated with the middle class songwriters.

Grant Clark Dies of Bad Heart and Bad Booze

Hollywood, May 19.

Heart failure induced by alcoholism caused the death here of Grant Clark, 40, veteran songwriter, Saturday night (16). Clark, who was on the wagon, fell off but mildly at a party that night.

Mrs. Fay Clark, his second wife, and his parents survive. All are local residents. Burial tomorrow (20) here.

Clark, one of the better songwriters, was free lancing recently on a hope of breaking into pictures on the scenario end.

Legal Steps to Limit Heavy Output of Songs?

At the annual meeting of the Music Publishers' Protective Association last week, publishers requested the Board of Directors to investigate the legal possibilities of curtailing the excessive output of songs. The board will investigate the legal situation to determine whether an establishment of trade practice can legally be effected.

At the meeting the publishers admitted that they were all aware of the overabundance of material and would like to limit the publication [illegible] beneficial working [illegible].

Three pubs were appointed members of the board of the M.P.P.A. [illegible] Walter Douglas [illegible] Charles K. Harris [illegible] Bobbie Crawford [illegible] and Max [illegible] for Jay Witmark also [illegible].

[illegible] Cohoes, N. Y.

Birnbach Moves East

Chicago, May 19.

Fred W. Birnbach, former secretary and [illegible] of the Minneapolis Musicians' [illegible] in New York [illegible] to Jos. Weber [illegible]

[illegible]

Paint Co. Vice-Pres. Rebukes Whiteman as Too Big Hearted

Chicago, May 19.

Heavy-loading of Paul Whiteman's staff of vocalists on Ferde Grofe's A. & P. western hour drew a sizzling rebuke from the Allied Quality Paints Group which features Whiteman on a weekly coast-to-coast hookup on the same chain, NBC. Climax of advertisers' peeve was an ultimatum that either the practice was immediately tabooed or else contracts would be cancelled all around.

Situation that brought the burn-up dates back to Grofe's initial broadcast for A. & P. two weeks ago. On that occasion Whiteman to generously help give his arranger a big sendoff agreed to the program spotting of the King's Jesters quartet, Mildred Bailey and Jack Fulton. All these are on the regular Whiteman payroll. Subsequent A. & P. program carried the same bill of warblers.

Lemperly Burns

It was after the second Grofe dance combo air appearance that C. M. Lemperly, Sherwin-Williams vice-president, handling the ether ballyhoo for the Allied Paint Group came through with his squawk to the NBC executives here. Lemperly's first sock was delivered in a statement to the effect that the repeat of talent and Grofe number arrangements on the A. & P. program was puting the needles to the ether activities of his group, whose

(Continued on page 143)

Summer Night Clubs Using More Chorines

Several summer night club shows in process of formation are giving some of the unemployed chorines a chance.

Phillips' new restaurant in Delancey street staged a new revue, "The Mayor of Delancey Street" May 18 with May Kennedy, Frances LaMont, Honey May and Jack Hurst (m. c.) as principals. Chorus was of eight femmes. Frank Montgomery did the staging.

A revue with 18 choristers opens May 30 at the Hotel Tappa, Long Beach, with Montgomery directing the shows.

Montgomery is putting on an all-colored show with 16 chorines into the Paradise, Atlantic City, opening June 17.

Harlem Hot Spots Are Nicking the B'way Biz

The begira from downtown Broadway whoopee parlors and highlife spots has headed for Harlem where the old days of black and tan joints are once more vividly reminiscent through the way the white seekers of late hour amusement are visiting the colored clubs.

Two places heretofore unknown to downtowners whose former jaunts to the black belt invariably included visits to the Cotton Club, Small's Paradise and Connie's Inn, are getting plenty of play with one in particular considered the hottest hotsy-totsy spot of them all. This is the Metropolitan Club between 126th and 127th streets on Lenox avenue. The other, but just recently opened, is the Valencia on Lenox, between 118th and 119th streets.

CHANTECLER WON'T CLOSE

Meyer Davis Will Regularly Reopen Washington Nite Club

Washington, May 19.

Several dailies in their account of the Robert Montgomery, New York accountant, shooting at the Club Chantecler Saturday night, stated the club will not re-open on account of the tragedy. Meyer Davis, owner of Club Chanticler, states that he has every intention of re-opening the club next season.

Davis declared he does not believe the act of a temporary deranged man, entirely beyond their control, will affect the club adversely.

The night of the shooting, Saturday, was the closing night of the season for the Chanticler.

Shooting occurred when Robert S. Montgomery, young and socially prominent Princeton graduate, was refused permission to be seated at a table reserved for another party. He departed in a rage and returned with a revolver. After wounding Charles Garbett, head waiter, he ran downstairs. Confronted by a policeman he shot the latter through the heart, and then turned the revolver on himself, dying immediately.

SUDDENLY MISSING

Rhythm Boys Fail to Show at Hotel —But There's a 9 Mons. Option

Los Angeles, May 19.

The Three Rhythm Boys failed to show up at the Cocoanut Grove, Ambassador hotel, Saturday or Monday nights under the supposition that their six months' contract with Gus Arnheim had expired. They didn't know, or had forgotten that a nine months' option existed.

Local union immediately warned other night club spots that as the threesome had signed musicians' contracts no union member could play for them unless the boys returned to the Grove.

The trio and 16 men, including Roy Bargy, Joe Venuti and Charles Margolis of the Whiteman band, were offered to the Roosevelt hotel at $2,500 a week.

Radio Artists Just Sawdust Filling for Ads

Hollywood, May 19.

Radio's artistic peonage is a topic of serious discussion out here where the body-and-soul subordination of the performer by both radio and advertising agencies is well known.

An artist is not viewed in the light of showmanship. It all revolves about some adv. agency's representative, a vice-president usually getting together with the chain broadcasting people. The artist is the last one considered.

The adv. man speaks from the slant of his client, meaning the advertiser, and is more concerned in bettering last May's gross turnover of soap suds or collar buttons or whatever it is the artist is exploiting.

All Around Him

The radio man is chiefly concerned with facilities for broadcasting of programs, etc. There's nobody who worries especially about the artist. There's a program director who's concerned with the program meeting certain 15-minute breaks so that by the courtesy of the Hellova Watch Co. they can pause for station announcements. It also keeps a chime-sounder in a job of tinkling those musical bells at 15-minute intervals.

Hemming in the artist also are certain restrictions against plugging such songs and be sure to exploit these; don't play 'em too new or too slow; always include a waltz because some a.k. v.p.'s grandmother used to do the cotilion in antebellum days; plenty of vocal choruses, and lots of other things.

It's a wonder a self-respecting 1931 type of radio star has an opportunity to chisel himself a decent song cut-in.

Dave Abrams and his Village Nut Club band with CBS, starting May 25.

Networks See Nucleus of 3rd Chain in Co-Operative Plan

Chicago, May 19.

NBC and Columbia are closely watching the further progress of the recently organized co-operative time-selling group calling itself Advertisers Radio Service, Inc. Tip-off in local radio circles is that networks construe organization's outlined purposes as first steps in the eventual development of a competitive broadcasting chain, with its membership stations as the nucleus.

To date the stations hooked up with Advertisers' Radio Service are by affiliation about evenly split between NBC and CBS. Practically every one of the outlets is of major rank in its respective territory both as to class of studio program and effectiveness in getting returns for its commercials.

Among the stations that have joined the ARS are WMAQ, Chicago; WCCO, Minneapolis; WTMJ, Milwaukee; WNAC, Boston and key station of the Yankee network of New England, WCAE, Pittsburgh; WHK, Cleveland; WHAS, Louisville; WOC-WHO, Davenport and Des Moines, Ia.; WHK, Raleigh; N. C.; and WMT, Waterloo, Ia.

Officers

Organization's first meeting elected William S. Hedges of WMAQ president; John Shephard, 3rd, of WNAC, vice-president, and Walter Damm, of WTMJ, secretary and treasurer.

Original idea of the sponsors of the outfit was the formation of a bureau to act as exclusive representative in commercial time-placing for a national group of non-competing broadcasting stations. Purposes have since been extended to include going in for program building on a big scale, with the membership stations being fed this angeled entertainment out of a studio located in Chicago.

Programming angle of the organization's proposed activities is what caused the NBC and Columbia executives to suddenly decide to give the thing closer scrutiny, and make note of the stations that are joining up.

Reported that out of the 40 broadcasters invited to meet in Chicago for preliminary organization of the service only 17 showed up. Majority of these bought stock in the enterprise.

TRYING BOUTS AS DRAW TO HELP DANCE HALLS

Dance halls in and around New York are not going to rely entirely on the dance band draw or the straight dance gag to draw biz this summer. There will be special nights when sports features will be introduced.

First to inaugurate the idea is Stauch's Coney Island Casino with boxing bouts (eight in all generally) staged on Friday nights and wrestling matches on Tuesdays.

Both boxing and wrestling on the dance hall floor with dancing resumed right after the shows.

Stauch's top is $2 for the fights. The wrestlers are all booked for the date by Joe Woodman.

MARLO'S BREAK

Big Shot Songwriters Give New Pub 1st Song Sans Royalty

George Marlo, formerly with DeSylva, Brown & Henderson, and about to open his own music publishing house, has taken a song from Gus Kahn, Dick Whiting and Harry Akst, all double class A song writers. It will be Marlo's initial publishing effort.

The three high powered writers are said to have more faith today in the small publishers and have made this their first move to start Marlo off. The boys gave this first song to Marlo without any advance royalty consideration and will aid in plugging it also.

AFM Convention June 8

Plenty of important business awaits the American Federation of Music at its annual convention, to be held June 8 in Chattanooga.

President Joseph Weber's report, which according to custom must be submitted to the locals 30 days in advance of the convention has already gone forth for their consideration.

COSLOW FOR BLOSSOM ROOM

Hollywood, May 19.

Sam Coslow, layoff Paramount songwriter, becomes maestro at the Hotel Roosevelt Blossom Room May 26. Eddie Kilfeather, formerly Olsen's pianist, is coaching the band.

Coslow has three more years with Par, but was granted a leave of absence. He succeeds Henry Halstead.

Rogers in Lyrics

Hollywood, May 19.

Indication of political trends appeared on local sheet music counters with the launching of a new song, "Will Rogers for President (Our Big Chief)."

Number, a fox trot ballad written and published by Maurice Benton Gordon, is a local enterprise.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

ANOTHER CHICAGO
MUSIC ACE
IS
GEORGE DEVRON
Playing at the Blue Fountain Room in the Hotel La Salle and broadcasting via NBC, WENR and WJJD. Naturally he features:
"By the River Sainte Marie"
"Were You Sincere"
"The Same as We Used to Do"
"99 Out of a Hundred Wanna Be Loved"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
May 15, Indiana, Indianapolis
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
RKO COLISEUM, New York
Indefinitely

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA

TED LEWIS
MAY ~~29, STATE,~~ SYRACUSE, N. Y.
Personal Representative
H. HAROLD GUMM
1560 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

GEORGE OLSEN
AND HIS MUSIC
THE DELLS
Chicago

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

Radio News Broadcasts Cutting Dailies' Circulation, Exec Admits

Los Angeles, May 19.

Broadcasting of flash news by local stations, especially KFI and KECA, twin stations, and KMPC, Beverly Hills, is cutting into street circulation of extras and sports editions, according to the western circulation head of the largest newspaper chain. Extras and sport extras have fallen half or more from the figure of five years ago, due to the edge being taken off by spot air announcements.

Plenty of wrinkles among local newspaper foreheads over being scooped on big events by the stations, who will interrupt anything to tell their listeners that Mr. Soandso has just dropped dead or that the king has scrammed. Burn is getting hotter with the circulation loss, which follows the cut in advertising revenue the stations are now getting.

No Retaliation

Any attempt locally to retaliate by cutting down on radio space or eliminating program schedules brings a flood of protests from readers.

KMPC with its Radio News Service has the most complete local newsgathering staff, about six men on regular beats at present. It also has three broadcasts daily and one Sundays, using an average of 22 stories on the two 15-minute programs, with one half-hour program daily. Ads are run in with the news. Service is trying to train its rewrite men to pound out interesting dialog, instead of writing news to be scanned.

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

REVIEWS

101 RANCH

Kansas City, May 13.

After a week of one day stands, with rain every one of them, the Miller Brothers 101 Ranch Wild West show opened here Monday, on a wet lot to a capacity night audience and repeated Tuesday evening, with two fair matinee crowds thrown in for good measure.

If this outfit doesn't fare oke this season, it'll be because of bad times as it is hooked up economically and will get by where some of the bigger ones would fail. The show moves with a snap the entire hour and a half. Lovers of horses will more than get their admission price out of the show as the cream of the high steppers and educated equines from the Ranch are there doing their stuff.

Program holds closely to the regulation Wild West routine but there is one genuine thriller, when a rider, standing upright on two clean limbed jumpers going over a gate and regulation automobile. With show last year.

Opening pageant, with everyone out. A pretty and pleasing spectacle.

No. 2—Zouave drill and wall scaling by a fast stepping bunch of youngsters.

No. 3—High school horses, with lady riders. This to many was the outstanding feature of the show. During this number a "drunken" cowboy got a big laugh. He staggers around the path in front of the seats, with his horse following and pushing him with his head.

No. 4—Cowboys riding and picking objects from the ground.

No. 5—High jumpers. Feature of this a riderless horse taking a hurdle higher than his head.

No. 6—Elephant act. Five bulls in the ring and working fast.

No. 7—Introduction of Texas and Montana cowboys and Indians. This was a time killer and practically a repetition of the grand entry.

No. 8—Negro band and midgets from the kid show.

No. 9—Bulldogging and riding steers. This action every minute.

No. 10—Fancy shooting. Boy and girl breaking glass balls from horseback.

No. 11—Hurdling an automobile by a team of jumpers, rider standing.

No. 12—Buffalo hunt by Sioux Indians.

No. 13—Pioneer stage coach, with hold-up by bandits and rescue by cowboys. This was what the kids had been waiting for. In this act the saving of its rider by a horse is featured. The animal driving away those who came near him and then laying down by the master's side so he could mount and finally picking up his hat and giving it to the rider. Nice work. With show last season.

No. 14—Indian war dances and ceremonies.

No. 15—Introduction of featured riders.

No. 16—Roman, jockey and relay races.

No. 17—Trick and fancy riding by boys and girls from the Ranch.

No. 18—Broncho riding. While this number slowed things up a bit while the broncs were saddled, there was nothing slow about it when they left the chute.

No. 19—The covered wagon, with its attack by Indians and rescue by the cowboys. A fitting finale for the show.

Hughes.

3 WKS.' RAIN RUINED OUTDOOR'S '31 START

Chicago, May 19.

Present outdoor season is just starting to dry out and get back on its feet after one of the worst weather breaks in years. About three weeks have been clipped off the season, due to the rain and cold that has been intermittent throughout the east and midwest. Every type of outdoor show business has been affected, from circuses to baseball.

Baseball club owners are tearing their hair, with every club having big holes punched in their schedules with games being called on account of rain or cold.

Instance in point has the Royal American show call off the entire first three weeks of their route, sticking at their winter quarters in Kansas City instead.

Carnival Attached

Pittsfield, Mass., May 19.

Parents of the six-year-old Pittsfield boy who was injured by wrestling bear on the Gayway Shows through an attorney brought an attachment for $5,000 against Leo Bistany, operator of the carnival, and Michale Zinney of Brooklyn, owner of the bruin, before outfit left for next stand at Watervliet (N. Y.).

ST. LEON BROTHERS

After a fairly good premiere date in Bridgeport this newest circus moved to Yonkers and was almost drowned out by last week's four-day rain. Even on a soggy night the show looked like a very good one-ring outfit. Inability to secure a lot forced the show to a rocky spot near the ferry, which didn't help matters. A circus has not played Yonkers for more than eight years. John Ringling was for dating it, but the proper lot could not be found. Under fair skies the St. Leon Brothers European Circus might have cleaned up.

It is quite a family affair and is built around two family turns, May Wirth and Phil and the Honey Troupe. Both are from Australia, with the Wirths now naturalized. Phil Wirth comes by the name of St. Leon naturally. Stella Wirth, Mrs. Martin Wirth and Tommy Freeman complete the family turn.

May is still the star of all equestriennes and her plans for retiring are just as doubtful as ever. She is still the only girl doing a bareback sommersault and her finale roundouts with a fleet white horse are thrilling in precision and accomplishment.

The Honey family is acrobatic, using the springboard. Consists of three girls, two boys and an adult understander. The Honeys are cousins of Phil Wirth. Alfie is the topmounter, doing his stuff with exceptional grace and sureness. In addition there is Golda Honey on the wire, togged in male attire.

Closing feature is Jorgen Christiansen and his liberty horses. The trainer has quite an establishment up at Westport, but the lure of the tent has got him again and he likes one-ringers best of all. Christiansen is an excellent horseman and his sorrel liberties are an eyeful. A novelty is a black pony running around reverse to the circling liberties. It is Virginia Dunning's pony, the same she used to ride right into the kitchen at her Westport estate.

An import are the Cristoffas, Russian clowns with sound. Seems okay since the enclosure is more or less intimate. Several routines and all aimed for the kids. Aloft is Jeanette Mae doing rings, webbing and the one-arm planges. Well appearing girl although hardly a successor to Leitzel. Robinson's elephants, Pallenberg's bears, Martine, an Indian phantasy; Mique Cahill and Taki and Saki are present. There is also a free act, the Hustric troupe, high wire.

Phil Wirth is a busy guy around the show and is ringmaster when Christiansen isn't. He also works Welby Cook's trained pony, some back kicker. Welby hustles, too, throughout.

Layout of the tent is attractive, having color instead of the usual lead gray. Inside the European idea of boxes close to the ring is carried out, there being no track. Chairs with their colored covers add something. Price for the boxes is $1.50 per person, chairs behind cost 75 cents, and 50 cents is the charge for the benches. Side show looks like a coin getter and the show is booked ahead under auspices, going into Canada for the summer. Interested are Frank Wirth, Phil, James Sullivan and Larry Boyd, the latter going ahead.

The show travels by truck except for the horses and elephants, which use baggage cars. Tent capacity 1,500. Three acts to be added, show being a trifle short. Going in Buff Brady, Jr., a kid from the west.

Ibee.

Forgot to Forget

St. Johns, Que., May 19.

Six years comprise a long period, and Frank Fowler, carnival man, made the mistake of thinking the six autumns brought forgetfulness. It was six years ago that Fowler collected $150 from some property he sold. The only thing illegal about the sale was that Fowler didn't own the property he sold. He had leased it from one Frank Brown.

Brown laid a charge against Fowler, who disappeared. That was six years ago. Recently Fowler returned with a carnival and was doing a bally outside a tent when [illegible] Frank recognized him and informed the police. [illegible] the army waits for Fowler. He was sentenced to two months after pleading guilty, but the sentence was suspended when he promised to make good the $150. He claimed he couldn't get the money from his carnival job, but would [illegible] adjusted bonus certificate [illegible] recent award to the [illegible] him from the [illegible].

OLYMPIA ACTS PAID OFF IN ELKS' I O U'S

Chicago, May 19.

After playing a week stand for the Elks at Lincoln, Neb., a bunch of circus acts from the recent European Olympia Circus at the Stadium here are back in town, doing a burnup because there was no payoff. Rap is being given to Harry Hassler, alleged promoter of the show.

Acts that got stuck included Madame Bedini, George Hannaford, Avalon Troupe, Sakura Troupe et al. According to information Hassler came to Chicago while the Stadium circus was still on and told the acts the Nebraska Elks would guarantee salaries. It developed later that the Brotherhood had promised nothing of the kind.

Meanwhile Hassler did a crying act but the circus folk remained out.

RINGLINGS BURN OVER SPARKS USING NAME

New Philadelphia, O., May 19.

Suit has been threatened against Charles Sparks, owner of Downie Bros. circus, by the Ringling interests, if name of Charles Sparks is not omitted from advertising and exploiting of the Downie show.

A telegram to Sparks this week from the legal department of the Ringling interests advised Sparks to discontinue using his name in any way with the exploiting of the Downie show, and that if same was not complied with, suit would be instituted. The Ringlings claim Sparks has no right to use his name in connection with any show since they have title to his former show, which now is out under the Ringling banner.

Sparks has been using "under personal management of Charles Sparks" in connection with Downie Bros. advertisements in newspapers and hand bills, but no mention is made of his name on the billing. It is reported Sparks paper was covered with Hagenbeck-Wallace paper in some parts of West Virginia, where the two shows recently played. Sparks has paid no attention to the order, and newspapers in advance of the show's coming continue to carry layouts with Sparks' picture in center and news story that the Downie show is now owned and under personal management of Sparks.

Showmen believe Ringling units are feeling effects of Sparks' invasion of this territory recently, as Sparks is well known in the middle west. Sparks advance is doing much personal work along the line telling the natives that the Downie show is Sparks' venture this year, and that the circus now known as the Sparks show no longer has any connection with its former owner.

Robbins' Dark Dates

Massillon, O., May 19.

Secret how the Robbins Bros. circus kept its opposition in the dark as to its whereabouts came to light with the arrival here of the advance this week. The show, which opened about a month ago, has kept most of the others guessing as to its routes, none of which are published. While it is a railroad show the advance billing is being done by a fleet of trucks. After the advance crew is through billing several spots railroad contracts are made only about 10 days in advance.

The Robbins show comes into [illegible] this week to remain until after [illegible]. Trick is said to be on fifteen cars. Some controversy at the start of the season over whether to call it Robbins Bros. or World [illegible] ended by agreeing on former title.

[illegible] territory new to the show, [illegible] a new spot having been played [illegible] for the first time in [illegible]. Using plenty of paper and [illegible] billboards to industrial towns where employment [illegible] affected.

Obituary

GRANT CLARK

Grant Clark, 42, songwriter, died in Los Angeles May 16 of a heart attack. Clark was one of Broadway's pioneer lyric writers. Prior to 1922 Clark was connected with Feist for several years. In 1922 he was with Shapiro-Bernstein, and the following year formed a partnership with Edgar Leslie and opened a publishing office, which closed in 1924.

Clarke was one of the first songwriters to write theme songs for pictures. At the time films first started to use theme songs Clarke was already on the coast in a commercial capacity and he was engaged immediately. His first popular theme song was "Mother o' Mine, I Still Love You," which Al Jolson sang in "Jazz Singer." That song was followed by a contract with Warners. For them he wrote "Weary River" for the Richard Barthelmess film of that title. His best known recent hit was "Am I Blue?" from the Warner film "On With the Show."

In his early topical song days he wrote "Pullman Porters on Parade," "Get Out and Get Under" and "Dirty Hands, Dirty Face."

His second wife (Mrs. Fay Clark) and his parents survive.

WILLIAM MURRAY

William Murray, 46, actor, whose family name was Nevelson, dropped dead May 13 of heart trouble, in Galveston, Tex., as he stepped out of a hotel.

Billy Murray, as he was known professionally, had been in musical comedy some years and also with Al. G. Fields' minstrels.

Murray was reported as having once served as president of the N. V. A. This wasn't true, although Murray at one time belonged but dropped from membership three years ago.

For past six years Murray had been in business, traveling out of Galveston.

Three brothers survive, Bernard and Charles Nevelson, New York, and Harry Nevelson, Galveston.

Murray came to New York from Russia when very young and had always regarded it as his home. Interment in Galveston.

BILLY STONE

Billy Stone, 46, songwriter, died at his home in New York City May 18. Stone had been around New York's Tin Pan Alley for 22 years. Beside songwriting he had been connected with publishers as professional man, serving Waterson, Berlin & Snyder, Remick's, and Irving Berlin Co.

At his death Stone was with the Edgar Leslie Music office in New York. Several of Stone's best known songs were "Perhaps You'll Think of Me" and "Give Me a Butterfly."

His wife and two children survive.

Services will be held today (20) from the Riverside Chapel at 2 p. m. Interment in Union Field Cemetery on Long Island.

CHARLES UDELL

Charles Udell, 63, actor, died May 15 at his home in New York from a complication of diseases.

Mr. Udell had been in vaude and also played some legit engagements as he was a member of Actors' Equity when he joined the N. V. A.

At one time he was of the vaude team of Udell and Pearce and had also worked in the act "Washington's Surrender."

N. V. A. had records of his marriage, but up to Monday had not heard from the widow.

We Mourn the Loss of Our
Loyal and Beloved Brother

DAVID BELASCO

Jewish Theatrical Guild
of America, Inc.

WILLIAM MORRIS, Pres.

CHARLES H. HOEY

Charles H. Hoey, 73, who defeated Gus Hill for the Indian club championship of the world many years ago when both were in vaudeville, died May 15 at his home in Natick, Mass. In addition to performing with Hill, Hoey once was with Pat Rooney, the first. It was at the old Howard theatre in Boston, back in the 80's that Charlie Hoey won his world's championship.

Mr. Hoey once gave a command performance before Queen Victoria.

FRED A. DODD

Fred A. Dodd, 26, banjo player, formerly with Paul Whiteman orchestra, died in Columbus, O., of tuberculosis. Dodd was taken ill while playing with Ray Miller's orchestra at Miami. On his return to Columbus he joined Dick Fidler's orchestra and was with it until just a few months ago.

FRANK SEIDEN

Frank Seiden, succumbed after a protracted illness. He was known on the stage as a magician. Burial in Mt. Carmel Cemetery Sunday (17).

Deceased is survived by sons, Joseph and Jack, both well known in film circles.

Joseph Seiden is head of Judea Films, Inc.

Herman Moss, 55, real estate builder, died in New York May 16 of heart trouble. His widow survives. Mr. Moss had lived in New York for 35 years and was well known among theatrical people.

A. Guy (Red) Coffman, 42, onetime barker with the Frank Hatch, Sedgman & Dorman and Johnny Jones carnivals, died of heart trouble in Altoona, Pa., May 8.

Alfred Dupont, 25, musician who appeared on Atlantic City radio programs, died May 11, in Manchester, N. H.

Grace Mehlinger Weber, wife of Johnny Weber, comedian, and [illegible] of Artie Mehlinger, died [illegible] in New York.

The mother, [illegible], died in St. [illegible] May [illegible].

Mother [illegible] died in Chicago [illegible] at [illegible].

The father, [illegible]

CIRCUSES

Barnes

May 20, Eugene, Ore.; 21, Marshfield; 22, Albany; 23, Salem, Ore.; 24, Vancouver, Wash.; 25-26, Portland, Ore.; 27, Centralia, Wash.; 28, Tacoma; 29, Olympia; 30, Aberdeen; 31, Auburn, Wash.

Hagenbeck-Wallace

May 20, Waynesboro, Pa.; 21, Charleroi; 22, Greensburg; 23, Altoona; 25, Johnstown.

Miller Bros. 101 Ranch

May 21, Quincy, Ill.; 22, Galesburg; 23, Peoria.

Sells-Floto

May 21, Marion, O.; 22, East Cleveland; 23, West Cleveland.

Main's

May 20, Babylon, L. I.; 21, Patchogue; 22, Port Jefferson; 23, Glen Cove, L. I.

CARNIVALS

(For current week (May 18-23) when not otherwise indicated)

Alamo: Leon, Pa.; Windersel, 25-30.
American Expo: Washington, Pa.
Anderson-Srader: Alma, Neb.
Barker: Versailles, Mo.
Barlow: Carbondale, Ill.
Bernardi: Irvington, N. J.
Bright: Malden, Mass.
Bruce: Wilkes-Barre, Pa.
Brown & Dyer: Watertown, N. Y., 25-30.
[illegible] & W[illegible]: Hagerstown, Md.; [illegible], 25-30.
Coe Bros.: Stone, Ky.
Coleman Bros.: Norwich, Conn.
Cumming: Wellsville, N. Y.
Corey: Martin's Creek, Pa.
De Kreko: [illegible]
Dixie Model: Smithers, W. Va.
Empire State: Moorestown, N. J.
Fields: [illegible]
[illegible]: [illegible], Ind.
[illegible]: [illegible], W. Va.
Gray: Freeport, Tex.
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible], W. Va.
[illegible]
[illegible], N. J., 18-30.
[illegible]
[illegible] 25-30.
[illegible]
[illegible], 25-30.

Bands and Orchestras

(Week of May 23)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Agnl, Chas., Merry Garden B. R., Chicago.
Alabamians, Roseland B., B'way and 50th St., N. Y. C.
Alberti, Jules, c-o C. B. S., 485 Madison Ave., N. Y. C.
Albin, Jack, Penn. H., N. Y. C.
Allen, Ross, Coral Gables C., Miami.
Alsdorf, U. J., 83 Liberty St., Newburgh.
Almore, Joe, New Bamboo Inn, Chicago.
Amidon, A., 916 E. 8th St., Flint, Mich.
Appel, Oscar, The Oasis, Baltimore.
Armbruster, J. R., B. A. C., Buffalo.
Arcadia Syncopators (C. Edgerton), 2001 Addison St., Phila.
Armstrong, Louis, Cotton C., Culver City, Cal.
Arnheim, Gus, Ambassador H., L. A.
Aster, Alex, Willard's R., 308 S. Michigan Ave., Chicago.
Astoria, Jo, P. O. Box 895, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Ballew, Smith, Lincoln Bldg., N. Y. C.
Bard, Jos., Golden Pheasant R., Balto.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat R., Miami.
Bartlett, O., Book-Cadillac, Detroit.
Barton, Ben, Abbey Inn, Union City, N. J.
Barton, Herbert, 1658 B'way, N. Y. C.
Barsley, Beenar, Montauk Point, Montauk, L. I.
Basilo, Jos, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 220 Rose St., Reading, Pa.
Baxter, Phil, Steel Pier, Atlantic City.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Benavie, Sam, Fisher T., Detroit.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5149 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Berger, Leo, Astor H., N. Y. C.
Bernie, Ben, Sherman H., Chi.
Bestor, Don, Stanley T., Pittsburgh.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bigelow, Don, Asbury Pk. C., Asbury Park, N.J.
Bissette-Maclean, Marigold R., Rochester.
Bittick, Jim H., Town House, Los Angeles.
Blaufass, Walter, Tip Top Inn, Pullman Bldg., Chicago.
Bloom, Leon, Station WBBM, Wrigley Bldg., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Boulanger, Chas., Frolics C., Miami.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Brambilla, M., St. Francis T., San Francisco.
Brandy's Singing, Eagles B., Milwaukee.
Breeskin, Daniel, Earle T., Washington.
Brigode Ace, Danceland B. R., Cleve.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, El Capitan T., San Francisco.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Burk, Vern, Drake H., Chicago.
Buckeye Wonders, 615 So. Main St., Akron, O.
Buffano, Jules, Paramount T., L. A.
Buloswkies Califs., Eagle B., Milwaukee.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring H., Kingston, Jamaica.
Burnett, Tiny, Orpheum T., Seattle.
Burtnett, Earl, Mark Hopkins H., S. F.
Dorlson, Buddy, Richmond H., Richmond, Va.
Busse, Henry, Castle Hill Farms, Cincinnati.
Butcher-Guth, Pines, Metuchen, N. J.
Butler, Mel, Davenport, Spokane.
Byers, Hale, Barney Gallant's, W. 8th St., N. Y. C.
Byrne, Andy, Taft H., N. Y. C.

C

Calloway, Cab, Cotton C., N. Y. C.
Caperoon, Fred, 401 B'way, Camden, N. J.
Cappo, Jos, c-o M. C. A., 82 W. Randolph, Chi.
Carlin, Herb, Princess B. R., Madison and Ogden Sts., Chicago.
Carberry, Duke, Walpole, Mass.
Carter, F., Majestic, Long Beach, Cal.
Casa Loma, Gen. Motors Bldg., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Casson, Pep, Victoria H., N. Y. C.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallare, John, 20 Irving St., New Haven.
Cavato, Ets, Flotilla Club, Pittsburgh.
Cervone, "Izzy," 502 Blackstone Bldg., Pittsburgh.
Chandler, Billy, Palmer H., Chicago.
Chapman, Jack, Drake H., Chicago.
Chick-E-Revelers, Station WJBO, New Orleans.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clapp, Sunny, Carter's Pier, Miami Beach, Fla.
Col. F., 252 W. Douglas St., Reading, Pa.
Coleman, Emil, Pateo C., N. Y. C.
College Club, Omaha Athletic C., Omaha.
Collegian Serenaders, Far East R., Cleveland.
Conche, Robert, Loew's, Jersey City.
Condolori, A., Adelphi H., Philadelphia.
Conduillo, Joe, Woodmansten Inn, Pelham Rd., N. Y. C.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad, H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, Blackhawk C., Chi.
Cornwell, Frank, Riley's Arrowhead Inn, N. Y. C.
Ceyle, L. H., 219 E. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Thomas E., Wichita, Kans.
Cullen, S. E., 814 E. 6th St., South Boston.
Currie, Harry, Seelbach H., Louisville.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.

D

Dantzig, E. J., 812 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 1674 B'way, N. Y. C.
Davis, Meyer, Patio Lamaze, Palm Beach.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del, 404 Madison T. Bldg., Detroit.
Del Pose, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 331 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, Mt. Royal H., N. Y. C.
Deterich, Ray, Avalon T., Chicago.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 233 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Jefferson H., St Louis.
Dougherty, Doc, Adelphia H., Phila.
Dupont, Adolphe, NBC-Merchandise Mart, Chicago.

E

Edmunds, Glen, Ellis C., L. A.
Edwards, Gus C., Terrace Gardens, Chi.
Eisenbourg, Dok, Shepard-Colonial R., Boston.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson, Howard, Plaza C., 2d Ave. and 6th St., N. Y. C.
Eppel, 5736 N. 7th St., Philadelphia.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.

F

Fay, Bernard, Fay's, Providence.
Farrell, Jr., Inn, 4 Sheridan Sq., N. Y. C.
Fredley, J. M., 226 E. 11th St., Oakland.
Fagan, Ray, Sagamore H., Rochester.
Fallon, Owen, Wilson's D. H., L. A.
Fichelis, Phil, Coliseum T., N. Y. C.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman, Joe, 1068 E. 98th St., Cleveland, Ohio.
Ferdinando, Felix, Park Central H., N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fischer, Car., Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Varsity, Chicago.
Foard, Don, 1119 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Fonish, Henry, Pleasant Lake, Jackson, Mich.
Foote, R., Stevens H., Chicago.
Forbstein, Leo, 1st Nat'l Studio, Burbank, Cal.
Forman, Lou, Palace T., N. Y. C.
Fosdick, Gene, Embassy C., Miami.
Four Horsemen, Masonic Temple Bldg., Chicago.
Franklin, Fred, State T., Jersey City.
Franklin, Milt, Seattle T., Seattle.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Freed, Carl, 20 S. Orange Ave., Newark.
Freeman, George, Montmartre C., Hollywood.
Friary, George, Rockland, Mass.
Friedman, Jerry, Argonaut C., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friedman, Snooks, Paramount H., N.Y.C.
Frieso, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Frye, Hank, Virginia H., Long Beach, Cal.
Fuller, Earl, W.F.D.E., Cinn.
Funk, Larry, Palais D'Or, N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galloechio, Jo, 5200 Sheridan R.E., Chi.
Garber, Jan, Lincoln Tavern, Town C., Chicago.
Gardner, C. C., 1527 N. 21th St., Lincoln, Neb.
Garrett, Jim, De Witt Clinton H., Albany.
Garrigan, Jimmy, Villa Lago, Chicago.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gazel, Gus, Cinderella B. R., Long Beach, Cal.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gendron, Henri, Rialto Gardens, Chi.
German, Ross, 800 8th Ave., N. Y. C.
Gerun, Tom, Bal Tabarin, S. F.
Ginsberg, Ralph, Station WJJD, Chicago.
Giron, Adolf, Villa Venice, Miami Beach.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden, Neal, Conlin-Merrill R., N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Gordon, Herb, Roosevelt H., N. Y. C.
Gorrell, Ray, 404 Madison T. Bldg., Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Green, Jacques, Ritz Towers, N. Y. C.
Green, Jimmy, DeWitt Clinton H., Albany, N. Y.
Greer, Billy, 1002 Main St., Davenport, Ia.
Grosso, Paul, Arlington H., Colorado Springs, Col.
Guanette, Lou, 16 St. Angelo St., Quebec.
Gurnick, Ed., 36 Reynolds Ave., Providence.
Gunsondorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 76th St., N. Y. C.
Haines, "Whitey," Tavern Inn, 188 N. Bend St., Pawtucket, R. I.
Haefely, George, c-o WMCA, Hammerstein Bldg., N. Y. C.
Hallett, Mal, Lawrence, Mass.
Halstead, Henry, Geo. Olsen C., Culver City, Cal.
Hammond, Jean, Sky Room, Milwaukee.
Hancock, Hogan, St. Anthony H., San Antonio.
Hand, Armin, Piccadilly T., Chicago.
Harkness, Ed., Erlanger's Columbia T., S. F.
Haring, Bob, c-o Brunswick, B. & C., 790 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hart, Ronnie, British Columbia Pk., Vancouver, B. C.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Haney, Al, 26 Capital St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Hoaglund, Everett, c-o M. C. A., Chi.
Heiberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 130th St., N. Y. C.
Henkel, Ted, Capitol T., Sydney, Aus.
Henry, Tal, Baker H., Dallas, Tex.
Henshell, J., State-Lake H., Chicago.
Herbeveaux, J., NBC, 130 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1128 Gettman St., Pittsburgh.
Hoagland, Everett, Rendezvous, B. R., Balboa Beach, Cal.
Hobbs, Frank, St. Catherine H., Catalina Is.
Hoffman, Carl, Uptown Village, Chicago.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Tweet, Mira Lago B. R., Wilmette, Ill.
Hollowell, B., Strand D. H., Wilmington, Del.
Hollywood Collegians, K. of C. C., N. Y. C.
Holmes, Wright, Martinique H., N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Howard, Tex, Trianon B. R., Seattle.
Hueston, Billy, 1658 B'way, N. Y. C.
Huntley, Lloyd, Rondo Pools, c-o Rooney Plaza H., Miami, Fla.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Illini Cornhuskers, Elks Country C., Decatur, Ill.
Irving, E., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.
Janis, Ed, Vanity Fair H., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Irwin, Vic, Castillian Royal, Pelham Rd., Pelham, N. Y.
Ieminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson, Harry, Pign Whistle C., Hollywood.
Jackson's Jazz, 18 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago.
Janover, A. L., 1255 Grand Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jockers, Monro, Leighton's C., L. A.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Dwight, Multnomah H., Portland, Ore.
Johnson, Jerry, Roman Pools, Miami Beach.
Johnson, Merle, 157 W. 46th St., N. Y. C.
Johnson, Johnny, Chase H., St. Louis.
Johnston, O. W., 48 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6211 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, Wm. Penn H., Pittsburgh.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kahn, Sam, Silver Slipper C., N. Y. C.
Kaley, Chas., Frolics C., Chicago.
Kalis, H., Lido Venice C., Boston.
Kamus, Al, Swanee B. R., Washington.
Kaplan, B. J., Bamboo Inn, 8222 W. Madison St., Chicago.
Kassel, Art, Muehlebach H., Kansas City.
Katz Kittens, care MCA, Pac. Bldg.
Kaufman, W., 23 N. 10th St., Lebanon, Pa.
Kay, Herbie, Trianon B., Chi.
Kayser, Joe, Dreamland B. R., Chicago.
Kayser, Kay, Nixon R., Pitts.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Keller, Wm. R., 4115 51st st., Woodside, L. I., N. Y.
Kelly, Harry, Stevens H., Chicago.
Kemmerer, Walt, Berks Trust Bldg., Reading, Pa.
Kemp, Hal, New Yorker H., N. Y. C.
Kennels, Larry, 801 Keenan Bldg., Pittsburgh.
Kenin, Frank, Lotus Isle, Portland, Ore.
Kenin, Herman, Fox's B'way, Portland, Ore.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Golden Dragon, Phila.
Kestner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chi.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal.
King, Henry, Embassy C., Miami.
King, Ted, 745 7th Ave., c-o Taps.
King, Wayne, Aragon B., Chicago.
King's Melody, 69 Mueller St., Binghamton, N. Y.
Klein, Fred, Kingsway H., Hot Springs, Ark.
Kline, M., 5450 Spruce St., Philadelphia.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kugen, Harry, c-o NBC, 222 No. Bank Dr., Chi.
Kosloff, Lou, Oriental T., Chicago.
Kezals, Jim, Station WCFL, Chicago.
Krauckrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, Wisconsin H., Milwaukee.
Krumholz, G., P. O. Box 404, New Bedford, Mass.
Kyte, Benny, Station WJR, Detroit.

L

Lagasse, F., 518 Merrimac St., Lowell, Mass.
Lalitsky, Ben, Majestic T. Bldg., L. A.
Lampe, Del, NBC, Merchandise Mart, 222 No. Bank Dr., Chicago.
Lang, Eddie, McAlpin H., N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, WEAF, N. Y. C.
Laughner, Harris, St. Francis H., L. A.
Lefkowitz, Harry, Casey H., Scranton, Pa.
Leftwich, Jelly, Washington Duke H., Durham, N. C.
Lehman, Al, White City B. R., Chicago.
Leonard, Harold, Windsor H., Montreal.
LeVant, Phil, Vanity Fair, Chi.
Levin, Al, 470 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lido Orch., Suite 56 Loew Bldg., Washington, D. C.
Light, Enoch, Richards R., Tuckahoe, N. Y.
Lightner, Bob, Hollywood R., N. Y. C.
Lipsey, M., c-o M. C. A., 32 W. Randolph St., Chi.
Lombardo, Guy, c-o M. C. A., Paramount Bldg., N. Y. C.
Long, Dick, Murlis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y. C.
Loud, Howard G., Orkney Springs H., Orkney Springs, Va.
Lowe, Burt, Statler H., Boston.
Lowe, Sid, Manchester T., L. A.
Lown, Bert, Biltmore H., N. Y. C.
Lowry, Ed, Ambassador T., St. L.
Ludwig, C. "Zazo," 123 Clifford Ave., Manchester, N. H.
Lyman, Abe, c-o Variety, N. Y. C.
Lynn, Sammy, 2006 Wichita St., Dallas.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Maitland, J., c-o M. C. A., 82 W. Randolph St., Chi.
Major, F. J., 3037 3d St., Ocean Park, Cal.
Maloney, R. B., 806 Elinor St., Knoxville, Tenn.
Mann Bros., Venice B. R., Venice, Cal.
Marthe, Al, 307 N. Francis, Madison, Wis.
Margraff, Irv., Blackstone H., Chicago.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Marinaro, John, Beaux Art C., 30 W. 40th St., N. Y. C.
Maslin, Sam, Seneca H., Rochester.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Masters, Frank, Tivoli T., Chicago.
Mayo, Eddie, 80 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 96 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit.
McGowan, Loos, c-o R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McKay, Marion, Biltmore H., Indianapolis.
McVee, J. S., 1221 E. 33d St., L. A.
Meeker, Bob, Wm. Penn H., Pittsburgh.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisonians, 92 S. Main St., Memphis.
Mey, Jim, Station WSBC, Chicago.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Merrick, Mahlon, c-o N. B. C., San Francisco.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4520 Camac St., Philadelphia.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Meyers, Vic, Vic Meyers C., Seattle.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Milnn, Bert, Eastwood Park, Detroit.
Miller, Vic, Loew's State, Syracuse.
Miner-Doyle, 1162 Middlesex St., Lowell, Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Woodmansten Inn, Pelham Rd., N. Y. C.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B. R., Long Beach, Cal.

(Continued on page 143)

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Acts go on showing here over and over again. With little or no booking in sight they come back and keep on trying. Every time an act changes a chorus is cause for another preview.

Blood pressure was normal among bookers attending last Tuesday night's layout. Wayne and Kay, dancers, opened and grabbed the edge from the others following. Sylvia and Leonard were awarded a no-rating, being a mixed hoke comedy team short in every department.

"La Temple," very "small time" magic flash, drew slight interest. Two persons in the act with the man working ordinary illusion tricks assisted by the woman. Edna Dreon, once of a sister trio of that name, is without material for single purposes. Ross and Dean turned out a two-man comedy combo, one doing straight to the other's Italian dialect. Passe stuff.

Regular bill opened with the "Madcap Revue," all-girl flash dance turn. Femmes work in line and out. Okay for the former, but not so hot in specialties.

Vivian and Matthews, two women, comedy and straight, are of vaude days bygone. Vivian at one time did a shooting act. She still uses a pistol for the blow-off in clipping off her partner's dress, revealing a pair of white undies.

Al Zimmy and Boys, latter two young colored buck and wingers, stand up only because of them. Zimmy is ambitious, but would do better to originate his own style and material.

Gus Mulcahy, harmonica player, has been around for years in vaude and picture houses; had a few new tunes to grant him the showing. Mulcahy tops his mouth-organ specialty with some okay stepping.

Two Starys, man and woman wheel turn, closed. Just another bike act with the man trying for Joe Jackson comedy.

"Body and Soul" (Fox) on screen.

Spun.

Harry Thurston opened his summer tent show yesterday (18) at Harvey, Ill. Main attraction is magic stunts, with various song, dance and cowboy specialties.

Elwin Strong tent show starts rehearsals on May 21, at Fremont, Neb. Tour this season will be through western part of the midwest states.

Joe Frank and George Ferguson have joined the Independent Booking circuit to handle radio acts and fairs.

Oakland Square and Colony theatres now on a one-day-vaude policy, booked by Sam Herman office.

George Devron band replaced Husk O'Hare in Blue Fountain Room, La Salle hotel.

Hotel Sherman's College Inn switches bands next week with Bobby Meeker outfit coming in for the summer.

Ben Bernie, after a winter at the hotel goes on a barnstorming tour, which includes Cincinnati and Pittsburgh.

Jack Chapman orchestra vacated Golden Pumpkin cafe May 16 and moved to the Cinderella club in Milwaukee. Latter will broadcast through WISN.

Louisiana State Fair is spending around $40,000 this year for its big outdoor event in October. Barnes & Carruthers have the contract.

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with
JACK HOLT—TOM MOORE,
CONSTANCE CUMMINGS
A COLUMBIA PRODUCTION

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HOLLYWOOD
and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

Station KFI added Keith Ashton to production staff as a continuity writer and dropped Margery Prevost, sister of Marie Prevost, who had been writing programs for the past three months. Ruth Clark, music librarian and two violinists, Rene Hemery and Michel Ange Perrier, were engaged as concert-master and first violinist respectively.

Joyce Murray, dancer under contract to Metro for several years and groomed for parts before the musicals faded, will head Fanchon & Marco Idea in Lou McDermott's "Dream House."

F. & M. is bringing out circus acts from the Roxy for its "Circus" unit opening at Loew's State May 28. Those included are Adele Nelson, Reed's Elephants, Lillian St. Leon and Bee Starr.

Albert Kelley, director, and his sound camera crew return here today (21) from Notre Dame University, where they filmed scenes for U's football shorts. Same crew leaves May 25 for Stanford to photograph "Pop" Warner's squad.

Freddie Fralick and Grant Dolge merged their agencies.

Leon Waycoff, Kay Johnson, Henry Daniel added to the Coast "Tomorrow and Tomorrow" cast.

Murray Hill, Melville Ruick, Charles Allison in "Mrs. Bumstead-Leigh." Ed. Curtis, Duffy director, working with Sidney Toler at rehearsals of the Fiske-Grauman production for the Mayan theatre, indicates that the Duffy-United Artists affiliation is in force.

Fanchon & Marco trying to get California Chamber of Commerce to partly finance an F. & M. unit based on this State's coming Fiesta year. C. of C. has refused so far.

Potboiler's second at the Theatre Mart will be "Balloon," by Padraic Colum, May 26.

John Murray Anderson's objections to a suit for $3,129 as guarantor of a note given the Brooks Costume Co. in New York, by the Almanack Theatrical Corp., were sustained this week. Plaintiff may try again.

Assignments

Hollywood, May 19.

Robert Gale, Rochelle Hudson, Arlene Judge, "The Reckoner," Radio.

Ford West, Gus Leonard, Patsy O'Bryne and Monty Collins, "Cowslips," Chic Sales short, Radio.

Mary Carr, "Honeymoon Lane," Sono Art.

Arthur Hoyt, "Palmy Days," U. A.

Carmelita Geraghty, "Yesterday in Santa Fe," Pioneer.

George Cooper, "Ground Hogs," U. A.

Eddie Welch to writing crew, "Full of Notions," Radio.

William Seiter assigned by Radio to direct Irene Dunne and Robert Ames in an Al Boasberg original, "Should Wives Work?" Douglas McLean supervising.

Radio Rebuke

(Continued from page 140)

contract has a minimum of six weeks to go.

It was his impression, the paint manufacturer said, that when he signed Whiteman through NBC he had obtained the bandsman's exclusive commercial radio services, together with that of his entire personnel. He further contended that it wasn't ethical for Whiteman to let Grofe use on his Wednesday broadcast the exact orchestra arrangements that Whiteman played on the Paint Men hour the night before.

Discussion that followed led to Lemperly's consenting to the spotting of only one of the Whiteman vocal turns on any of the individual A. & P. programs.

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Polla W C

Ryan W P

Stein Ben

Unger Blanche

Welch Rube

CHICAGO OFFICE

Carroll & Gorman

Darnelle Natalie

Furman Phil

Gilbert Bert

Lawson Al

Marsh Edward
McDaniel Ben

VARIETY BILLS

(Continued from page 120)

W'SHINGT'N, D. C.
Fox (22)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Rebel
Sunkist Beauties

W'RCST'R, MASS.
Palace (22)
"Headliners" I
Mel Klee
Mangean Inter'ls
Walter Jennier & B
Wells Winth'p & S
Gay Sis

LONDON

Week May 18

CARDIFF
Capitol
"True to Navy"
"Lawful Larceny"
Ray Fox
MANCHESTER
Paramount
"Anybody's War"
'Young Man of M'
"The Magic Casket'
Carlton Tiller Girls
Lane 3
Percea Thornton

Plaza
'Royal Fam of B'y'
"Heads Up"
Eddie Peabody
Dreena Beach
STRATFORD
Empire
Albert Sandler
Keith Wilbur
Con Keona
Vernon Watson
Marie Wyman
Rogers & Lascelles
Dorrie Dowe

PROVINCIAL

BRIXTON
Astoria
"The Big Pond"
'Boudoir Diplomat'
'Wedding in Skies'
Mangan Tiller Girls
Nada & Violin 4
CARDIFF
Empire
Lyton & Johnst'ne
Bobby Dean
Elnur & Elsie
Leslie Strange
Leon & Lucetto
Clay Keyes
Byron & Byron
3 Happy Boys
EDINBURGH
Empire
Houston Sis
Martin & Holbein
Sidney & Adelaide
Ando Family
Les Storks
Stanelli & Edgar
Topsy-Turvy
Mario Lorenzi
FINSBURY PARK
Astoria
"The Big Pond"
"Top Speed"
'Creations in Blue'
Plaza Tiller Girls
Georgia Graves
Vilma Delmar
HULL
Palace
Griffin & Lark
Tex McLeod
Edna Laxonne
Tessie O'Shea
Les Charliers
Walter Bishop
The Gladiators
James Hunter

LEEDS
Empire
Lington Sis
Douglas W'kefi'ld's
"Motor Garage"
Clifford & Rhode
Little Doreen
Betty Junel
Adagio 4
Eddie Windsor
NOTTINGHAM
Empire
Teddy Brown
B'wer & Ruth'rf'rd
3 Crichton Boys
Beryl Evetts
10 Brownie Girls
Henry D Adams
Ben Levin
Clifford Hellier
Porter & Lewis
OLD KENT ROAD
Astoria
"The Big Pond"
"Blind Wives"
"Rodeo Days"
Rodeo Boys
Par Tiller Girls
The Dakotas
SHEFFIELD
Empire
Nellie Wallace
Fields & Rossini
Harry Claff
Wallington Sis
Peter Fannan
Nina & Nora
Sanger Bros
STREATHAM
Astoria
"The Big Pond"
'Truth About Y'th'
Fred Kitchen, Bd
Petty
Moro & Delso

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris

Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Condey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Rayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Eddie Moran
Ernest Charles
Ruby Shaw
Bud & Elenor Coll
Edith Handigan
Gus Hyland
Joe Cowan
Sammy Kahn Orch
Village Barn
Art Hall
Riley & Comfort
Allan Daly
Johnny Russel
Uncle J. Meadows
Chick Kennedy
Winegar Orch

CHICAGO

Club Alabam
Billy Myers
Al Wagner
Dale Dyer
Elmer Schobel
Marcan Boyce
Ruby Abbott
Slater Freshman
[illegible] Orch
Club Ambassadeur
Carmen
Myrtle Tate
Ellis Burton
Helen Burke
Ruth Dutton
Charlie & Curly
[illegible] Cameron
Clarence Moore Or
Club Casanova
[illegible] Townsend
3 [illegible] Fl'sh's
[illegible] Orch
Club Madrid
[illegible] Rose
[illegible] Harrison Orch
College Inn
[illegible] Orch
Colosimos
[illegible]
Gypsy Lenore
[illegible] & Peggy
[illegible] & [illegible]
Dorothy Donnell
Art [illegible]
Bobby Danders
Jimmy Mec Orch
Fleur de Nor
[illegible] Forbes
Elizabeth O'Donnell
Ponita Frede

Clayton Forbes
Philhenene LaPoint
Linda & Trigo
Music Masters Or
Frolics
J & J Walton
Rose Bates
Lorraine Sis
Nellie Nelson
Babe Bellmore
Iris Monahan
Walter Hastings
Charles Kaley Orch
Golden Pumpkin
Rudy Cowan
Babe Sherman
Frankie Stewart
Al Reynolds
Roy Charles Orch
Mack's Club
Trudy Davidson
Sir Harry Glyn
Keith Beecher Or
New Bells
E & M Caranio
Gypsie Rouenage
Carolyn Nolte
George Olsen Orch
Terrace Garden
Olive O'Neal
Charlie Agnew Or
Vanity Fair
Jack & Snyder
Clyde Snyder
Sunny Ray
Joan Houston
Dolly Joyce
Maxine Jenness
Louise Joyce
Gussie Ray
Leo Wolf Orch

Bands and Orch.

(Continued from page 142)

Moore, Tom, La Monica B. R., Santa Monica, Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Gen., Silver Slipper C., Baltimore.
Mosby, Curt, Alex's C., L. A.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Murial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawaii.

N

Nasholi, Dudley, Nashold's P. B., Seattle.
Naylor, Oliver, Palais d'Or, Phila.
Nelson, Ozzie, Pelham Heath Inn, Pelham Rd., N. Y.
Neff, Art, 6238 Spruce St., Philadelphia.
Nibauer, Ed, Webster H., [illegible]
Nesbitt, Joe, Arcadia B., N. Y. C.
New Orleans Orch., H. Roosevelt, N. O.
Nichols, Red, Alvin T., N. Y.
Noar, Bob, Fisher T., Detroit.
Norvo, Red, 522 Fine Arts Bldg., Chi.
Novak, Jr., Frank J., St. George H., B'klyn, N. Y.

O

[illegible] Orch., 30 [illegible] St., Brooklyn, N. Y.
O'Hara, Hask, La Salle H., Chicago.
O'Hara, Ray, [illegible] H., N. Y. C.
O'Hearn, [illegible], [illegible] H., [illegible]
[illegible], St. Nicholas, [illegible]
[illegible]
[illegible] Pacific [illegible] H., [illegible]
Original [illegible], [illegible]
Original Yellow Jackets, Sunnyland Beach, [illegible]
Orlando, Nat, Lorraine H., N. Y.
Osborne, Will, c/o C.B.S., 485 Madison Ave., N. Y.
Owen, [illegible], Capitol T., Flint, Mich.

P

Pace, George C., [illegible]
Paige, Ray, Station KHJ, L. A.
Paleman, Dan, Black Cat, N. Y. C.
Panico, Louis, Canton Tea Gardens, Chicago.
Parisian Red Heads, 22 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Peabody, Ed, Pantages T., Hollywood.
Pearl, Morey, 223 Huntington Ave., Boston.
Peck, Jack, 801 Keenan Bldg., Pittsburgh.
Peerless Orch., Monmouth St., Newport, Ky.
Pernl, Don, Saenger T., New Orleans, La.
Peterson, B., Tivoli T., Michigan City, Ind.
Pettis, Jack, Towne C., Pittsburgh.
Pfeiffer's Orch., 1342 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Phillips, Phil, Club Bagdad, Dallas.
Pleeino, A., 860 N. 8th St., Reading, Pa.
Pierce, Chas., Pershing Palace, Chicago.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pontrelli, Nick, Rose Room B. R., L. A.
Prado, Fred, American House, Boston.
Prince, G., King Wah Lo, [illegible]
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

Q

Quaw, Gene, Cosmopolitan H., Denver.

R

Ralston, Jack, Station [illegible], Washington, D. C.
Ramon, Ray, Barbizon Plaza, N. Y. C.
Randall, Slats, Muehlbach H., [illegible]
Randel, Art, Fontenelle H., Omaha.
Rapee, Erno, Roxy T., N. Y.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Reilly, Six, Morrison H., Chicago.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Cocoanut Grove, Boston.
Resser, Harry, 143 W. 40th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Rich, Aldre, Ritz-Carlton H., N. Y. C.
Rich, Fred, c/o C. B. S., N. Y. C.
Richards, Barney, Uptown Village, Chi.
Ricketts, J. C., Kosciusko, Miss.
Rines, Joe, Elks' H., Boston.
Rittenband, J., P. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roames, Penn, Commodore B., Lowell, Mass.
Roesner, Walt, Fox T., San Francisco.
Rhode, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 117 W. 57th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Rose, Irv., Statler H., St. L.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rossman, Harold, Bagdad C., Miami.
Rothschild, Leo, 506 W. 14[illegible] St., N. Y. C.
Royal Canadians, Mayflower H., Palm Beach, Fla.
Royal Novelty Six, Station WMAQ, Chicago.
Russell, B., King Cotton H., Greensboro.
Russo, Dan, [illegible], Chicago.

S

Sabin, Paul, RKO 125th St. T., N. Y. C.
Sagerquist, Eric, Station WBBM, Chicago.
Sands, P., 215 Ridgewood Ave., B'klyn.
Santry, Henry, Floridian H., Miami.
Schara, C. E., 621 B'way, Buffalo, N. Y.
Schild, J., Arcadia B. R., N. Y. C.
Schubert, Ed, 34 Arthur St., Lawrence, Mass.
Schmielski, Joe, Station WCFL, Chicago.
Schwartz, C. J., 819 Cont. St., Fremont, Ohio.
Scott, L. W., 900 Dibert Ave., Springfield, O.
Scott, Frank, 254 [illegible] St., B'klyn, N. Y.
Seidenman, Sid, Mayflower H., Wash.
Selinger, Henry, Drake H., Chicago.
Severn, Ben, Columbus, 1818 B'way, N. Y.
Setaro, A., Granada T., S. F.
[illegible], H. C., Wilbur's, Taunton, Mass.
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, Sherman H., Chicago.
[illegible], Maxwell C., Altadena.
[illegible], H., Missouri T., St. Louis.
[illegible], Jimmy, Spanish B. R., Seattle.
[illegible], 7504 B'way, Detroit.
Sissle, Noble, Princess R., 200 Park Ave., N. Y. C.
Singer, Sylvester, Bismarck H., Chi.
[illegible], Mayflower H., Washington, D. C.
Smith, L. R., [illegible], N. Y. C.
Smith, Neil, [illegible], Detroit.
Smith, S., 906 W. [illegible] Ave., [illegible], Ohio.
Sons of the [illegible], [illegible] C., Long Island, N. Y.
Specht, Paul, General Motors Bldg., N. Y.
[illegible], c/o C.B.S., 485 Madison Ave., N. Y. C.
[illegible]
[illegible]
[illegible]
[illegible], Station [illegible], Cleveland.
[illegible]
St. Clair [illegible], [illegible] H., Windsor, Canada.
St. Louis Kings, 1283 [illegible] St., [illegible]
[illegible], Neb.
Stafford, Jesse, Palace [illegible]
Stalhill, John, 820 [illegible], San Antonio, Tex.
Stanley, [illegible]
Stark, [illegible]
Steck, Gus, Station WMBC, Detroit.
Stern, Harold, St. Moritz H., N. Y. C.
Stevens, Perley, 258 Huntington Ave., Boston.
Stewart, Sammy, Arcadia B., N. Y. C.
Stoll, Geo., Loew's State T., L. A.
Stokes, Harold, [illegible] H., Kansas City.
[illegible], Fla.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Stuzell, [illegible] H., N. Y. C.
[illegible], Peabody H., Memphis.
[illegible]
Swaff, Al, 29 [illegible] St., [illegible]
[illegible], Golden Gate, S. F.
[illegible]
[illegible]

T

Taylor, Art, Nantucket Yacht C., Nantucket, Mass.
Taylor, H., 2015 Chestnut St., Phila.
Terrace, J. J., 683 Elmwood Ave., Buffalo.
Terwen, Roy, Regent T., Grand Rapids, Mich.
Thavie, 1739 Sears Bldg., Chicago.
Thies, Henry, [illegible] H., [illegible]
Thomas, Howard, c/o M. C. A., 32 W. Randolph, Chicago.
Thomas, Ollie, Station WBBM, Chicago.
Tierney Five, Rathskeller H., Phila.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobin, Ben, Rosemont H., B'klyn.
Tolin, John, Coffee Dan's, Chicago.
Tremaine, Paul, Young's H., B'way and 51st St., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

U

Ulrich, Frank, Roney Plaza H., Miami.

V

Vincent, Val, Marquard's C., S. F.
Vallee, Rudy, Paramount T., B'klyn.
Von Groef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Van Steeden, Peter, White's H., N. Y. C.
Vorhees, Don, 325 W. 45th St., N. Y. C.

W

Wadsworth, Wheeler, [illegible] Gardens, Chicago.
Wagner, Sol, Golden Pumpkin C., Chicago.
Waring's Penna., B'way T., 53rd St. and B'way, N. Y. C.
[illegible] Orch., Paramount H., N. Y. C.
Weeks, Anson, Mark Hopkins H., [illegible]
[illegible], Lawrence, c/o C. R. G. A., 32 W. Randolph St., Chi.
Welch, Roy, Fulton Royal, B'klyn.
[illegible], Ed, Michigan T., Detroit.
[illegible], 317 12th Ave., Milwaukee.
Westphal, Frank, Station WENR, Civic Opera Bldg., Chicago.
[illegible], Ed, 125 [illegible] St., Brooklyn.
Whiteman, Paul, 1560 B'way, N. Y. C.
[illegible], Westchester C. T., Long Beach.
[illegible], Isle of Palms H., Charleston, S. C.
Wilson, D. F., 110 Post H., [illegible]
Wilson, [illegible], Maumee Gardens, Toledo.
[illegible], Country Club, Pasadena.
Wilson, Meredith, Station KFRC, S. F.
[illegible], W. S., 267 Frederick St., Hanover, Pa.
[illegible], Village Barn C., N. Y. C.
[illegible], Duke, New Haven.
Wolfe, [illegible], Loew's State T., L. A.
Wright, [illegible], Silver Slipper C., S. F.
[illegible], F., 1457 E. 10th St., B'klyn.
[illegible], Lester, Coronado H., St. L.

Y

Young, [illegible], Bismarck H., Chicago.

Z

[illegible], [illegible] Knights, [illegible]

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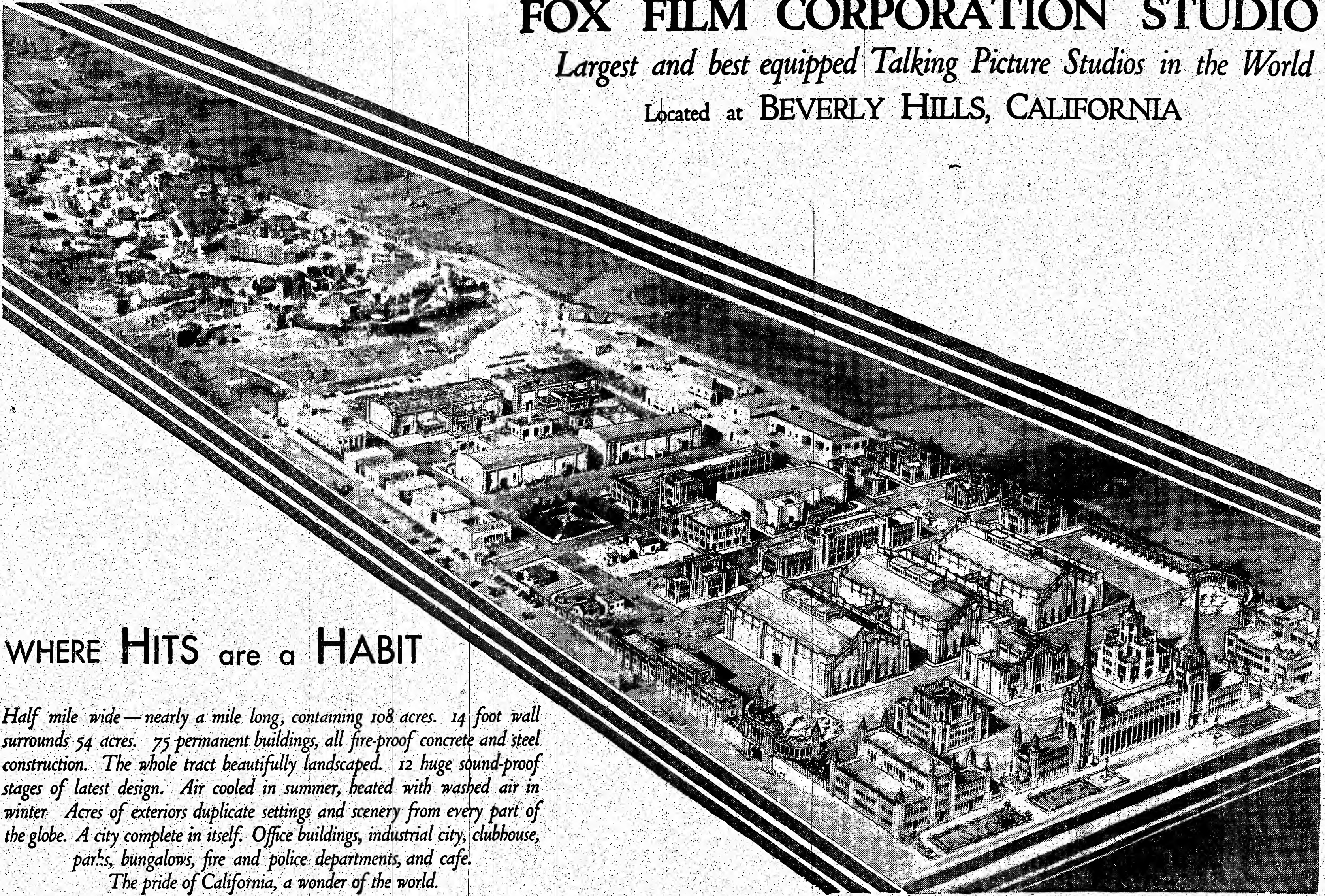

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NVA CLUB IS ABANDONED

Radio Fortune Telling the Bunk in Cincy—One Prof. Is Given the Works

Cincinnati, May 26.

Fortune telling on raido is the bunk and out in this town. So ruled Police Judge George E. Tebbe in finding Dr. Alla Rageh $100 and sentencing him to 30 days in the workhouse on a charge of practicing astrology without a license in brodcasts from WKRC. The jail term was suspended when the defendant promised the court not to continue his efforts to etherize the fates of radio listeners.

At the hearing it was disclosed the star doc's real handle is Charles Nelson and of Pittsburgh. He is

(Continued on page 102)

RANGERS TAKE CARE OF GANGSTERS IN TEX.

Dallas, May 26.

Short on speaks, most of the downtown liquor traffic has been handled through the barrel joints as blinds. Biz has grown into racket of its own, finally culminating in a couple of bombings, shootings and similar modi operandi of the more prosperous gangster frat.

That brought Tom Hickman, leader of the Texas rangers, to town with a corps of his two-gunners.

Several of the cleaning places, operating on the level, have found a solution. Large red sign on the outside reads:

"We don't sell whisky."

Sells Self as Sob Yarn, Collects $1,000 and Kisses

Seattle, May 26.

A fairly well-known local musician walked into newspaper offices here, sold himself as the subject of a sob story and went out on the city streets to collect pennies. He grabbed $1,000 and kisses on the postoffice steps the first day.

N. Oconomaeos is the lad and a flute player. The heart throb yarns were woven around a first-class musician being forced to beg on the streets. Nobody knows yet to what extent, if any, the musicians' union was concerned in the stunt.

Between the press yarns and prominent spot picked out, Oconomaeos is estimated to have played to 10,000 people. A couple of checks for $100 fluttered into his hat and the kisses came from femme passers-by which even the grand failed to square with Mrs. Oconomaeos.

The blow-off was that the musicker landed himself an appointment to concert Saturday nights at the local Sears-Roebuck store.

Flyer's Nightmare

Los Angeles, May 26.

Roscoe Turner, veteran stunt flyer, fractured a leg, and blood poisoning complications have set in as the result of a nightmare.

Turner's aviation skill made him one of the few flyers entrusted by studios to pilot their stars, but his fall from bed has laid him low.

$25,000 FOR KID SCREEN ACTOR

Hollywood, May 26.

Jackie Cooper, juvenile find, contracted for four years to Hal Roach at $50 weekly when idle and $75 when working, is closing with Metro this week for two years at $25,000 gross for both years.

Amount is a fraction of what Warners and Howard Hughes offered, highest of which was $2,000 weekly. Roach favored Metro owing to past distribution affiliations.

Norman Taurog, who directed "Skippy" (Par) is Jackie's uncle.

CUNARDERS ADD VAUDE FOR WEEK-END CRUISES

The Berengaria, Cunard liner, which has made several week-end cruises out of New York, will install a seven-act show when it sails Friday night (29) for Bermuda.

The players will be listed as regular first class passengers and will be called upon for one performance, designed as a cabaret, scheduled for the last night of the trip. Show was booked by Nat Abramson.

Similar performances are slated for summer short cruises to Nova Scotia by the same line.

Mgr. Fires His Wife as She Hears of Depression

Lynchburg, Va., May 26.

Maybe other husbands wouldn't have had the nerve, but Willis Grist, Jr., Publix manager here did. He fired his wife for retrenchment.

Mrs. Grist, at the Paramount organ as Ann Melodie, was told about this depression stuff so she quits the console June 10.

WILL ONLY RETAIN THE SANATORIUM

Meeting Votes to Give Up Clubhouse in New York—Mere Mail Address Hereafter—Dr. Edgar L. Mayer in Supreme Authority Over Sanatorium at Saranac — $600,000 from Drive Week

COLLECTIONS OUT

A meeting of the board of directors of the National Variety Artists Fund, controller and supporter of the N. V. A. institutions, late last week voted to abandon the N. V. A. Clubhouse in New York City, but to retain the N. V. A. Sanatorium at Saranac for the benefit of the tubercular professional in the variety field.

At another meeting Monday with Sam Katz, president of the N. V. A. Relief Fund, present, also Dr. Edgar L. Mayer, Dr. Emanuel Stern and

(Continued on page 73)

CONEY ISLAND MAKES CUTS EARLY AND 50%

Coney Island rides, jingles and eats have picked up the Gloom City thought wave over high prices. Ice cream cones that never busted a 10c. top before on the joy shore are now screaming 5c. per spielers and signs.

Rides that put on or took off the scale gaff according to the push have aired the gyp through streamer ads that say 10c. flat.

This open face stuff is unique for Coney. It's reported caused by the early season's week-end crowds which jammed the Island but seriously neglected to leave any coin behind.

Islanders say the only dependable prospect they see for this summer's grind is the ocean.

Perfect Bridge Hand

Galveston, May 26.

C. McKinery, manager of the Kirby theatre, Houston, has joined the ranks of those who have held perfect bridge hands. He drew 13 spades and got the bid for six spades redoubled. His partner had doubled an opposing bid of six diamonds and nearly fell out of his chair when Mac said six spades.

Mac put the deuce of spades on the first trick and laid down the rest.

Stand-Up Dime Burlesque on B'way, 20 Mins. Shows with Double Chorus

Standup-dime burlesque is headed for Broadway. A big empty store will be leased and a 20-minute show given for 10 cents. The audience stands up during the entire performance of which there will be from 25 to 30 a day.

James Davenport, Coney Island promoter who has launched dime burlesque there, plans the Broadway invasion this week.

Idea is for 20 or 30 girls to work in two shifts so that they can stand the grind. Performance will comprise an opening number, two specialties and a finale. There will be five principals—a straight man, juvenile, soubrette, and two comics.

Davenport launched his first dime burlesque show on Surf avenue this spring. The troupe comprises four principals and seven girls. The success of the first stand-up show prompted Davenport to rent another store which will employ six girls and three principals.

Forcing Prosperity

Los Angeles, May 26.

Conditions are picking up here. Sister Aimee MacPherson has laid aside the collection boxes and is stretching a rope along the aisles in her temple with instructions that everyone pin a contribution to the rope.

You can't stick a pin through a dime.

WEBER'S ADVICE AGAINST STRIKE

In President Joe N. Weber's report to the 36th annual convention of American Federation of Musicians, to be held in Chattanooga, June 8, and now before all Federation locals for prior reading to the actual assembly, Weber touches upon the strike phase as follows:

"There was a time when we were all powerful. A stroke of the pen and we could close hundreds and hundreds of places. We could practically dictate the conditions of our employment and were immensely successful in this.

"It is not so any longer, and this is what local unions must realize and must make their members understand.

"Strikes, picketing or boycotts and kindred methods in places where our services are not needed will now seldom avail us anything."

CAPONE SEES SHOWS WITH 34 OF HIS BOYS

Chicago, May 26.

Since the mayoralty election Al Capone as a news figure has been rather in the background. He emerges occasionally to attend theatre and when he does buys 35 tickets.

Capone's idea seems to be to have his boys spotted all over the house.

Crown Prince O.K.'s

Berlin, May 26.

Ex-Crown Prince Frederick William and his adjutant, Major Mildner, took a look at "All Quiet" the other day and said they liked it.

"Sergeant Katchinsky," thought the ex, was a little tougher than some are. But the film in general called [illegible] his [illegible].

WHY CHICAGO WANTS ITS $1,000 BANKNOTES

Chicago, May 26.

Local banks are startled to find that in spite of the depression there has been a sudden increased demand for big currency bills, especially of the $500 and $1,000 denominations. They can't explain it, but maybe this will throw some light on the subject:

The booze boys have passed a new ruling down the line of "No checks accepted." The ones who can pay for rum by signing are those whose accounts runs to $100 or less.

In snubbing the check-paying system it's not only a question of whether the checks are good or not. The syndicate owners demand it in cash because they are plenty worried over the new possibilities of going to the pen because of the angle of income tax fraud. Several of the local strata have taken the slap recently when government prosecutors came forth with cancelled checks showing receipts much in excess of the totals listed on income tax blanks.

For this reason no checks—then big numbered greenbacks.

Towns Go Dark, Too

Worcester, Mass., May 26.

Not only theatres but towns are going dark.

[illegible] Saxton, which [illegible] all street lighting to save $1,700 yearly.

Traffic [illegible] are [illegible] by the [illegible] most profanity and [illegible].

Picture Players Believe Pictures Best Publicity—Want Pay for Radio

Picture players are seriously getting fed up with radio performances for which they receive no payment. They are refusing to go on the air at all unless paid, even when their broadcasts takes the form of an "interview."

The alleged publicity value of an air interview can no longer persuade them. Picture people feel they should be well paid even though they cannot sing nor entertain on the air. They argue many picture players unable to do anything of particular other value have managed to secure good radio fees, and that for this reason there is no reason why others should give services gratis.

Claudette Colbert and Jean Harlow recently refused to be interviewed on the air unless paid for it.

More and more picture people are beginning to believe the picture itself is the best publicity. An ordinary picture that does not come to Broadway reaches 20 to 30 million people. A big picture reaches at least 70,000,000.

MUSICAL PEOPLE ARE DROPPED BY FOX

Hollywood, May 26.

Fox is dropping its holdovers from the musical age as quick as their contracts expire. That includes Luana Alcaniz, who was switched to Spanish versions; Joan Castle, Keating Sisters, Dixie Lee, Goodee Montgomery and Fifi D'Orsay.

Miss D'Orsay was offered an extension of her old terms, but demanded more money.

Zieggy Falls

Florenz Ziegfeld has finally gone thespian.

He has consented to don makeup, memorize lines, and appear with 12 of his beauts in a short which Willard Vanderveer is making for Paramount release.

AFTER UPS AND DOWNS

Chaplin Engages Rita Poulton, English, for His Next Picture

London, May 26.

Charlie Chaplin has engaged Rita Poulton, almost unknown girl trouper, for his next picture.

She was introduced to him by Carl Robinson, his press agent. For several seasons she was Emma Haig's understudy in the days of Clayton and Waller, but never got a real break.

Miss Poulton even played a cheap night club, since padlocked, and, among other things, formed her own band, which she conducted, being a hot violinist.

Carrideo Set

Hollywood, May 26.

His tests okayed, Frank Carrideo, Notre Dame quarterback, has been given a Universal acting contract.

He'll be sub-featured with Lew Ayres in "Spirit of Notre Dame" feature, which Albert Kelly, who directed the Notre Dame shorts series, will meg.

Moon Mullins, John O'Brien and Morty Brill will be in the picture, but Carrideo only will continue in film work thereafter.

DR. DE MILLE NOW

Hollywood, May 26.

On his way to New York, where he will embark on a European vacation, C. B. DeMille will stop over at the Pennsylvania Military College in Chester to take on the degree of Doctor of Letters.

DeMille received his education at P.M.C. and gets the right [illegible] for "contributions made in the field of Cinematic literature."

"The ladder of life is full of splinters, but they always prick the hardest when we're sliding down."

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130 West 44th Street
New York

SALLY O'NEILL REDUCES

Returning to Fox Lot—Lead in Brat

Hollywood, May 26.

Sally O'Neill is staging a comeback in the title role of "The Brat" for Fox. She's on a termer with options.

Miss O'Neill has reduced in weight considerably and has been working in some indies.

SHERMAN AND BRENON WITH RADIO CONTRACTS

Hollywood, May 26.

Wholesale contract signing at Radio just now.

Besides Richard Dix, Lowell Sherman and Herbert Brenon have new contracts.

Sherman's termer starts in September, when he finishes directing "The Greeks" at UA, and calls for him to act as well as direct.

"I'll Be Damned" is being rushed into production next week ahead of "Greeks" instead of after, as intended, so that it can come under Sherman's present contract.

Brenon goes East next week for a vacation.

Dropped from Radio's contract list six month's ago, Ralf Harolde has been taken back at a reported $1,000 per week.

That's double his stock salary.

U Afraid of $150,000 Milestone Meg Demand

Hollywood, May 26.

Big salary demanded by Lewis Milestone to direct "The Road Back" has Universal, which has been pinching money on its budget, wondering. Studio is considering whether the Eric Remarque story can do the business of "All Quiet," the first Milestone-Remarque effort.

U has James Whale, directer of "Journey's End," under contract and will likely give Whale the picture.

Milestone's salary is reported as $150,000 for the meg job.

FARNHAM'S ILLNESS

Hollywood, May 26.

Joe Farnham is reported critically ill with chronic stomach trouble.

He had been away to Palm Springs. When returning in March Metro told him to take it easy.

SAILINGS

June 20 (New York to Paris), Mr. and Mrs. Sam Green (Paris).

June 18 (Paris to New York) Abe Lastfogel (Ile de France).

June 4 (New York to Paris), Marion Davies (Europa).

May 30 (L. A. to Honolulu) Dorothy Mackaill (Malolo).

May 29, (New York to London) George Arliss (Majestic).

May 29 (New York to Copenhagen) Frank L. Smith (Gripsholm).

May 27 (New York to London) Capt. Harold Auten (Aquitania).

May 27 (New York to London) Corinne Griffith, Walter Morosco (Leviathan).

May 27 (Paris to New York) Col. Leslie Neftzger, Joe Plunkett (Ile de France).

May 23 (Bremen to New York) Mr. and Mrs. Gene Tunney (Columbus).

May 22, (London to New York), William Klein (Bremen).

May 22 (Capetown to London) Joan Valle, Haynes and Beck, Harry Lauder (Carnarvon Castle).

May 22 (Paris to New York) Roy Howard, John Phelan (Bremen).

May 22 (Paris to New York) Mary Lewis, Mr. and Mrs. Joseph Wade DeGrasse.

May 22 (New York to Paris) Ignace Jan Paderewski, Ernest Schelling, Jose Iturbi, Texas Guinan and Gang, Henri Bataille, Paul Leyssac, Mr. and Mrs. Jack Mulhall, Marcel Ardel [illegible].

May 21 (New York to Paris), Mr. and Mrs. Charles Hackett (Lafayette).

May 26 (New York to London) Mr. and Mrs. Will Mahoney (Hamburg).

WILL MAHONEY

The Chicago "Herald and Examiner" said "Will Mahoney received the most unanimous applause in the history of Chicago's Grand Opera House—in fact, he received it twice, for he stopped the show again in the second half when he loosened his nervous and magnetic feet on his xylophone."

Direction
RALPH G. FARNUM
1560 Broadway

"Queer People" Changed, With Jean Harlow Lead And Oakie Opposite

Hollywood, May 26.

Howard Hughes will star Jean Harlow in "Queer People," with Jack Oakie probably opposite. Oakie is through at Paramount.

Inside pressure has resulted in all the negative characters being turned into non-picture people with picture personalities all pleasantly and favorably presented. All the negative roles become butchers, bakers and candlestick makers, but in no way connected with the film world. Also all the newspaper characters will be dropped.

Stage Director of 1 Play Gets Paramount Contract

Harold Winston, legit director, leaves today (27) for Paramount on the Coast. Winston's first and only legit direction job came a few weeks ago when he staged "Brass Ankle," current at the Masque, New York. Previously he was with the Eddie Blatt office.

Winston holds a four-month contract with options for five years, contract stipulating he be allowed at least three months each year for legit production or staging.

Metro Drops 3

Hollywood, May 26.

Metro is dropping a writer, Aurania Rouverol, and two artists, Lilian Bond, from the New York legit stage, and George Malloy. Contracts of all are up at the end of this month and will not be renewed.

Miss Rouverol came to Metro after writing several successful plays. She did the original of "Dance, Fools, Dance" for Joan Crawford.

Miss Bond was among the new crop of players taken from legit stage last winter. She is through under a release by Metro.

Gordon Kahn, writer, was also included in let-outs.

Halperins at Metro

Hollywood, May 26.

Victor and Edward Halperin, indies, become Metro associated producers.

V. Halperin is a director, his brother is on the business end.

Richards for U

Hollywood, May 26.

Vi[illegible] Richards will [illegible] in a continuation of the [illegible] shorts series.

He's [illegible] pro[illegible].

Marion Davies' Vacation

Hollywood, May 26.

Marion Davies will sail June 4 on the Europa.

Actress is vacationing.

RENO RUSH

Film People and Writers in and Out for "Color"

Reno, May 26.

Charles Marx and Paul Fejos, director, are in town for Metro. They are looking over suitable location sites for a Reno picture.

Bob Woolsey and Bert Wheeler are due here soon for local shots for their film, "Six Weeks in Reno" (Radio).

It's all part of the rush on the place, which has special writers on newspapers and magazines constantly pouring in and out of the city.

"AGE" SECOND BUNGLE IN ROW FOR CRAWFORD

Hollywood, May 26.

Cast changes may become necessary for a second Joan Crawford picture, this time "This Modern Age," which Nick Grinde directed. Previously, Crawford's "Torch Song" had to be completely revamped, including substitution of Clark Gable for John Mack Brown in the male lead. "Torch Song" is now ready for release as "Laughing Sinners," with Miss Crawford more sympathetically cast in a glorified Salvation lassie role. Strong possibility the lead in "Modern Age" will also be shifted and other changes made.

Grinde was given a new contract by M-G-M in the middle of "Modern World" as evidence of the studio's belief in him. Heretofore he handled shorts and lesser assignments.

Donovan Starts Film Comeback After Suits

Hollywood, May 26.

Jack Donovan, architect and actor, is staging a film comeback following reversal of a $32,000 judgment in his favor and the award of a counter claim for $23,000 against Mae Murray.

Donovan was formerly in Pathe westerns, and an architect on the side, having sold a $50,000 home to Miss Murray in West Los Angeles, which later precipitated both into litigation.

Donovan claimed Miss Murray paid him only $10,000 down plus four monthly installments of $2,000 each ($18,000 in all) on the $50,000 deal for the specially designed Mexican house.

Nothing for Mackaill, So Back to Honolulu

Hollywood, May 26.

Dorothy Mackaill, who returned from Honolulu 10 days ago, returns to the Islands Saturday on the "Malolo."

Miss Mackaill came back to begin work on a picture at Warners, where she is contracted, but found that the production was off, and that the studio wouldn't need her for three months.

Meantime, the studio is trying to dispose of her contract.

Carl, Sr., Sailing

Carl Laemmle sails for Europe June 20. At the same time Carl, Jr., will return to Hollywood to start work on the new production program.

The Universal president is slated to remain abroad for the summer.

Vanderbilt's Mission

Hollywood, May 26.

Cornelius Vanderbilt, Jr.'s, mission to Reno is to secure material for a Reno story for Columbia cameras.

The Vanderbilt story will go as a Col. "Travelaugh."

Carroll with Fox, East

Richard Carroll, former fiction editor of Liberty, goes to Fox for the scenario department.

Carroll dropped from Liberty when MacFadden took the mag over recently from the Chicago Tribune.

Rosener Landing at Fox

Hollywood, May 26.

George Rosener, writer, will probably contract with Fox.

He's recently out of Pathe.

NO SALARY CUT, MAYER SAYS FOR METRO

But Negative Costs Must Come Down — Good Time to Weed Out

Hollywood, May 26.

Louis B. Mayer says there will be no salary cuts at Metro, although orders have gone out to every department to cut unnecessary help. He states present conditions give the picture industry its first opportunity to rid himself of "high priced parasites, bluffers and long cigaret holder boys who have been feasting on the business for years."

Negative costs, according to Mayer, must come down. He referred to wastage on actual shooting, showing that at first talkers were made on schedule from 10 to 18 days, while now 22 to 40 days are used. Metro's aim is stated to be for 40% lower production costs on all pictures.

Mayer feels that hereafter all the producers will not be so generous with contracts and that all players, directors and writers will first have to prove their worth before engaged. Depression is stated as being the best thing that could happen through weeding out deadwood.

Governmental System

In line with efficiency moves the studio is inaugurating the governmental system, consisting of a house of representatives, senate and cabinet, for workers' meetings. Each department is electing a rep to the house, while the senate is composed of department heads. Execs make up the cabinet, Mayer as president.

This system will be used for solution of studio problems and in economy moves. It is similar to the system used in eastern manufacturing plants, but is the first in pictures.

Hal Roach, at a dinner, made formal announcement to all employees, guaranteeing no salary slashes in his studio.

Marie in Specials Only

Hollywood, May 26.

Beginning this fall Marie Dressler will make only specials for Metro.

Double purpose is involved, one being avoidance of overwork for the veteran comedienne and the other to build her as a special attraction.

Grows Six-Week Muff For Two Weeks' Work

Hollywood, May 26.

Peter Richmond, Shakespearean specialist who can forget it for pictures, accepted a role in Universal's "Heaven on Earth" (Mississippi), after assured it wasn't a half-wit.

For his last picture engagement, "Tol'able David," he let everything grow for six weeks and got two weeks' work out of it.

Aubrey Smith Sticks

Hollywood, May 26.

C. Aubrey Smith, English legit, has been optioned indef. by Metro for characters.

Originally brought on especially from London for "Bachelor Father" his [illegible] stage role.

Negri's First

Hollywood, May 26.

Pola Negri's first Pathe film [illegible] "Dishonored Lady," stage [illegible]. Company is now dickering for rights.

Camp, Jr., on Coast

Hollywood, May 26.

Walter Camp, Jr., with [illegible] Elder, has arrived [illegible] with Emil Jensen to [illegible] three for United Artists release.

Films will be under the [illegible] trademark.

STUDIOS' CUTS AND OUTS

Pettijohn Says His People, Indians, Getting Worse Break on Screens

American filmdom is changing its perspective on world censorship. It is finding out that only 10% of the charges against pictures are deserving of serious consideration and that the other 90% which previously has caused concern, can best be laughed off.

To test the current theory Charlie Pettijohn, Hays lawyer, has written a thesis which in official circles is considered sufficiently broad and pertinent to silence the average racial prejudice allegation made against Hollywood from now on.

The formula herein is a declaration that good natured comedy would disappear from the screen were the exact letter of resolutions by various foreign societies observed by producers. Says Pettijohn:

"If every nationality is going to get under this blanket protection, I want to say a few words on behalf of my people, the American Indian.

"These various groups of protesting immigrants either have forgotten or do not know that my forefathers were already here before they came over to make this a great country. At one time my people owned New York City, Long Island and New Jersey.

"At the time we were in charge of things; the country abounded with game. Streams were not polluted by these immigrants' factories; the waters were clean enough for the poor Indian to bathe in.

"The forests had not been cut down, and birds and flowers and nature in all its glory were permitted to thrive. This was all before the Irish and the Jews and the Italians built holes in the ground that they called subways at a profit of 500%.

"It was previous to the time that these immigrants, who are now being held up to ridicule by the stage and screen, got my forefathers drunk on corn whiskey and stole their lands.

The Puritans

"Now, I do not attribute all our trouble to the Irish and the Jewish and the Italian immigrants, because there is another group that we don't feel so kindly toward, and they must be a large group because I have heard so many people brag about being descendants of those who came over in the Mayflower. I have heard so many people claim that distinction that I am now convinced the Mayflower was not a boat—it was a fleet.

"The purpose of this memorandum is to protest only if my people, the American Indians, are not included. There have been too many wild western pictures made by and in which these Irish, Jewish and Italian immigrants and their descendants have shot down my people in wholesale lots. It is a hell of a sight worse to be continually murderers on the screen and stage than it is to be the butt of a good natured joke once in a while."

In completing his defense of the Indian against other racial patriots that resent seeing their citizens portrayed in slapstick or gang play pictures, the Hon. signs himself:

"Little-Charlie-Afraid-of-His-Horse."

Geo. Meeker's Rush

On a half hour's notice, George Meeker, legit actor, left for Hollywood Saturday (23).

Understood he will play the juve in Universal's "Strictly Dishonorable." He had the same part in the London company recently and was tested in New York.

Picture slated to start Monday (25), Meeker arriving Tuesday.

Atwill Maybe

Hollywood, May 26.

Lionel Atwill, in "The Silent Witness" at the Morosco, New York, is being considered for pictures.

"Witness" has been bought by Warners and Atwill may get the same part in celluloid.

Status

Hollywood, May 26.

Studio sent prospective inquiries to William S. Hart and J. Warren Kerrigan, both in retirement.

Kerrigan replied: "Not interested, but if part is good will consider." Hart's sour rebuttal was:

"Not interested in pictures."

DIX'S $50,000 PER AND PERCENTAGE AT RADIO

Hollywood, May 26.

Richard Dix and Radio Pictures are closing this week on a new contract for five pictures. Dix will receive $50,000 each, plus a percentage, all films to be made within 15 months.

Terms are practically the same as previously, although Dix wants the estimated percentage to be given him in cash. New deal is accounted for through the actor's peeve when Joseph Schnitzer's secretary endeavored to talk terms with him. Dix burned and went out to get an agent to talk with the studio.

After Damon Runyon

Fox is dickering with Damon Runyon, nationally syndicated sports writer, for a picture to be written and acted in by him. Yarn would be about Broadway racketeering with Runyon playing the lead, according to the proposition.

Runyon has written a number of such stories for mags, but Fox wants an original.

Runyon is playing a number of vaude dates with three other sports writers during the next few weeks.

SALSBURY OUT OF PAR

Story Dept. Now With Four Principals—Rowland at Head

Henry Salsbury with Paramount's story department in New York for years, an original appointee by Jesse Lasky, is reported to be shortly leaving.

Heading the story dept. in the Paramount bldg. is Dick Rowland, who recently joined the Par eastern staff. He has brought into the dept. Mrs. Straus, who was the story buyer for First National when Rowland ruled that organization.

Remaining with the dept. and with it for some time are Maud Miller and D. A. Doran.

Hollywood, May 26.

Paramount's realignment of the writing staff has John Wexley White and Rudolf Kimmner out and Sidney Buchman and Ernest Pascal in. Martin Flavin also comes over from Metro and Arthur Sheekman, gagman for the Marx Brothers, sticks as a term writer.

Dudley Murphy, co-director, is one of those dropped.

Beth Brown Starts West To Write for Paramount

Beth Brown, amongst the best seller class of fiction writers, left New York yesterday (26) for Paramount's studio in Hollywood. She is under a [illegible] optional contract and will [illegible] adapt some of her best [illegible] for the screen. Her latest is "For Men Only."

Miss Brown [illegible] contract to Cosmopolitan Magazine for books and stories. That contract has some time to run. Miss Brown accepted the Par agreement with the consent of her publishers.

'CUT OVERHEAD' GENERAL ORDER

WB-FN, Par and U Already Starting — Not Pushing Heavy Production Schedules—Prefer Stalling Until Fall

"VACATION" TIME

Hollywood, May 26.

"Cut the overhead!" is the blanket order at First National and Warner Bros. studios, Paramount and Universal studios, with others to follow. Both Warners and Par Publix's affiliated theatre circuits are also under similar instructions.

Paramount's payroll cut of from $2,000,000 to $3,000,000 annually and effective until at least September, 1932, as announced in the east last week, was reflected at the studios above-named, with others reported planning retrenchments.

That takes in Metro, which is dropping writers, and others from its permanent payroll staff, and settling other contracts by disposing of them to other studios.

Same idea of conserving cash and not digging into the exchequer too far until the fall when theatre grosses pick up, is being considered by all studios. Also there are the current theatre admission cuts affecting film revenue. The ultimate consumers' market with its slump at the boxoffice is directly reflected in this studio production adjustment.

Curtailing Programs

That means heavy production programs are being curtailed or postponed. Where curtailed, it's because of product deals such as Warners and Paramount, where each is buying the other's product, following a truce. Jack L. Warner states, in an optimistic interpretation of the situation, that it's not necessary for WB-FN to make as many pictures are heretofore. The WB-FN Burbank studio will close in early June for 10 weeks with almost all of the writing staff ordered to take their 6, 10 or 12-week contract "vacations," optionally with the studio. That some of these "vacationists" will not return to the same studios will be a repetition of the same procedure in the past.

Universal is handling the economic adjustment by percentage salary slashes for all over $100 salaries, ranging up to 25%, plus a keeping down of the production cost. Eight of the 22 features announced by U will be within the $100,000 to $125,000 class, a cut of $25,000 to $75,000 per picture. "Rio Grande," shooting, and "Homicide Squad" ready to go into work are the first to carry the slimmer budgets.

Bischoff's $125,000 Top

U anticipated this some weeks ago when taking on Sam Bischoff as associate producer, formerly with Columbia, and planning a $125,000 top. This was later denied by Carl Laemmle, Jr., in a desire to circumvent giving exhibitors the wrong impression.

U is going in for big pictures also, ranging from $175,000 to $400,000, the latter budget for "Road Back," Eric Remarque's sequel to "All Quiet."

Paramount and Metro economies aren't as drastic but the writer and other contractees' let-outs are part of the economic scheme. Same thing applied last fall but soon thereafter they took on new people all over again.

$25,000 Shorts

U's shorts program has been cut from 67 to 36, with twin-reelers now $25,000 maximum as against $30,000.

Moe Silver, Warners' Pacific coast division manager, is cutting the WB theatre overhead 20-25%, eliminating assistant managers, ushers, engineers, plus salary cuts. Ditto for local Publix division taking in the L. A. Paramount and United Artists.

Fox West Coast, without taking any cue from the Fox studio, which has not done anything about the economy wave as yet, is also [illegible]

(Continued on page 32)

Punishment for Picture Players Who Delay Production or Cause Added Cost Through Temperament

Banishment from films may be the penalty of undue temperament displayed by stars or players in production. This plan now in the embryo but being readied for a round-table confab among producers is another step in the plan of filmdom's leaders to reduce all film overhead.

This temperament thing is one of the most serious of the inner troubles admitted to be facing the leaders in the present wave of general film cost reduction. Could temperament be curbed in one way or another the leaders feel much waste in production now incurred can be averted. This waste is caused by sudden streaks of temperament when players feeling hurt will refuse to continue with production, delay the starting schedules or as it often happens walk off a set altogether.

Under the plan as schemed such action is to be averted by concurrence of all producers to make an example of the star and player who may be guilty of such unnecessary film production damage by letting him stay out. One of the major companies is already taking the lead this way and stands ready to punish one of its leading femme stars at the next outburst by shoving her off the limelight immediately.

The particular case is one where the actress refused to co-operate by working on a week-end although the company could have saved thousands of dollars and finished the particular film so many days earlier had she acquiesced. This instance involves an actress taken from a chorus line and developed to stardom by the company for whom she has worked exclusively.

Gifts and Parties Out

Indirectly the companies hope to save other costs by the plan because it entails the ouster of all studio schemes for gifts or unnecessary parties for stars and players except where legitimately okayed by the ranking business heads. With the plan and when it becomes effective the players will have to do their own partying and syrup drinking to keep soothed.

Another way by which this temperament is to be curbed and which is an indirect method resulting out of the general plan, is due to lowering of film production costs that will permit companies to have newer and cheaper stars waiting to replace the temperamental players on immediate notice. In one or two cases this has already been accomplished by certain companies.

Fortune Telling in High

Dallas, May 26.

In mind readers, this town probably boasts of the ace of hooey blabbers.

Mlle. Trilby, by name, nets around $10,000 per month in fees, not including pickups. Recently she turned down a load of dough for an ad testimonial. Sez it degrades her "gift."

Trilby got on the gravy train when oil blew into east Texas. Now she's a wildcatter's standby, who figures her dope about as reliable as any in their racket. Especially so, after one guy blew in a 20,000 barrel gusher and another mopped up $250,000 on her "tips."

Marilyn Miller Going Dramatic in Talkers; Wallis' Present Post

Hollywood, May 26.

Hal Wallis, former First National production head, maintains that he is a co-executive with Darryl Zanuck, the latter being in charge of production for both Warners and FN, and refutes the inference that the recent studio executive shift is more or less of a demotion for him. Wallis, in his co-executive post, will produce the Marilyn Miller and Joe E. Brown pictures.

Miss Miller goes dramatic in "Lady From New Orleans" with her future pictures to be void of songs and dancing.

In anticipation of the studio shutdown, Warners is offering contract players for loan to be available as of June 1. Its stars will not be rented to other studios, but there is some talk of dropping some of the stellar names in favor of a heavy buildup for less expensive talent on the lot, such as Joan Blondell, James Cagney, Marian Marsh, etc.

THE FAIRBANKS MAY REMAIN IN ENGLAND

Douglas Fairbanks and Mary Pickford may stay abroad, settling down in England for a spell. Miss Pickford is mentioned as likely to do a play in London. According to word reaching New York, the couple is now looking for a London home.

A picture from either or both for 31-32 release is doubtful with neither definitely on the U. A. schedule.

Miss Pickford is said to be looking for a story of the modern, semi-sophisticated type which would give her a role similar to that in "Coquette."

Preparing Durante's Film

Hollywood, May 26.

An all-star film is being readied by Metro for Jimmy Durante, his first here. Cast is to include Buster Keaton, Charlotte Greenwood, William Haines, Marie Dressler and Polly Moran.

George Landy and Paul Girard Smith are doing the authoring.

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WB Orders Sliding Scale Cut for Everyone on Payroll; No Exception; 200 More WB People Let Out Last Wk.

Following let-outs of over 600 people during the past six months Warners Saturday (23) commenced a new slashing, regarded by Brotherites as the skeletonizing of each department in the organization.

The example set by Paramount of economizing chiefly on the payroll is being observed by the Warners. In the case of the Brothers the economy is known to be the severest in the industry. All employees, other than those whose remuneration is stipulated by contract, will take a sliding scale cut beginning next Saturday. What goes for the highest executives goes for the breaking-in office boys.

About 200 WB employees were let out Saturday. Over 100 more, it is reported inside the Warner organization, are scheduled to go next Saturday.

The slashing is affecting every department on the west as well as the east coasts. None is being overlooked; even two of the lawyers with their secretaries were excused from the legal department last week.

Stripping Brunswick

The Brunswick subsidiary is regarded as the most minimized of all 20 Warner arms. Where it had about 200 in its personnel when the Brothers acquired it, about 30, according to current reports, remain.

The advertising reel, comparatively new department, has been preened until now only about 11 of the originally estimated 20 remain.

Employees in executive capacities with Warners for six, 10 and 16 years, are let out of the Warner-First National publicity department in a last Saturday sweep, including over eight people.

The statistical department is reported cut in half with the 12 people claimed finished last week-end.

Twenty are slated to go, according to inside, in the accounting department, with 11 already freshly let out of the auditing end.

Banker troubles are admitted within the organization as responsible for the latest cuts. Warners, like Paramount, hope to save an estimated $100,000 weekly as the result of the present economic stringencies which are regarded as final.

GANG FILMS GOING PANSY

Hollywood, May 26.

A gang film should click as sweet under any other name, they figure. Studios now call them "murder mystery," "adventure story," "social problem study" to dodge the gangster suggestion.

The Canadian ban and the nix attitude by censor and police boards in some American cities, despite the "you can't win" moral, threatened to sew up a lot of investment in gun films and to knock a profitable cycle for a loop.

First Real Action

Thing is, the rat-tat-tat-ing, hijacking, siren-shrieking formula is the first approach to motion in pictures since they took up talking. The dialog orgy, with photography added to call it a picture, was beginning to make the public talker-groggy.

How they're easing the word "gang" out of the publicity is seen in RKO-Pathe's title change of "Gangster's Wife" to "Mad Marriage."

Added Headache

Dallas, May 26.

Add to regular headaches a new theatre nightmare—night baseball.

Now in experimental stage here, but starting strong.

Pathe Ousts Gangster

Hollywood, May 26.

Home orders against gangster stuff has Pathe completely dropping "The Lady Killer," Eddie Quillan feature.

A New Axiom

Chicago, May 26.

A new show business axiom threading its way around the middle west is as follows:—

"You can recognize the vaude houses because they feature the picture, and the film spots are easy to pick because they feature the vaudeville."

CLARA BOW REDUCED TO FEATURE BILLING

Paramount is playing up "Kick In" rather than Clara Bow, its star, and through doing that is actually placing the much front-paged redhead in featured position on credits. All local advertising, exploitation and front house plastering gives the title of the picture, "Kick In," and other matter precedence over Miss Bow, with production billed as "with Clara Bow, Regis Toomey and Wynne Gibson."

It's the first time since the redhead became a star that she is taken down from above the title. It is by way of indicating Par does not regard Miss Bow as of the b. o. value she formerly possessed, or Publix, as operator of the Par theatres, is of that mind.

Miss Bow is lighted in the bulbs in front of the two Paramounts, New York and Brooklyn, but also in this billing her name, in smaller type, follows the title of the picture.

The foolish mixer of the Par star ranks was played down in the new 31-32 announcement of Par pictures, with only one picture of those scheduled for her, "Manhandled." Whether this, plus the fact her contract is up in October, means Miss Bow may disappear from the Par roster after one more picture, is something that can't be answered now.

Whale "Waterloo"

Universal City, May 26.

Mae Clarke, just added to Universal's contract list, replaces Rose Hobart in "Waterloo Bridge," set to go this week. Play was bought with Mary Nolan in mind.

Megaphone also changed. James Whale has it, replacing John Murray Anderson.

Kent Douglass will be featured with Miss Clarke. Enid Bennett and Doris Lloyd also in.

NICK LUCAS

Now vacationing in Galveston, Texas; to open at the Metropolitan theatre, Houston, Texas, week of May 29th.

Direction, **Leo Fitzgerald, 226 W. 47th St., New York.**

DON'T SELL IN LOBBIES, SAY COUNSELORS

Theatre circuits are especially warned by their counselors, it is said, not to sell commodities of any kind in their lobbies. This means sheet music and phonograph records as well as other items now being vended in some of the largest circuits' lobbies. It is in connection with the U. S. Supreme Court decision affirming Indiana's state tax law on chain store operation.

Certain independent leaders are as quickly seeing in the anti-chain stand the opportunity for their strongest lever in future zoning battles against circuits.

The difference between selling entertainment or selling shoes or groceries on the chain system is admitted.

But if an article is bought on the premises of a theatre and carried away as a paid-for package, the line is eradicated.

Among the states which have taken the anti-chain stand are Indiana, North Carolina, Georgia, Wisconsin, Texas, Nebraska.

Of these only Indiana has yet obtained a decision on appeals in the U. S. Supreme Court. This favored the state chain tax by a vote of 5 to 4.

WARNER BAXTER

who has been with Fox since his sensational hit in "In Old Arizona," was on vacation at the time the Fox Special Section of "Variety" was published, having just finished "Daddy Long-Legs," in which he and Janet Gaynor are starred.

Baxter didn't want to lose out altogether, so here he is, expressing his congratulations and best wishes to the executives, directors, fellow players and all others associated with the Fox Film Corporation.

"I'm sorry I'm a week late," Baxter says, "but, as someone has so quaintly put it, 'better late than never'."

Clubwomen Razzing Own Members For Failing to Help "Good" Films

A Silent Rooster

Pathe's rooster on its sound newsreel has been silenced. When noisy with its usual crowing, the rooster wouldn't use judgment whether present at a marriage or a death.

When a couple of royalty personages abroad died and the services were displayed by Pathe, the rooster couldn't behave, so its crow was removed.

BRITISH SCREENS FOR U. S. NAT'L ADVERTISERS

British interests are getting set to shortly sound out national American advertisers about using England's screens to promote foreign commerce.

Alfred Bundy, one of the largest London advertising men, is making arrangements now to introduce the project in America.

The ad reelage will be made in London. Instead of being known as commercial reels or industrial subjects, as they are here, they will be called "British Instructionals."

FOX W. C. EXECS' NAMES NOW OUT OF PUBLICITY

Los Angeles, May 26.

Any boosts in publicity, exploitation or advertising sent out by Fox-West Coast will be given to the organization rather than to any individual in it. Names of chief execs of F-WC will not go in copy, unless warranted.

Exception will be made in cases of new theatres in neighborhoods or small towns, where the house manager will get his name into copy to build him up in the community. This will be done only in case of a new house or a reopening.

Carewe's Dallas Garbage Deal Not So Hot Now

Dallas, May 26.

Edwin Carewe's try at the garbage biz here is running amuck again.

Through the Biltmore Corp., which he heads, Carewe made contract with local city dads last year to build a $182,000 disposal plant to change wet garbage into stock feed, city to get 40c per ton.

After several suits and injunctions everything was hotsy totsy, and Carewe built his garbage mine. Then the city dads changed with a new city manager, and everything's gone blooey again.

This time restaurateurs are kicking because they want a $1 ton for their scraps instead of furnishing Carewe with gratis material.

All of which makes it look to Carewe like the pict biz is better, after all.

O. W. Wahlstrom, representing the director here, making hard fight to save the boss' 182.

Singing Usher Wins

Dallas, May 26.

Joe Bell, liked here as the "singing usher" of the RKO Majestic, crashed the finals on the Publix-Palace stage and won the guitar offered as a prize in a local stage contest.

The contest was run in conjunction with the Nick Lucas stage show.

Joan Crawford's "Sowing"

Hollywood, May 26.

"Sowing the Wind," play made as a silent years ago by Louis B. Mayer as an independent producer, will be Joan Crawford's next at Metro.

New screen version is by Wells Root and Zelda Marsh.

Chicago, May 26.

Illinois women are on a censorship tear again, following a get together of the Federation of Women's Clubs here. Among other things the ladies would discourage midweek attendance for children, claiming that it breaks up their studies. On the other hand the women gently suggest junior matinees on Saturday and week end family programs in the theatres.

Way the ladies have it figured sophisticated film fare might be shown early in the week, thus saving the more naive subjects for the kiddies on Saturday. Another thing annoying the ladies is that more attention isn't being paid to films recommended in the women's federation preview lists. An attempt to get more visual education in schools, particularly in rural districts, is another idea fostered by the women.

Dried Up Censors

That show business is a business like any other, and, therefore, could be adjusted to meet any exigency, was forcefully brought home by some of the speakers. At the same time the fairer sex in general came in for criticism for not sufficient interest in what should concern them. Club women were ready in admitting that producers and exhibitors are co-operating with their plans, pointing to such pictures as "Skippy" and "Disraeli."

Keynote of the meeting was struck by one oratoress who said that the women of Illinois are not anxious for censorship, but that more young blood ought to be represented on the censor board. Long years of service, it was said, has dampened the ardor and narrowed the viewpoints of some of censor guardians still in service.

RKO PROBABLY GETTING THE NEW PAR IN CINCY

Cincinnati, May 26.

Despite the calling off as reported of the proposed Paramount-RKO theatre pooling, it is reliably reported RKO will operate the now building Paramount in this city.

The new Paramount, not as yet opened, will go under lease to RKO instead of remaining under the direction of Publix. This does not necessarily mean any pooling deal here, as RKO has Cincy sewed up otherwise.

It has been a matter of comment here as to how Publix expected to operate the new theatre, with RKO having all film services tied up, including Paramount's.

Loew's Trying Foreigns On Saturday Nights

Special Saturday midnight performances of foreign talkers will be spread over the metropolitan district and suburban New York by Loew next month. By June Loew will have six of its theatres showing foreign talkers Saturday midnight at 50c top.

The theatres are Loew's 86th Street, Freeman and Gates; Embassy, North Bergen; Corona, Long Island and Loew's, Coney Island.

Theatres will play German, Italian or English talkers, sticking to the same tongue pictures each Saturday night, spotted according to localities.

2 New U Assoc. Prod.

Hollywood, May 26.

Two new Universal associate producers are succeeding Albert DeMond and Arthur Ungar. [illegible] Kolmer, former supervisor on foreigns, takes Demond's assignments, first of which is "East of Borneo."

Leon Bergerman, Laemmle's son-in-law and a former shorts producer, has "Nice Woman" for his first feature. Frederick [illegible] wrote it.

2 on Vacation

Hollywood, May 26.

Frank Tuttle and Oliver H. P. Garrett off to New York and Europe.

Vacation time.

SALARY CUTS-GOOD FILMS

More Originals, Says Cohn of Col., Moving N. Y. Story Dep't to Coast

Attempt will be made by Columbia to have more originals for filming than before, during the coming year. Entire scenario and story department will probably be reorganized with that view in mind.

Decision was sudden last week with first change coming in the moving of Islin Auster to the coast. Auster left Friday (22) after notified of the change the day before. On arrival in Hollywood he will be in charge of a new department for the preparation of scripts and will possibly do some dialog direction. He has been story editor in the east for Columbia for five months.

For the next few months, no attempt will be made by Col to fill Auster's place in New York, idea being to handle all the script selection and reading from the Coast office.

Irving White, Auster's assistant in New York, leaves Columbia in a few weeks to go into the legit.

Move comes under direction of Harry Cohn, Col's producer, who figures that acquisition of screen material in the east through scripts, books, plays, etc., is not worth the trouble involved and feels that more attention must be paid to building up originals.

Although nothing decided yet, Cohn also intends to sign a few more writers in the near future to write originals.

MANY RETAKES AND EACH COSTS

Estimated cost of retakes for Metro on a number of recent pictures has been averaging between $50,000 and $75,000 each. Metro and First National are the champ re-takers in Hollywood of recent months.

An idea of Metro's remake is "Torch Song," now titled "Laughing Sinners." It totally eliminated John Mack Brown as the lead, Clark Gable substituting.

Extensive remakes also being made on another Crawford picture, "This Modern World."

SARNOFF, BROWN, ROXY BOOM COAST MORALE

Hollywood, May 26.

Impression made by David Sarnoff, Roxy and Hiram S. Brown of the Radio family group is so lasting they're still talking about the dinner a week ago which these three executives addressed.

General air of prosperity and optimism which this trio, notably Sarnoff and Brown on the business ends, imparted in the more personal contacts with all the RKO allied executives at the studios, theatres [illegible] is even more outstanding.

Said one: "From the general tone there's no depression. You come to the office in the dumps and instead of a let-down they give you a boost up."

Brown, who left May 22, two days after Sarnoff and Roxy were entrained, will beat the two into New York. Latter pair went by way of San Francisco and will stop over a couple of days into the Yosemite, then covering the northwest on an NBC inspection tour.

Brown, with Earl Rodney of the RKO directorate, will stop off in Chicago for a day or two. He is due in New York today (26).

Hissing Communists

Ushers had a hard time keeping the audience at the Cameo quiet when a Pathe news reel showed U. S. artillery practice Friday night (22). Number of people broke out into hissing and the thing was taken up by others.

House was largely composed of Communists, with a Russian film "Son of the Land" on the screen. They seemed to resent the army manoeuvres.

Just one of those things that may eventually go towards banishing these Russian propaganda films from U. S. theatres.

WARNERS WON'T DEAL WITH AGENTS

Hollywood, May 26.

First bomb cast at the agents was heaved by Rufus LeMaire, casting director at Warners-First National, who announced that hereafter he will deal directly with players for contracts and leave the agents in the cold.

Move is directed at certain agencies, notably one large partnership, which has the studio vexed plenty on the theory that they are a trust and deal with the studios on the basis of "you can't have this unless you take that."

LeMaire has notified all agencies the studio will go into the matter of validity of contracts between agents and players which they figure to be without consideration, most of them even without the legal technicality of "in consideration of $1," etc.

Decision of Rufus LeMaire, casting head of Warner-First National, to deal direct with small bit players and thereby give the struggling minor players an employment opportunity, has obtained general studio reaction.

While the Burbank studios will not refuse to do business with agents, LeMaire states he won't have players sign WB or FN contracts by an agent's proxy. He wants the player's direct signature. Fox is now doing the same thing.

Some studios speak of creating a blacklist against certain officious agents, with one major agency particularly mentioned, but either way the studios prefer treating with the players direct on the theory that when calling an agent the latter proposes high priced talent for a week's engagement as a minimum, whereas the needy actor would grab at four or five days work, but for his agent's negligence and avarice.

U'S FRENCH DEAL AND WITHOUT INVESTMENT

Universal has made a deal with consortium Internationale Cinematographique, newly organized French picture company, calling for six productions to be made over there which U will distribute [illegible] over here. Robert Wyler is sailing this week for Paris as U's representative on the deal. Wyler will supervise the productions.

French film group is financing the whole project. [illegible] profits [illegible] for a 50-50 split after the negative cost, 70-30 until production cost is cleared, then 50-50. Agreement also stipulates a maximum expenditure of $100,000 per picture.

B. O.'S SET WHEN HOLLYWOOD OKAY

Publix Places Salary Cuts Into Effect—From 5% to 25% on From $50 to Over $500 Weekly—Getting Down to Cases on Matter of Talker Product

WRONG ATTENTION

Warnings are being sounded throughout the film industry that although there is every likelihood of salary cuts becoming general just 125 good pictures out of the 700 to be released during 31-32 will bring filmdom back to its original prosperity.

Advantage of the present low status of picture stock is urged to be taken by picture people themselves.

Paramount's reduction affecting all but contract people east and west, is seen as a skilful piece of generalship to meet without going into outside moneys involved in the issuance when the company's stock was at 80. Reductions scaled from 5 to 25% represent a total weekly saving of approximately $100,000.

Paramount-Publix has 118,000 people on its pay roll around the world. Average pay can not be computed, but the average cut is set at 11%.

In addition to salaries, Paramount is also abandoning all broadcasts. These, it is figured, will contribute close to another $2,000,000 yearly in the saving. The weekly half hour national will be discontinued June 8. It has represented a cost of over $5,000 per broadcast. Discontinuance of the three half-hour broadcasts weekly from two local stations, WABC and W2XE, will represent a yearly saving of about $50,000, since the talent for them has been donated.

Wage cuts include 5% for all receiving up to $50; from that figure to $100 the per cent is 7½; from $100 to $150 weekly, 15%; from $250 to $500, 20%; and over $500 weekly, 25%. The cuts include everyone from Adolph Zukor, down.

Efforts will be made to arbitrate reductions with contract talent. It will be up to stars and directors to give their consent. At any event, it is officially declared, people who insist upon their contracts being observed to the letter will have something to think about at renewal time.

Universal was the first company to introduce the cut. There people earning $30 and under are not taxed. From that figure to $50 the assessment is 10%; from $50 to $100, 15%; from $100 to $150, 20%, and from $150 up, 25%.

A similar cut, although not officially announced, is anticipated in others organizations.

Hays Office

How the economic move will affect the Hays office which has a yearly payroll in New York alone of slightly over $1,000,000 is not stated. The claim is made that with the exception of Will Hays, who is under contract and annually draws a reported $325,000, Hays executives get half the salary of executives in corresponding berths with film companies.

It is known that efforts to cut the Hays office will be opposed. Work of the organization in defeating the amusement tax in one state yearly saves the industry seven times the Hays payroll, it is claimed.

Filmdom's experts take the stand there is a tendency in the industry to become unduly panicky; that too much stock is being placed in ticker tape, and too little thought is being devoted to meeting the industry's problems.

That production alone is to blame and that the functions of distribut

(Continued on Page 51)

German Film Man Tells His Reason Why American Films Are Flopping Abroad; You Can't Fool 'Em, He Says

Co-operation between America and Europe is called for if America has any hope of retaining any part of its foreign market. All of this market is slowly but surely slipping away from under the American fingers, but there is still a feeble hope of making all well again. Co-operation can do it, and the European part of the co-operation is waiting and willing.

That is the feeling of one of Germany's most important film men, Curtis Melnitz, in New York now to see whether anyone here is interested in knowing what his observations of the situation are. He is vice president of Terra Films, Germany's ranking film producers. With him is Ralph Scotoni, the other vice president of Terra.

"A frightfully difficult situation exists in Europe today," Melnitz says, "and I cannot emphasize that too much. As far as Germany is concerned—and it is also true of other countries—America is practically finished. They might as well close up their offices and leave. The market is practically lost.

"But, I insist that if Hollywood only opens its eyes, there is still something to be done. Foreign versions made in America, or in other parts of the world, under American supervision, are not the answer. Their great fault is that they do not stand up against the local production. In order for a European film to sell well in America it must be better than a native American film. The same is true on the other side. For an American film to sell well in Germany it must be better than the native Germans. And most versions simply don't live up to that."

It must not be lost sight of, says Melnitz, that Germany has quite a big production output of its own and growing daily. He admits the Germany film men have not the technical advantages of Hollywood, but says they are learning and it is merely a matter of time.

Co-operation

"In the meantime," he says, "America is trying to fool them with mediocre versions. You can't do it. The only way to make good German films for the German market is to make them in co-operation with German producers, who know their own market and know how to satisfy it."

Melnitz has a plan, he says, that ought to work.

"There is a considerable foreign market in America," he says, "which is being grossly mishandled. All sorts of shoestringers and fly-by-nights are mismanaging the showing of foreign films here. My company's films, for instance, have not been shown on this side since we started making talkers because we don't know of a single distributor for foreign films who is really well organized and can handle them completely and sensibly.

"Why don't the big American companies organize this market and come to an agreement with various foreign companies calling for co-operation on the distribution as well the production end? My company would be glad to distribute American films in Germany on a trade arrangement whereby our films are distributed here.

"Also on production. We feel we have several fine films. We can pick up a little money by showing them to the foreign trade in America, sure. But that is small fry. What does it amount to in actual cash? But done over in English they might be able to please the American trade. At [illegible] we know better than to try and make them into English versions in Berlin. Same is true of American films. We'd give them studio facilities in our country for [illegible] over here.

"That's rather vague and sounds [illegible] perhaps, but some sort of system can be worked out and ought to [illegible]

(Continued on Page 51)

Steady Income

Hollywood, May 26.

Madge Evans, now a featured screen player and who was a child star and on the stage, has made more money out of lending her name and picture to a hat manufacturer than she ever made acting. As a child, she posed and lent her name to the Madge Evans Hat company. She still receives a royalty.

Miss Evans was also the original Fairy soap girl.

PAR IS CLOSING LONG ISLAND STUDIO

Paramount will shortly close its Long Island studio to once more concentrate all feature production on the Coast. The future disposition of Walter Wanger, head of the Astoria plant, is not known.

Information is that no exact date of the closing has been set but it is believed the shutdown will occur some time next month. If the studio remains active it will be only to turn out shorts.

The decision affects the Paramount contract players who have been in the east as well as the executive staff. On the latter end Ernst Lubitsch left for the Coast yesterday (Tuesday).

The Long Island studio turned out around 12 pictures on last year's Paramount program, with this number subsequently raised to around 24 to be made for the '32 schedule. In lieu of the economic upheaval, however, all this is now changed.

NOT POSITIVE ABOUT A PAR CUT IN CANADA

Toronto, May 26.

It is not thought probable that at this time Famous Players-Canadian, a theatre circuit subsidiary of Paramount in the U. S., will follow the lead of the parent company in enforcing a salary cut amongst its employees.

The general order sent out by Paramount in New York of a salary slice is not effective with FP-C unless specifically ordered by the native company. At present the Government has an investigation case pending against FP-C.

Hurl Favoritism, Politics Charge at Agents' Ass'n

Hollywood, May 26.

Charges of favoritism and politics are flying over the new agents' association. Already Jerry Mayer, Ben [illegible], Al Rosen, [illegible] walked out.

Some New York agents with Hollywood offices are claiming they haven't been invited to join the Hollywood group.

Most of the burns are aimed at the 11 organizers being placed in a permanent board of directors with the newcomers [illegible] to [illegible].

Shuberts Road Showing Soviet Propaganda Film, "5-Year Plan"

The Shuberts will handle all bookings on a road show basis for "The Five-Year Plan," Russian propaganda silent picture, which comes into the Central, New York, this Friday (29). "Dirigible" (Col) closes at that house Thursday.

Legit firm will send out its own agents and managers with each company listed to play the major cities if the State Department, in Washington, doesn't step in. On some previous Soviet films Government officials have requested that the pictures be withheld from industrial centers or those spots which have a large foreign population.

The New York censors have passed the feature without a cut and Sovkino, which is the releasing channel, has arranged outright buys of the house with several Communistic societies.

Advertising for the Central showing will mainly be in the foreign language papers.

Suspicion

Portions of the "5-Year-Plan" picture were recently shown in one chapter weekly for five successive weeks in the Pathe news reel. Each weekly section was accompanied by a screen explanation or apology, to relieve the audiences of any suspicion of a Soviet alliance on the film by Pathe.

Previously to the Pathe selection of clips from the full length picture for its news reel, it is said the picture as a whole had been rejected for commercial theatre exhibition in the regular picture houses by New York distributors.

U's 100% Sale to WB on Product; Rest Waits on RKO's Final Decision

Universal will wait on any other national deals except that already closed with Warner Bros. until it receives final answer from RKO, which hangs in the balance on the U program for the coming season.

Until Phil Reisman returns from the coast the outcome for the new year so far as RKO is concerned is far from certain. Some reports say RKO will again take the full U list, others that it will pick only a few for certain situations or, as with Columbia, one-half, perhaps, but not under contract.

The WB deal is one of the best closed by U since Reisman became its general sales manager. Commitment is for 100% of the program in between 200 and 300 theatres of the WB chain where not conflicting with RKO. Last year WB took around 40% of the U product.

U will probably close again with Loew, where available, following final word from RKO.

SCHNITZER ASSUMES ALL RADIO RESPONSIBILITY

Hollywood, May 26.

Joseph Schnitzer, president of Radio Pictures (RKO) and in person on the home lot here, has assumed all production responsibility for Radio's pictures from now onward.

This understanding is reported to have been reached by Schnitzer with Hiram Brown and David Sarnoff on their current visit to the studios. It leaves Schnitzer and the RKO officers in accord on any proposed changes in the Radio Pictures staff, which will be wholly up to Schnitzer.

This is taken to indicate Schnitzer has okayed William LeBaron, Radio's production head, who is and has been with Radio Pictures under contract.

"Dreyfus" Over Here

"The Dreyfus Case," made by British International, is being offered to major distributors over here through Ufa.

One company interested so far is Columbia, with several bids from state righters. Columbia has already distributed a few B. I. films on this side.

AGENT SUING ACTOR

Hart Wants $12,500 as Commission From Skeets Gallagher

Hollywood, May 20.

Max Hart agency is suing Skeets Gallagher for $12,500 claimed unpaid commissions, and Paramount for $2,000 for failure to honor an assignment.

Gallagher's Par contract began in 1929 at $1,500. It is alleged to have earned him $100,000 so far.

BIRMINGHAM VETS OUT FOR SUNDAY SHOWS

Birmingham, May 26.

Sunday show campaign is on again with theatres letting things come as they will. So far no showman has said anything.

Kelly-Ingram Post 668, Veterans started the buz with a private vote among its members.

Of 200 questionnaires sent 200 members asking whether they favored Sunday shows and baseball, 180 replied. Only two returned opposing open Sundays.

As a result of the vote a drive will be started by the vets for Sunday shows and baseball. Last election for Sunday shows was held about five years ago.

N. Y. to L. A.

Islin Auster.
Harold Winston.
A. P. Waxman.
George Meeker.
S. J. Perelman.
Ernst Lubitsch.
Miriam Hopkins.
Ona Munson.
Beth Brown.
Irving Tishman.
Charles Hertzman.

L. A. to N. Y.

Moe Mark.
Lupe Velez.
Frank Tuttle.
Walter Morosco.
Corinne Griffith.
Hiram S. Brown.
David Sarnoff.
Roxy.
Leo McCarey.
Ona Munson.
O. H. P. Garrett.
Grant Cook.
Nick Grinde.
Marion Davies.
Islin Auster.

1st Runs on Broadway

(Subject to Change)

Week May 29

Paramount—"Lawyer's Secret" (Par).

Roxy—"Women of All Nations" (Fox).

Capitol—"Daybreak" (M-G).

Globe—"Up for Murder" (U).

Rivoli — "Seed" (U) (3d week).

Strand—"Gold Dust Gertie" (WB).

Rialto—"She-Wolf" (U) (28).

Mayfair — "Donovan's Kid" (Radio) (2d week).

Hollywood — "Chances" (WB).

Winter Garden — "Maltese Falcon" (WB).

Central Park—"Tabu" (Par) (12th week).

Week June 5

Paramount — "Women Love Once" (Par).

Roxy—"Black Camel" (Fox).

Capitol—"Never the Twain Shall Meet" (M-G).

Globe—(Not known Monday).

Rivoli—"Night Angel" (Par).

Strand—"Big Business Girl" (WB).

Rialto — "She-Wolf" (Par) (2d week).

Mayfair—(Not known Monday).

Hollywood—"Chances" (WB) (2d week).

Winter Garden — "Maltese Falcon" (WB) (2d week).

Central Park—"Tabu" (Par) (13th week).

$2 Pictures

"Trader Horn" (M-G-M) (Astor) (17th; final week).

"Dirigible" (Col) (Central) (8th; final week).

"Smiling Lieutenant" (Par) (Criterion) (2d week).

"A Free Soul" (M-G-M) (Astor) (June 2).

Foreign Films

"Zwei Herzen in ¾ Takt" (Superfilm) (German) (Europa) (34th week).

"Foersterchristl" (Transocean) (German) (Belmont) (6th week).

"Le Million" (Tobis) (French) (Carnegie) (2d week).

"Three Loves" (Terra) (German) (silent) (Warner's) (29).

Tiff Production

Hollywood, May 26.

Tiffany's production is still in the air.

Grant Cook is leaving tonight (Tuesday) to confer with E. W. Hammons in the cast on starting. Cook denies reports that he is out and that Phil Goldstone is on probation.

Plunkett Back June 1

Joe Plunkett is on the water, scheduled to arrive in New York next Monday (1).

He will have been away about five weeks, touring Europe for RKO.

VICTOR SCHERTZINGER

who now is preparing "The Sphinx Has Spoken" for production at the Radio Pictures studio. Since joining Radio under contract he has produced and directed "The Woman Between."

As his third vehicle for this studio he will film a dramatization of his successful song, "Marcheta," which established a world's record when 4,000,000 copies were sold.

The most versatile of all motion picture directors, he is an internationally famed composer, a former violin virtuoso with Nordica, Sembrich and Calve; conductor of operatic orchestras; a musical comedy director; screen and stage writer, and a recognized picture director of the first class, with 72 features to his credit.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Motion Picture Relief Fund is $45,000 shy of its total quota of $100,000. Jack Warner is writing the big shots in pictures who have been negligent this year in an effort to have them subscribe. Of the amount collected $25,000 came from the WB-FN studios.

Duffy's Musicals

Irene Bordoni in "Paris," and "Girl Crazy," are considered to follow "Irene" at the El Capitan under Henry Duffy's new musical policy for that house. "Irene" opens May 31 with Dale Winter (Mrs. Duffy) Bobby Watson, Walter Reagan, Helene LaMar and Peanuts Byron in the cast.

Bud Murray will stage with Harry Tierney, composer now at Radio, sitting in.

Anderson Again

Universal has until July 1 to renew the long idle John Murray Anderson's directing contract at $3,500 a week. Meanwhile he's looking over two of the studio's stories. Carl Laemmle, Jr., will decide the option in New York.

Chance For Thorpe

Jim Thorpe, once famous Indian athlete, engaged by Universal for its Buffalo Bill serial. Thorpe was recently located digging ditches at three bucks per day.

Warners Still Kidding

Warners has two more kid pictures to follow "Penrod and Sam." Booth Tarkington's "Yankee Kid," and Walter de Leon's "School Days," both for Leon Janney.

Tinkering With "World"

Fox has "This Modern World," shot last winter from "Basquerrie," back on the tinkering block. Hamilton MacFadden picking up where Chandler Sprague was called off.

Eddie Cahn didn't want to direct the "Lasca" story so Universal assigned "Boulevard" as his first. Edward Laemmle will direct "Lasca" as "Rio Grande."

Thelma McNeil, extra girl, gets her big moment opp. Jimmy Savo in Radio's short, "House Dick."

Bancroft In "Window"

Paramount paid Martin Flavin and Joe Sherman, latter a Metro p. a., $12,000 for a sleuther, "Through the Window," and acquired the balance of Flavin's Metro contract. Detective story is for George Bancroft in place of "Rich Man's Folly."

Pan Won't Double

Rodney Pantages took Paramount's "City Streets" instead of Chaplin's "City Lights" in the Pantages theatre. He had booked the Chaplin as an exclusive second run but unbooked it when UA put it back at pop price at the Los Angeles theatre.

E. E. Clive's "As Husbands Go" for the Biltmore June 8 will be headed by Robert Emmett Keane, Claire Whitney and Cecil Cunningham.

Ralph Pincus will bring his 'Frisco "Typhoon" production into either the Biltmore or the Mason theatre.

Summer light opera at the Majestic is a Junior Chamber of Commerce project.

Brown In Serial

Universal has borrowed John Mack Brown from Metro for "The Trail of Buffalo Bill" to replace Col. Tim McCoy. U figures Brown's name and the kid-draw will get the serial into the better houses. He'll also go into "Spirit of Notre Dame" opposite Lew Ayres.

Offering Carthay

Though Fox-WC has the Carthay Circle, residential long-run house, for 20 years, it is being offered for sale to all circuits by the realty holding company.

Eilers Not "Bad Girl"

Fox is looking for a good "Bad Girl." Sally Eilers was announced but won't be.

Gores May Go H-F

Abe and Mike Gore, grind chain proprietors who founded West Coast and have been Fox-WC partners, are considering turning over their houses to Hughes-Franklin.

"Cimarron" Gang Again

Radio is using the "Cimarron" personnel for "Miracle City" (first called "Hollywood Passional"). Richard Dix, Irene Dunne, Edna May Oliver and Rose Roscoe Ates in the cast, Wesley Ruggles at the meg, and script by Howard Estabrook.

Benson Ill

Finley Benson, UA exchange manager, has been ill six weeks. Complications from heart trouble.

Two Vaude Drops

J. J. Franklin, now operating the Lazarus chain, has ordered out vaude from the Million Dollar in Los Angeles and the Strand in Long Beach. Million has gone two-bits double-feature similar to the policy of the Hughes-Franklin Mirror in Hollywood.

Grip Now Flying

Tom Ash, formerly a grip on the Radio lot, is in Tokio planning to fly back. He'll attempt the Tokio-Tacoma hop in his plane, "The Pacific."

Dramatic stock company of youthful M-G-M players is being talked of for a Hollywood theatre. Will be a testing station for screen talent.

L. A. Fight Again

Pre-Olympic liberal boom which had a good start here got a tough setback through the murders of Charles Crawford, boss politician, and Herbert Spencer, police reporter. Dave Clarke, candidate for municipal judge and former assistant district attorney, is held for the murders. Blue-nose element crying for blood and demand that everything be closed.

Par Letouts

Ethel Doherty, writer, and Edward Venturini, director, are off the Paramount payroll. Miss Doherty has been on the lot for 10 years.

Chinese Has Chance

Changing the policy of the Chinese for a $1.50 house to 75c. top, Oscar Oldknow has beat the house nut down to $6,500 weekly, about half its former. New policy can get a maximum of $26,000 weekly.

"Murders" Ahead

Universal is going ahead with "Murders in the Rue Morgue," Poe horror story. Tom Reed is adding dialog. Bela Lugosi will play the lead with George Melford directing.

Negri's Three Years

After her tests had been screened, Pola Negri got her three-picture contract exchanged for a three-year termer. "Lips of Steel," previously announced as her first picture, is out, with the switch being made to an American story with an English locale to bring out Miss Negri's accent.

F-WC Solo P.A.'s

"Daddy Long Legs" campaign at the Carthay Circle theatre will be the last handled by Gabe Yorke out of the Fox-West Coast home office. Everything after that will be handled by the house p.a.'s with Yorke making suggestions.

MacDonald to Metro

With Jeanette MacDonald still burning over the "She Wears the Pants" title Fox had for "Annabelle's Affairs," it's reported she'll go to Metro at the end of her contract, which is a two-way optional affair. Latter studio wants her for the "Merry Widow."

Rosenthal's First

Harry Rosenthal, pianist of the New York "June Moon" company, gets his first picture break in Fox's "Merely Mary Ann."

Sticks and Clicks

Lillian Bond, let out by Metro, has been given a termer by Warners. She had been tested and turned down by W. B. previously.

Brown's Pay-off

Nacio Herb Brown has paid off $55,000 of the $100,000 property settlement allowed Mrs. Ruby Porter Brown in their divorce. Last payment was a $10,000 royalty check paid Brown by Metro-Robbins. Brown reported interested in Lillian Bernstein, daughter of Louis Bernstein, music publisher.

Radio has purchased Willard Mack's original story, "I'll Be Damned," as a combo acting and directing piece for Lowell Sherman.

John Breeden, former Henry Duffy juve, got a term contract from Paramount.

Too Goofy

Pathe's "Whoop-to-do Kid" goes out as "Sweepstakes," because the former title looked too goofy for marquees.

First Reno Kid

A two-reeler beats everyone to a kid on the Reno cycle. Pathe has "Crashing Reno" under lens and make this week with Daphne Pollard doing it.

Von S. at Radio

Eric Von Stroheim, currently featured in "The Sphinx Has Spoken," has an acting-directing contract at Radio on the life if the picture looks oke.

DARK HOUSE RACKETEERS

RKO's Coast Pace Credited to Vaude, Playing Metro Films Rejected by F-WC

Los Angeles, May 26.

RKO local grosses have been averaging slightly better this season despite everything. The four act-intacts, concerning which David Sarnoff praised Hiram S. Brown at the Radio-NBC-RKO-Pathe dinner here last week, seem to be hitting. This is especially true of the latest crop of units headed by Ken Murray, Wearver Bros., Dave Apollon, et al.

On film product the local attitude, too, is that everybody in the Radio studio realizes that they must deliver or they won't get release. This was brought home to Radio through the 10 Metro pictures which Fox-West Coast rejected. It accounted for the RKO, Los Angeles, playing "Tailor Made Man" and "Stepping Out," with other Metro films still to come. While these are slough pictures for F-WC, they are currently welcomed by RKO.

Such a signal gross as over $18,000 for the Golden Gate, 'Frisco, with vaude and "Hellbound" (Tiff), is even more optimistically regarded. This figure is the best gross for that house in two years barring New Year's week.

Sennett's Fish Films

Hollywood, May 26.

Walter Weems has been appointed fish editor for Mack Sennett. Weems is editing the first of his shorts, featuring a swordfish. The talk track is by Curtis Benton, radio announcer. Sennett appears in support of the swordfish.

The series will be called "Cannibals of the Deep." Six solo-reelers first planned as a feature by Sennett.

Sherman's New Contract

Publix has issued Harry Sherman a new contract as director of special relations. It is for three additional years.

Sherman was placed in his present post under a four-year contract in March, 1927, by Sam Katz.

Too Many Booth Men

There are 3,000 licensed picture operators in Philadelphia, of which only 125 are non-union. There are about 150 houses, each employing two projectionists. About one man in 10 has a chance to get a job.

Same proportion holds good in most of the cities, though Philly seems to top the list.

Publix Quitting Two Features at Alabama; RKO Units Replacing

Birmingham, May 26.

Publix Alabama, town's deluxe, playing double feature bills, will take on RKO unit vaude show commencing June 6. On June 5 the house will discontinue the double talker bills. Alabama was one of the first of the Publix local aces to tack on the two-for-one price policy in the mistaken belief quantity in features is better than quality at the local b. o.

Some of the Alabama grosses under the double feature thing have been pitiful for the size of the theatre.

RKO-Pathe's to Date

Hollywood, May 26.

Summary of work at RKO-Pathe since studio was taken over by RKO a little over three months ago; includes completion of five features and eight two-reelers. Two features and three shorts are now making.

First month after acquisition was spent in reorganization by Charles R. Rogers. Studio is still in process of reorganization, but with most of changes already made. Features completed under Rogers are "Born to Love," "Woman of Experience," "Rebound," "Whoop-te-do Kid" and "Common Law."

"Merchandising" Misapplied

Merchandising is a term of late creeping into the show business. It appears to be employed by those now in the show business who entered with the mob from commercial lines. Merchandising has no place in the lexicon of the theatre. It is never used by a showman.

There is no such thing as merchandising shows. It's a misapplied phrase in that connection. Merchants merchandise their stocks. That is, to move their stocks. Merchants or manufacturers stock up their stores by seasons, or if not according to the season and style, with staples.

There are no stocks or staples in the show business. The show changes every week or more often. No two shows may be sold in the same way or manner. The theatre should be a specialized business.

The "merchandising" phrase if universally adopted and believed by the show business would work havoc to that show business. Its genuine members might fall into the ideas of the make-believes who usually are parrotty in their views, merely repeating what they have heard showmen say, and attempting to adapt those ideas to the "merchandising" angle. It's a self-exposer.

Believing in "merchandising" might convert show business into a factory. It's not far from a factory basis now with its centralized chain operation that is slowly but apparently with some certainty bringing back the independent theatre operator, who operates as a showman because he must maintain his theatre to survive. The circuit carries the reds by the blacks.

The more quickly the outsiders now in the show business try to absorb the show business for what it has been, is and must be to be show business, the sooner they will forget the manufacturer or the retailer and their "merchandising." The sooner they forget the better chance they will have of becoming showmen, knowing whereof they are talking and what they are talking about; and the sooner the show business as a whole will once again as far as the theatre is associated with it commence to operate on showmanly lines.

Which means to make money by getting the people in the theatre. Because all the money that may be made or saved otherwise will never draw the people weaned away from theatre meanwhile back to it, unless there are showmen operating.

CHUMPS BUY AND THEN FIND OUT

Silent Theatres Handled by "Realtors" for Grift of Down Payment — Hays' Office Warning Through District Attorneys—Racket First Started on West Coast

4 WALLS AND NOTHING

A new racket in show business which is rated the most vicious and developing with depression and the increasing number of darkened theatres, is the repeated leasing of houses officially considered hopelessly derelict to chumps.

So prevalent is the practice, credited to have originated on the coast, becoming throughout the country the Hays Office is instructing Film Boards of Trade in 32 cities to notify immediately the district attorney in their jurisdiction of any cases coming to their attention.

Approximately 30 theatres on the west coast are now the bait of realtor racketeers. Some have been "leased" as many as 23 times in the past 11 months. Others have been known to change hands as often as one a week for six weeks. Upon instruction from New York the L. A. Film Board is serving a complaint against one group with the city's D. A.

Victims

Retired people with their life's nest egg are major in the number of current victims it is claimed. Looking around for some way in which to multiply their holdings they are the ideal bait for the theatre racketeer who talks only in millions and then gets what he can as down-payment for the theatre. This figure usually runs between $100 and $200, it is revealed.

The new owner goes to his property and finds four walls, seats and a projection booth with a machine. It is when he attempts to buy film that he finds he has been buffaloed. There is little or no silent film versions of current product available. That means the new "buyer" has to figure several thousand more for sound equipment, which never is obtained.

As the result, one after another potential theatre owner is grifted of a few centuries, which to him are an important part of a small fortune.

Branch and exchange managers are being called upon to co-operate in aiding the prosecution of such racketeers. Misrepresentation is the legal ground.

Exploitation Worries Bankers Over Run

Seattle, May 26.

Joe Cooper, northwest div. p. a. for RKO, spotted a "Laugh and Get Rich" (Radio) display in a local bank window. It drew such a crowd the bank officials asked for its removal to an empty store across the street for fear some locos would take the curious onlookers for a possible run on the bank.

What made the bankers apprehensive was the fact that two banks in the town went floppo recently.

Publix Weddings

Minneapolis, May 26.

Virtual marriage epidemic has hit Publix house managerial staffs.

Those who hike to altar next month include James Eshleman, Grand, St. Cloud; Joe Ryan, assistant manager, State, Eau Claire, Wis.; Charles Langfith, assistant manager, Arion, Minneapolis, and Bob Le Fevre, Lyric, Minneapolis.

It also is rumored that Abe Sundberg, local State, and Art Abelson, South Dakota district manager, will desert the bachelors' ranks.

WB-FN's Heavy Casts for Curtailed Programs; Warner on Gang Pictures

Hollywood, May 26.

Fewer and better pictures, with lots of names in 'em is the rule at Warner Bros.-First National from now. Curtailment of program at Warners-F. N. from 35 to 25 apiece falls in line with this, also the truce declared between Paramount and Warners.

With the Publix-WB-FN deal for product, Burbank feels it needs make fewer films.

While the studio is noncommittal on the Ruth Chatterton-Warner contract, absence of her name from the Warner announcement is regarded as conclusive she will stay with Par. On the other hand, Miss Chatterton avers she knows nothing of not living up to the contract she made with Warners.

As part of the WB production curtailment the studio feels that, having made the best gang pictures so far in "Little Caesar" and "Public Enemy," it can afford to rest on its laurels and is calling off all gangster films. Those that can be salvaged will be switched into straight meller or mystery stuff.

Cleaning Gang Films

That goes for the "Blue Moon Murder Mystery," which is being degangized and converted into a straight mystery. "How Long?" all set to go into work, and regarded by Jack L. Warner and Darryl Zanuck as the champ gangster story of 'em all, has been completely dropped. It was by Wilson Mizner and Waldemar Young and intended for Edward G. Robinson, but despite the moral intent of the "How Long?" crusade story against the gangsters, Warners don't want any more to do with 'em.

Decreased production tempo and fewer pictures will afford more leisure and better product it is believed at Burbank.

"Public Enemy" Paradox

As regards the gangster thing, Jack L. Warner states that, even though they made "Public Enemy," he wouldn't like his 15-year-old son to see that type of film, for all the moral it points, excepting that it fills a public demand and, after all, they're in that business.

In line with this, the merging of the FN and WB studios at great economic saving came about. Doubling up of both organizations and general lightening of the load all around through decreased production plans is on the tapis.

It is denied that the FN trademark will be ultimately eliminated and everything merged into the Warner label.

Billie Dove's "Return"

Hollywood, May 26.

First National is sending out a special supplement with "Lady Who Dared," last picture made by Billie Dove at that studio and held some time before being released, suggesting that the film be billed as "Return to the Screen of Billie Dove."

Last Dove picture was "One Night at Susie's," released about eight months ago by FN.

PUBLIX HEADS SIT IN ON STORIES

Paramount is now holding weekly story conferences in New York at which are present Publix theatre executives. The idea is to get the theatre opinion on script boxoffice possibilities before the material goes into production.

It's a move to reduce the gamble in production as much as possible and, for Paramount, is believed the first instance of asking the theatre men to take so active a part in studio matters.

Most Extensive Coverage Claimed by News-U Reel

Wider and more thorough world coverage than for any other newsreel is claimed for the Universal Newsreel, now that it is being produced by the Chicago Daily "News." Cable, aeroplane and news-gathering facilities realized by no other reel are provided the U output. The "News," it is said in New York, will establish a camera depot in each of its 48 offices throughout the globe.

Already camera expeditions into little known parts of the universe, headed by two into Persia and Siam, have been started. It will be the new policy of the reel to offer with each issue some unusual magazine or news sequence.

The building up of the reel in the U. S. calls for a staff of 24 cameramen and 380 free lance photographers under contract.

The status of the reel will be unchanged so far as its subscribing newspapers are concerned. There are now 82, including the "News."

Sam Jacobson is under contract to edit the reel in New York. Assignments and headquarters for the reel's production will be in Chicago.

Hank Linet Atty.

He passed his bar examination, did Hank Linet. That made him an attorney-at-law.

Linet is now in the law office of D. T. Sutton at 150 Nassau street, New York. He formerly was the ad manager for Columbia Pictures.

Tiff's Quiet Week

Hollywood, May 26.

Tiffany studio was quiet last week except for a Chimp comedy and wild horse stuff on location for "The Arizonian." Lina Basquette goes in as featured femme.

Tiff has "Morals for Women" on the sheet for June 1, now teaming with "The Monster Kills." "Left Over Ladies" pushed behind them.

Hughes and U. A. Costs

Hollywood, May 26.

Howard Hughes and United Artists are disputing over the former's production activities on the UA lot. Hughes claims the studio is getting too much rental money and feels that estimates on production cost and sound on future productions he will produce are too high.

Hughes is reported looking for his own place again, with Warners old Sunset boulevard lot mentioned.

"Graft" at U

Hollywood, May 26.

Sam Bischoff is preparing an inside newspaper story titled "Graft" for Universal, with Christy Cabanne directing.

This is the sixth picture being supervised by Bischoff.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Chinese Will Day and Date with Criterion in L. A.—State Takes Big Leap for $28,000—"Sven" Calm

Los Angeles, May 26.

Trade is sluggish all over town and few outstanders on tap for this period. The most notable looks to be "Shipmates," at Loew's State, which received generous help from extra advertising space. It will hit around $28,000, and that's plenty pennies these days. Otherwise, everything suffered from an untimely downpour Sunday (24) at the wrong hours.

Paramount is down with "Up Pops the Devil" on $13,000; and "Svengali," day and dating at both Warners isn't anything to brag about, with $26,500 between them. Pantages $13,000 for "City Streets" is okay, considering the confusion of yanking out "City Lights," which had been previously announced, through scrambled booking dates.

Local RKO division, with overhead charges written off for the summer period, looks to have a swell week all over this sector. Orpheum is on way to $12,000 for "Donovan's Kid," and the RKO also okay at under $13,000, with "Bad Girl."

Carthay Circle reopened tonight (26) with "Daddy Long Legs," at $5. Chinese starts a new day and date policy with the Criterion on Friday (29). New policy at this house will be twice daily at 75-cents top, minus presentations.

Estimates for This Week

Criterion (Fox) (1,600; 35-65) "Secret Six" (M-G) (4th-final week). Wound up strong on its last stanza at around $7,500. Last week, $12,300. "Women of All Nations" (Fox) opens Friday (29), day and date with the Chinese under new policy.

Egyptian (UA-Fox) (1,800; 40-65) "Connecticut Yankee" (Fox). Strong at $4,500. Last week "Lemon of Orange" (Fox) sneaked in for local premiere here, but under $2,000, poor.

Orpheum (2,270; 25-50) "Donovan's Kid" (Radio). At $12,000, strong. Last week "Born to Love" (Pathe) on its second spasm drifted to $6,700.

Pantages (Fox) (2,700; 20-40-65-90) "City Streets" (Par). Okay at $13,000. Last week "Cracked Nuts" (Radio) hit $11,600.

Paramount (Publix) (3,595; 35-$1) "Up Pops the Devil" (Par). Bad and only around $13,000. Last week "Dude Ranch" (Par) under $15,000.

RKO (2,950; 30-65) "Good Bad Girl" (Col). At just under $13,000, okay. Last week "Tailor Made Man" (M-G), $13,300.

State (Loew-Fox) (2,024; 35-$1) "Shipmates" (M-G). Big ballyhoo and extra space given to herald Montgomery's first starring picture; had good effect and may reach $28,000, very big. Last week "Young Sinners" (Fox) $16,700.

United Artists (Pub-UA) (2,100; 35-$1) "Dishonored" (Par) (2d week). At $13,000 about one more week and then "Tarnished Lady" (Par). Last week under $16,000.

Wilshire (Fox) (2,296; 35-60) "Daybreak" (M-G). On $9,400 marks sharp reaction from last week's $7,500 for "Connecticut Yankee" (Fox), considered big for this neighborhood spot.

Downtown (WB) (1,800; 25-50) "Svengali" (WB). Fair at $13,000. Last week "Public Enemy" (WB), $12,000.

Hollywood (WB) (2,756; 35-50) "Svengali" (WB). Around $13,500. Last week "Public Enemy" (WB) went to $14,000.

'WIVES' AND BAND PUSH BUFF. UP TO $25,000

Buffalo, May 26.

As predicated, the weather is playing a big part in current business. Last week's mild spell hit grosses and this week the cold is boosting the box office.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Doctors Wives" (Fox) and unit. Panned by dailies but strong with women, and Ellington's band to help; looks better than $25,000, fine. Last week, "Tarnished Lady" (Par) down to $17,200, poor.

Century (Publix) (2,400; 25-35-50) "Bad Sister" (U). Not very hot around $9,000. Last week, "Public Enemy" (WB) better at $10,500.

Hipp (Publix) (2,400; 25-35-50) "Lemon of Orange" (Fox). Building well for about $13,000. Last week "Ladies Man" (Par), $12,200.

Great Lakes (Fox) (25-35-50) "Daybreak" (M-G). Looks only fair for $12,000. Last week "Young Sinners" (Fox). Maybe $13,000.

Lafayette (Ind) (3,400; 25-35-50) "Drums of Jeopardy." Film suited to house and indications point to over $12,000, okay. Last week, "Lady Refuses," beat $11,000.

CINCY PICKS UP AS ALBEE CHASES $23,000

Cincinnati, May 26.

(Drawing Population, 700,000)

Patronage at main line picture palaces is a bit better than last week. Marlene Dietrich is opposition to herself in American and foreign films at the Erlanger-Grand and RKO Family, which even face one another.

"Rango" is being independently shown this week in the Taft Auditorium twice daily at 25c-$1 scale. Away from the beaten path and ticketed for about $4,000.

Estimates for This Week

Albee (RKO) (3,300; 35-75) "Dude Ranch" (Par) and vaude. Jack Oakie a fav at this house and with good bill may reach $23,000. Last week "God's Gift to Women" (WB) dipped to $17,000, low for past year.

Palace (RKO) (2,700; 30-50) "Kick In" (Par). So-so notices from dailies and maybe $13,500, fair. Last week "Front Page" got $15,800.

Capitol (RKO) (2,000; 30-50), "Indiscreet" (UA). Looks good at $13,000. Last week "Ladies' Man" (Par) $10,000.

Lyric (RKO) (1,400; 30-50), "Svengali" (WB). At fair $12,000 pace. Last week "Strangers May Kiss" (M-G) (2d week) $11,750.

Keith's (Lisbon) (1,600; 30-50), "Kiss Me Again" (WB). Below average on $4,500. Same as last week's "Gun Smoke" (Par).

Family (RKO) (1,140; 20-35), "Dishonored" (Par), a repeat, and "Lonely Wives" (Pathe), split. Good for $4,500, bad. Slightly below last week's "City Streets" (Par) and "Sin Ship" (Radio).

Strand (RKO) (1,350; 25-40), "Bad Sister" (U). Regular $4,500 speed. Last week "River's End" (WB) $4,000.

Erlanger-Grand (1,600; 30-50), "Three Loves" (silent-synchronized). German-made Dietrich film no competition for "Dishonored" (Par) across the street at cheaper prices; probably $3,500 for Teutonic feature. Last week "Dirigible" (Col) fell to sorry $6,000 at road-show scale.

Majestic's Two Still Out Front in Prov., $13,500

Providence, May 26.

(Drawing Population, 315,000)

Another week of none too strong film fare. The twin feature bill at the Majestic will keep that house in front, while three of the main stem houses are plugging their pictures as gang films.

Albee and "Donovan's Kid," if pace continues, will grab second honors.

Estimates for This Week

Majestic (Fay) (2,200; 15-50) "Finger Points" (FN) and "Misbehaving Ladies" (FN). With Bobbie Jones short best show in town and getting the money; every indication house will garner at least $13,500. Last week, "Connecticut Yankee" (Fox), and "Three Girls Lost" (Fox), fine at $12,000.

Loew's State (3,500; 20-50-75) "Daybreak" (M-G). Novarro always good here but no signs that he will tilt $14,000. "Men Call It Love" (M-G) last week, very low at $10,800.

Albee (RKO) (2,500; 15-50) "Donovan's Kid" (Radio). Dix and boy heading for nice week; rated highly and maximum of $8,000 indicated. Last week, "Hell Bound" (Tiff), helped by anti-gang film publicity, $6,000, and that's poor.

Paramount (2,200; 15-50) "Gentleman's Fate" (M-G). House has been playing Metro features lately and town getting wise that films are not so hot or they would have been played at regular Metro stand. Gilbert so-so and lucky if he will bring $6,000. "It's A Wise Child" (M-G), last week low at $7,000.

Victory (RKO) (1,600; 15-50) "Drums of Jeopardy" (Tiff). House switched films three times in one week because of poor biz; this one set to stay until Wednesday (27) for five day run; maybe $3,000. Last week, "Virtuous Husbands" (U) slid badly and pulled out for "Single Sin" (Tiff); together $2,800.

Fay's (1,600; 15-50) "Too Young to Marry" (FN) and vaude. Variety bill pulling feature along; show rated highly and set for $7,500. "Gun Smoke" (Par), last week, boosted house to $7,000.

N. O. CAN'T HALT DESCENT

Saenger $11,000 With "Hell Bound"—Strand Way Off on "Twain"

New Orleans, May 26.

(Drawing Population, 500,000)

Business continues to decline in the five downtown houses. Last week they hit a new low for the town by $2,000. This week even seems a trifle worse.

The Saenger is again off with "Hell Bound, and the Publix stage shows are not helping the way they're running.

Estimates for This Week

Saenger (3,568; 65)—"Hell Bound" (Tiff). Figures to do around $11,000, terrible. Last week "Ladies Man" (Par) got $12,000, also bad.

Loew's State (3,218; 60)—"Young Sinners" (Fox). Stage shows dropped and may get $11,000 light. Last week "Indiscreet," $13,000.

Orpheum (2,400; 60)—"Iron Man" (U). Should do fair $10,000. Last week "Bachelor Apartment" (Radio) got $9,000.

Strand (1,800; 50)—"Never the Twain Shall Meet" (M-G). Will be lucky to reach poor $2,500. Last week "Svengali" (WB), $3,300, fair.

Tudor (800; 50)—"Top Speed" (FN). Slipping to around $1,600, very weak. Last week "Six Cylinder Love" (Fox) $1,700.

"Seed" Boston's Best At $25,000—Met Is Battling for $30,000

Boston, May 26.

Film business has been only ordinary lately, with prospects for the coming week nothing to get excited about. Biggest change will probably be in the Metropolitan, which has been threatening to get into line, but hasn't quite been able to make it. This week it's Gilda Gray in person, and maybe there's a chance to better.

The small houses and independents throughout the suburbs are feeling the pinch almost as bad as the big houses, but a few spots are strong.

Estimates for This Week

Met (4,380; 50-75), stage show, "Up Pops the Devil" (Par). With Gilda Gray in person has on slightly bettering an outside chance of reaching $30,000. House got poor $29,000 on "Svengali" (WB) last week.

State (4,000; 30-40-50), "Daybreak" (M-G). May get a good $19,000. "Shipmates" (M-G) $19,200 last week.

Keith's (4,000; 30-50-60), "Seed" (U). Looks strong for $25,000, a real leap. Last week "Bachelor Apartment" (Radio) $15,300.

Keith-Boston (3,000; 50-60), "Good Bad Girl" (Col). Koran on stage and possibly $15,000. Last week's gross on "Subway Express" (Col) $15,800, fair.

Fenway (1,360; 30-50), "Svengali" (WB). May do $5,000 for ordinary week; Barrymore name not getting 'em in. Last week "The Millionaire" (WB) did $4,700.

Uptown (1,700; 30-60), "Gold Dust Gertie" (WB). Will get a good $7,000 this week. Last week "Public Enemy" (WB) got fair $5,600.

Scolly (2,363; 35-50-60), "Public Enemy" (WB). Has been moved in here and won't go over a poor $8,000. "The Millionaire" (WB) did poor $8,500 last week.

K. C. OKAY THIS WEEK, 2 FLIRT WITH $18,000

Kansas City, May 26.

For several weeks local names have been prominent in film casts, and this week is no exception. The Beery boys are at the Newman and Midland, and Jean Harlow is also at the Midland. The localities have a following and it helps.

There will be no records this week, high or low, which is a fair standoff for late May. "Dirigible" (Col), at the Shubert last week for $1,150, did badly and out.

Estimates for This Week

Loew's Midland (4,000; 25-50) "Secret Six" (M-G). Given strong publicity with Wallace Beery's name plugged; likely close to a good $18,000. Last week "Young Sinners" (Fox), $14,200.

Mainstreet (3,200; 25-35-50-60) "Bachelor Apartment" (Radio) and Vaude. Title appeals to flaps and stage show looks good to the regulars; probably around $18,000, too. Last week "Seed" (U), $17,500, okay.

Newman (1,890; 25-35-50-60) "The Millionaire" (WB). George Arliss enjoying steady play and will get nice $12,000. Last week "Public Enemy" (WB) built up for $11,200.

Royal (840; 25-50) "Lemon of Orange" (Fox). Just another one, though Brendel well liked here; should get close to $3,500. Last week "Dude Ranch" (Par), $3,800.

FRISCO SPOTTY; ORPH UP AT $14,000; FOX $25,000

San Francisco, May 26.

Fair grosses are indicated for the current period but none look to be outstanding. Business suffered from continued hot weather.

Estimates for This Week

Fox (5,000; 50-65-75-$1) "Six Cylinder Love" (Fox). Maybe around $30,000, which is just safe. Last week "Young Sinners" (Fox) poor hitting just over $25,000.

Warfield (Fox) "Too Young to Marry" (FN). Looks average at around $19,000. Last week "Stepping Out" (M-G), hit on high for excellent $27,000.

Paramount (Fox) "Trader Horn" (M-G). Heavily featured Jess Stafford's band augmented and can reach $26,000, best in months. Last week "Kick In" (Par) nosedived, finished under $10,000.

California (Fox) (2,200; 35-50-65-$1). Goes second run currently. Last week "Lady Who Dared," a bare $8,000, very bad.

Orpheum (RKO) (2,270; 35-50-65) "Donovan's Kid" (Radio). Showing good pull and indications point to likely $14,000. Last week "Born to Love" (Pathe), in second stanza, finished to disappointing $8,000.

Golden Gate (RKO) (2,485; 30-40-50-65) "Subway Express" (Col) and vaude. Okay at $15,500. Last week "Hell Bound" (Tiff), and outstanding stage assistance, copped $20,000, very big.

Warners (WB) (1,365; 30-50-60) "Public Enemy" (WB) (2nd week). Around $11,000 and okay. Last week same picture hit close to $14,000, big for this house.

Indianapolis Brighter, Indiana Nudging $19,000

Indianapolis, May 26.

(Drawing Population, 450,000)

Cold weather is driving them into the theatres for a change. The Indiana is now 40 cents until six p. m.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65) "Ladies Man" (Par) and unit. Indiana is starting to climb back to position it once held; good at $19,000.

Circle (Publix) (2,600; 25-40-50) "Bad Sister" (U). Fair at $9,000.

Loew's Palace (Loew's) (2,800; 25-35-50) "Kiki" (UA). Okay around $10,800.

Apollo (4th Ave.) (1,100; 25-35-50) "Public Enemy" (WB). Because of the flood of gang films shown here, probably fair at $6,000 unless building.

Ohio (Publix) (1,400; 25-35) "Seed" (U). Moved over from Indiana after a big week and good at $3,500.

NEWARK JUST FAIR

"Seed" Looks Like $16,000 This Week—Proctor's and "Desert" $14,500

Newark, May 26.

(Drawing Population, 850,000)

It can't be the weather. They wouldn't come out last week in the heat and it's cold enough for furs now and still they don't attend.

Fact that there is nothing special on the screens to attract this week is, of course, only incidental.

Estimates for This Week

Brandford (WB) (2,350; 25-40-50-65)—"Seed" (U), and stage show. With Publix units out, house now running own vaude; around pretty fair $16,000 this week. Last week "Public Enemy" (WB) good, at nearly $18,000.

Little (Newark M. P. Guild) (299; 30-60)—"Student Sein." Good enough at $1,200. Last week "Pandora's Box" made 'em happy with over $1,500.

Loew's State (2,780; 30-50)—"Ladies' Man" (Par) and vaude. Weak and may be $14,000 at best. Last week "Tailor Made Man" (M-G) close to $13,000; poor.

Mosque (WB) (3,281; 25-40)—"Connecticut Yankee" (Fox) and "Too Young to Marry" (FN). Should eke out $4,000. Last week "Millionaire" (WB) and "Lady Who Dared" (FN) gained most since double bills installed here at $4,500.

Proctor's (RKO) (2,650; 25-40-50-60)—"Painted Desert" (Pathe), and vaude. Stage bill hoped to help; $14,500. Last week "Bachelor Apartment" (Radio) about $16,500; good enough.

Terminal (Fox) "Six Cylinder Love" (Fox). Presages only $7,000. Last week "Young Sinners" (Fox) fair at $6,000.

Another Pirandello

"The Other Woman," by Luigi Pirandello, is to be talkerized by Universal. It's U's second story by the Italian playwright, "As Before Better Than Before" the other.

William Stephens agented for "Woman." Price quoted at $15,000.

Pitt Is Slow, but Stage May Give Stan Top $24,000

Pittsburgh, May 26.

(Drawing Population, 1,000,000)

Generally poor product is likely to hold down grosses this week to average level, although in one or two cases better than recent average biz is indicated. It's all despite cold and rain, which ought to help.

At the Stanley "Party Husband" took a severe drubbing from the cricks, although the stage show, with Horace Heidt and Baby Rose Marie, tiny radio star, is expected to bolster. Probability of $24,000 here. Penn, with "City Streets," looks no better than a maximum of $22,000, not so forte.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"It's a Wise Child" (M-G). Davies film, with benefit of local Hearst plugging, may climb to $4,100, just fair but welcome considering depressing biz at this site past few months. Last week "Quick Millions" (Fox) around $2,000.

Davis (WB) (1,850; 25-35-50)—"Six Cylinder Love" (Fox). Picture to get only five days, house closing all day Thursday to prepare for special premiere that night of "Public Enemy" (WB); for abbreviated session, not more than $2,800 indicated, pretty poor. Last week "Seed" (U) shoved in after a week at Stanley and claimed a little short of $4,000.

Enright (WB) (3,700; 15-25-35-40-60)—"Six Cylinder Love" (Fox) and stage show. Last week of presentations, house going to straight pictures for summer with twice weekly changes; for current session will hardly better $8,000. Last week "Three Girls Lost" (Fox) about the same.

Fulton (Shea-Behman) (1,700; 10-15-25-35-50)—"Beyond Victory" (Pathe). Weak but helped to some extent by "Prosperity Bazaar" being held; may get around $3,800. Last week "Tarnished Lady" (Par) up to $4,300.

Harris (WB) (1,800; 10-15-25)—"Bachelor Apartment" (Radio). Hardly digestible fare for Diamond street trade and unlikely to better $2,200, if that. Last week "Strangers May Kiss" (M-G), second downtown run, close to $3,000.

Penn (Loew-UA) (3,300; 25-35-60-75)—"City Streets" (Par) and stage show. Got some excellent notices but unlikely to go beyond indifferent $22,000. Last week "Trader Horn" (M-G) just about the same.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Beyond Victory" (Pathe). War stuff washed up; maybe a light $2,300. Last week "Tarnished Lady" (Par) around $3,700.

Stanley (WB) (3,600; 25-35-60)—"Party Husband" (FN) and stage show. Picture no draw, but stage show expected to take care of satisfactory $24,000, slightly better than usual. Last week "Young Sinners" (Fox) and Lillian Roth in person about $22,000.

Warner (WB) (2,000; 25-35-60)—"Big Business Girl" (FN). Second week of "Svengali" (WB) cut short a day to give "Girl" Saturday opening; film unlikely to better a paltry $6,000. Five days of second week for "Svengali" around $5,500, giving picture around $20,000 for a day less than a fortnight, okay.

Lou'le Girls Torn Between Male Stars and Cry Film

Louisville, May 26.

The women this week are torn between Tommy Meighan, Novarro, Gilbert, Menjou and a chance to weep at 'Seed.' Business seems steady if not brilliant and crying makes the girls happy.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Gentleman's Fate" (M-G). Should rate around fair $3,800. Last week "Virtuous Husband" (U) did well at $4,200.

Brown (Brown) (1,500; 15-25-50)—"Men Call It Love" (M-G). Looks fair for $3,500. Last week "Laugh and Get Rich" (Radio) strong on $4,500.

Rialto (4th Ave.) (2,940; 30-40-50-60)—"Young Sinners" (Fox) and vaude. Meighan welcomed and helped by personal appearance of Harry Langdon; will probably reach $8,550. Last week "Tarnished Lady" (Par) struggled to around moderate $7,700.

State (Loew) (3,252; 25-35-50-60)—"Daybreak" (M-G). Not bad at $10,800. Last week "Front Page" (UA), $11,500.

Strand (4th Ave.) (1,865; 25-35-50-60)—"Seed" (U). Should produce $5,800. Last week "Public Enemy" (WB) very good on $6,100.

OLD MAN GLOOM'S AROUND

'Twain' Slow for Chi at $35,000 And Oriental-Harlow Fair, $29,000, Stage Holds Up Palace for $25,000

Chicago, May 26.

Currently two loop theatres, the Chicago and McVicker's, are displaying two opposing viewpoints on free ad splurges from the Hearst dailies on Metro films. "Secret Six" came in with much nervousness on the part of B. & K., due to the erratic attendance of this town to gang films. Picture surprised by turning in nice week, though currently it is diving.

At the Chicago "Never the Twain Shall Meet" received the same terrific free plugging, but didn't even make an impression on the opening day. Story was filmed twice before and maybe that has something to do with it.

Oriental has an in-person show this week with Jean Harlow on the stage. B. & K. powers are certain this house needs stage names. Booked in quick succession for the spot are Charles Rogers, Paul Ash, James Hall and Raquel Torres. This is a peculiar spot, the stage name usually meaning more than the picture, and the flap trade eats up any kind of popular name.

Palace, vaude spot, is hammering hard with a consistent stream of real stage importants, sometimes spotting two on the same bill. Business as a result, is boosting and one of the reasons why the Oriental, which has competition, is in the market for the rostrum attractions.

United Artists and Roosevelt, holding pictures for one more week, will shift screen fare this Friday (29).

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Never the Twain Shall Meet" (M-G) stage show. Lightweight at the gate and doesn't figure for more than $35,000; picture without a screen name male lead, Leslie Howard known only to legit trade despite his "Outward Bound" (WB). Last week "Young Sinners" (Fox) also stumbling home with a skinny $36,800.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Secret Six" (M-G). After good opening week of $34,700 will be satisfied if $24,000 this week.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Big Business Girl" (WB) stage show. Jean Harlow, who can't sing, dance or talk above whisper, as headliner; around $29,000 fair. Last week "Dude Ranch" (Par) and Duke Ellington band gave house one of its best in months, $35,900.

Orpheum (Warner) (600; 40-60-75)—"Finger Points" (FN). Second week in loop, picture having played Oriental; house now back to where it was some weeks ago; Bobby Jones short helping and maybe $3,000. "Woman Hungry" (FN) last week oke to $3,300.

Palace (RKO) (2,300; 50-75-85—"Subway Express" (Col) and vaude. Leatrice Joy with Smith and Dale, on stage, giving house something to advertise; looks better than ordinary and capable of climbing ovr $25,000. "Beyond Victory" (Pathe) and Harry Richman last week $21,900, due to weak evenings.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Svengali" (WB). Will stay two weeks; opened to fair $17,800 and indicates about $12,000 this week; "Tabu" (Par) replaces Friday (29).

State-Lake (RKO) (2,700; 50-75-85)—"Seed" (U). Much expected from this film and looks like good week at $25,000. Last week "Last Parade" (Col) proved to be in the just-another-gang-film class; decamped after one fair week of $20,100.

United Artists (Publix-UA) (1,700; 50-75-85)—"Front Page" (UA). Three weeks and out; second week satisfied at $22,700 and going into final stanza at $16,000 pace. "Women of All Nations" (Fox) comes in later this week.

Woods (Jones) (1,200; 50-75-85)—"Six Cylinder Love" (Fox). Not displaying much strength and will be happy if scraping through with $7,000. "Too Young to Marry" (WB) last week, a fair $6,700.

"20 Horses" for Short

Paramount has purchased "Twenty Horses," short story by Nunnally Johnson, for a short to go into production next week.

Deal negotiated by Lester Hamil of the William Morris office.

DENVER IS SLOW

'Svengali' $10,000, Fair—'Tarnished' $6,000, and 'Six' $13,000 This Week

Denver, May 26.

(Drawing Population, 400,000)

Local gait predicts around average or less totals this week. Town spent last week fighting snow.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75) "Seed" (U). May go above normal for good $8,000. Last week, "Born to Love" (Pathe), only ordinary at $6,000.

Denver (Publix) (2,300; 25-35-65) "Secret Six" (M-G). Should be all right at $13,000. Last week, with snow storms "Kick In" (Par), finished to $11,900.

Paramount (Publix) (2,000; 25-35-50) "Tarnished Lady" (Par). Seems on way to $6,000; not good. Last week, "Indiscreet" (UA), $6,700.

Rialto (Publix) (1,040; 25-35-50). "Hot Heiress" (FN). Doing poorly for about $2,200. Last week, "Gun Smoke" (Par), turned in $3,300.

Huffman's Tabor (1,900; 25-35-50) "Svengali" (WB). Doing fairly for around $10,000. Last week, "Public Enemy" (WB) also $10,000.

P'land Battling for What It Gets, but Getting—Par $13,000

Portland, Ore., May 26.

(Drawing population 400,000)

Warm weather and gasoline war which has dropped motor fuel below 10 cents, is blamed for the tough film biz cycle. Dufwin legit stock folded earlier than planned, but may reopen about Sept. 1. Fox Rialto cut its night admish to 35 cents to meet Hamrick's 25 cent top at the Music Box. Other houses sticking to 60, but may tumble any dime any day.

Biggest opposition in the burg is Al Painter's "Walkathon" (dance marathon) at Lotus Isle Park, now in its 11th week and grossing about $20,000 a week, which tops any picture showing.

Estimates for This Week

Paramount (FWC) (3,500; 25-60) "City Streets" (Par) and F-M unit. Benny Rubin on stage and proving popular in spite of lower b.o. biz all round; likely to get good $13,000. Last week "Young Sinners" (Fox), $11,000.

Broadway (Fox-Portland) (2,000; 25-60) "Charlie Chan" (Fox). Maybe $7,500, okay. Last week "Secret Six" (M-G), $9,000.

Orpheum (RKO) (2,000; 25-60) "Seed" (U) and vaude. Should get $10,000. Last week "Iron Man" (U), light on $7,000.

United Artists (Fox-Portland) (1,200; 25-60) "Ladies' Man" (Par) Doing well enough for about $6,500. Last week "Tarnished Lady" (Par) failed to get going and closed after one week to $5,000.

Music Box (Hamrick) (2,000; 25) "The Millionaire" (WB). Held for third week and likely $4,000. Second week's is $5,500, almost equalled first week, splendid.

ARLISS H.O. IN TACOMA

$5,000 On 2 Weeks—Broadway's Split Fair at $1,500

Tacoma, May 26.

(Drawing Population, 125,000)

George Arliss goes into a second week at the Blue Mouse in "The Millionaire." Broadway is going along with split weeks, and F-M units half the time.

Estimates for This Week

Broadway (Fox) [illegible] "Six Cylinder Love" [illegible] "Not Exactly Gentlemen" [illegible] split week [illegible] lucky if reaches $1,500.

Orpheum (RKO) [illegible] "Party Husband" (FN) [illegible] "Bad Girl" (Col) [illegible]

Blue Mouse (Hamrick) [illegible] "The Millionaire" (WB). Second week. Good at $2,000. [illegible] same film, $3,000.

Rialto [illegible] (M-G) [illegible] $1,500.

BETWEEN STOCKS AND SALARY CUTS

Quotations Keep Going Down, Headed by Some Gilt-Edged Issues—Matter of Par's 3d Quarter Dividend Discussed

SHUBERT BONDS $8

Pacific Coast visitors to the east have called New York the Gloom City of 'em all. That was B. C. (before the cut).

Now, with salary slices that seem to be a general picture spread and stock market prices knocked down regularly and daily, Old Man Gloom's around plenty.

With Paramount cutting its salaries of staffs, excepting contracted talent from 5% to 25%, the matter of the moment in stock center discussions is whether Paramount will declare its next dividend at its reduced $2.50 rate.

In downtown New York it is said there is no precedent to follow in the case of a large business organization cutting down salary and keeping up dividends. One banking house stated that as Paramount has three months before the declaration time for its third quarter dividend, there is no telling at this time what will be the situation by then, since three months afford plenty of time for a change in the situation.

Warner Brothers which made a uniform sliding scale cut on everyone in its employ has not the dividend proposition before it. WB passed its dividend some time ago and the condition remains.

At the close yesterday (Tuesday) Paramount was the only amusement stock materially affected. It was quoted at 21⅝, a decline of 1⅜, making a new low, which even those close to Par were unable to understand.

Fox at 14½ was up ⅝; Loew's at 38¾, up ¾; Radio up ⅛ at 14¾; RKO declined ½, while Warners at 5⅞, no change.

Fox's statement for 1930 is re-

(Continued on page 12)

Gov't Workers Hold Capital Steady—'Falcon' Looks Good at $17,000

Washington, May 26.

(Drawing Population, 450,000)

Town continues to be a bright spot, principally due to the Government setup. Grosses are hovering around same figures as last year. If the theatre has the attraction, business is present.

Estimates for This Week

Columbia (Loew) (1,232; 35-50). "Strangers May Kiss" (M-G). Will get about $12,000. Last week things were different when "Dishonored" (Par) only did $8,000 and was yanked after one week in the usual two-week stand.

Earle (Warner) (2,244; 25-35-40-60-70) "Maltese Falcon" (WB) and vaude. Good start and possibly $17,000 this week. Last week "Party Husband" (WB) about $15,000.

Fox (Fox) (2,434; 15-25-35-60). "Six Cylinder Love" (Fox). Should get enough to cover around $21,000. Last week "Young Sinners" (Fox) near $20,000 or a bit short.

Metropolitan (Warner) "Svengali" (WB). Doing fairly, looks to be headed for about $18,000 on 10 days.

Palace (Loew) (2,363; 25-35-60-70) "Ladies' Man" (Par) [illegible] about $22,000. [illegible] "City Streets" (Par) about $22,500.

Rialto (U) (1,978; 25-35-50-60) "Hell Bound" (Tiffany) [illegible] well at $12,000.

Keith's (RKO) (1,8[illegible]) "Donovan's Kid" (Radio) a good $12,000. Last week [illegible] somewhere near $9,000.

"Goodbye" $80,000 at Roxy, and "Donovan's Kid" $34,000, Mayfair; Street's Films Still Very Spotty

Broadway business is nothing to brag about. Helped somewhat by cooler weather. There still is no outstanding flicker, although the Mayfair looks strong at $34,000 with "Donovan's Kid," and the new Chevalier film has started briskly at the Criterion. Two houses, Rialto and Winter Garden, will switch programs the middle of this week. The only notable claim that may be realized is the Capitol's $69,000 for "Shipmates." Last week this house with $11,750 in extra stage talent only did $56,000, meaning picture was no draw at all.

Rivoli, with "Seed," is bright on matinee biz, while the Roxy is emerging from a cinema stupor of some weeks' duration with "Always Goodbye," and may climb to a profitable $80,000.

Paramount looks chilled at $52,000, with "Kick In," even though aided by Morton Downey and Radio act on stage. "Trader Horn" exits at the Astor after 17 weeks for Norma Shearer's "A Free Soul" (June 2), and "Dirigible" takes the air from the Central this Thursday (28) to be followed by the Russian film, "Five Year Plan."

Estimates for This Week

Astor (1,120; $1-$2) "Trader Horn" (M-G) (17th and final week). Picture exits to make way for Norma Shearer's "A Free Soul" (M-G) June 2.

Capitol (5,400; 25-85-$1.50) "Shipmates" (M-G). Looks healthy and expects $69,000. Last week with "It's A Wise Child" (M-G) house would have had worst week since sound if not for Jessel, Lopez and Helen Kane on stage; this talent meant $56,000, fair.

Central (916; $1-$2) "Dirigible" (Col) (8th and final week). Takes the air Thursday (28), with Sovkino's "Five Year Plan," Russian film, to follow.

Criterion (800; $1-$2) "Smiling Lieutenant" (Par). Chevalier film started off to big start amid bubbling reviews from critics; $8,400 on three days.

Globe (1,065; 35-50-75) "Everything's Rosy" (Radio). Among the weakest at $8,000. Last week "Good Bad Girl" (Col) off at $11,000.

Hollywood (1,800; 65-85) "Svengali" (WB) (4th week). Barrymore picture will do around $15,000 this week and lingers. Last week $17,800.

Mayfair (2,200; 40-$1) "Donovan's Kid" (Radio). Sailing strong and pointing to holdover on $34,000. Last week "Bachelor Apartment" (Radio) poor at $15,600.

Paramount (3,664; 65-85-$1) "Kick In" (Par). Clara Bow picture will struggle to reach $52,000. Last week in person, Buddy Rogers, and "Up Pops the Devil" (Par) no draw, and $49,500 very disappointing.

Rialto (2,000; 40-65-85-$1) "Indiscreet" (UA) (4th and final week). Ready for exit before week is out. Last week, $22,500. "She Wolf of Wall Street" (U) replaces Thursday.

Rivoli (2,200; 40-65-85-$1) "Seed" (U) (3rd week). Matinee biz holding this one up and currently a normal drop to $31,000. Last week, $37,100, fine.

Roxy (6,200; 50-75-$1.50) "Always Goodbye" (Fox). Picture is lifting house and may edge over $80,000, good in regard to recent pace. Last week "Six Cylinder Love" (Fox) down at $67,000.

Strand (2,900; 35-50-75) "Public Enemy" (WB) (5th week). Holding up and may stay a sixth for a record; around $24,000 this week. Last week, $27,300.

Warners (1,100; 50-75) "Beggar's Opera" (WB) (2nd and final week). Germany film yanked, hardly after $4,000 this stanza. Last week [illegible] $5,200.

Winter Garden [illegible] "Party Husband" (FN) [illegible] $6,910.

Yesterday's Prices

STOCK EXCHANGE

Sales		High	Low	Last	Net Chg.
700	Consol. F.	5½	5⅜	5½	
700	Con. F. pf.	14	13⅞	13⅞	— ⅛
12,200	East. K.	133½	128¾	130½	— ¾
15,400	Fox, Cl. A	14⅞	13⅜	14½	[illegible]
31,500	Gen. Elec.	39⅝	37⅞	38½	+ ⅜
1,000	Gen. The.	4	3⅞	3⅞	— ⅛
6,500	Loew	39⅞	38⅜	38¾	+ ¾
100	Mad. Sq. G.	[illegible]	[illegible]	[illegible]	— ⅛
200	M-G-M pf.	25½	25	25	—1½
23,200	Par	23⅛	21⅝	21⅝	—1⅜
1,400	Pathe Ex.	1⅛	1	1	— ⅛
200	Pathe, Cl. A	3⅜	3⅜	3⅜	[illegible]
102,800	Radio	15	14	14¾	+ ⅛
11,200	RKO	11⅛	10⅜	10⅝	— ½
7,990	War. Bros.	6½	6⅛	5⅞	
300	do pref.	15	14½	15	+3

CURB

Sales		High	Low	Last	Net Chg.
12,700	De Forest	5½	4⅞	4⅞	[illegible]
1,400	Fox Thes.	2⅜	2⅛	2⅛	— ⅛
1,000	Gen. The.	6½	6⅛	6½	[illegible]
900	Technicolor	7¼	7⅛	7⅛	[illegible]
1,400	Trans. Lux	6⅞	6⅝	6⅞	— ⅛

BONDS

Sales		High	Low	Last	Net Chg.
$38,000	Gen. The.	33	29	29	—6
1,000	Loew	95⅝	95⅝	95⅝	
14,000	Pathe	81¼	81⅛	81¼	— ⅛
12,000	Par-F-L	89½	83	83½	—1½
12,000	Par-Pub	73½	72½	72½	[illegible]
1,000	Shubert	8⅞	8⅞	8⅞	[illegible]
7,000	War. Bros.	33½	30½	32½	+1½

Over the Counter, N. Y.
All Quoted for Monday

	Bid	Asked
Roxy, Class A	9½	10½
Roxy, com.	⅞	1⅛

Minn. Femmes Like "Seed" for $14,000; "Six" Weak, $19,000

Minneapolis, May 26.

(Drawing Population, 500,000)

"Seed," at the Orpheum, looks like the ace attraction of the current week. It is demonstrating potent pulling power and ought to add at least two grand to what would be normal at the vaudfilm house. Femmes are raving, and that means matinee grosses.

On the other hand, "Secret Six," at the Minnesota, is not getting a mat play due, undoubtedly, to the gangster angle.

The time evidently is not propitious for further roadshowings. This is concluded from the extremely slow start of "Dirigible" at the Century. Picture has been getting fine notices and audience comment, but the $1.50 scale is too steep. Publix is playing the attraction on a percentage basis, having reopened the theatre which it had closed for the summer.

Estimates for This Week

Minnesota (Publix) (4,200; 75) "Secret Six" (M-G) and Publix unit. Gangster stuff no longer box office here and Wallace Beery no particular draw; night business fair but mats light; exceptional attractions now necessary to pull strong; doesn't look better than $19,000, poor. Last week "Shipmates" (M-G) at $19,700.

Century (Publix) (1,600; 50-$1.50). "Dirigible" (Col). Two shows daily and too many people hard up or practicing economy to permit picture to get anywhere; reviewers and customers enthusiastic, but lots of empty seats; opened Saturday, will finish Saturday, and lucky to get $7,000.

Orpheum (RKO) (2,890; 50). "Seed" (U) and vaud. Picture a real magnet and exciting feminine raves; stage show also up to standard; brisk trade makes it look as though $14,000 will be reached, good. Last week "Iron Man" (U) about $12,500.

State (Publix) (2,200; 50). "Daybreak" (M-G). Ramon Novarro still pretty good box office here; picture not highly regarded but star draw means $9,000, pretty fair. Last week "Indiscreet" (UA) $9,100.

Lyric (Publix) (1,300; 35). "Kiki" (UA). Quite a comedown for Mary Pickford to have picture spotted this house; will hold around its current light normal pace at [illegible]. Last week "Stepping Out" (M-G) [illegible]

Aster (Publix) (900; 25). "Too Young to Marry" (FN). Good title may spot about $2,000, pretty good. Last week "The Spy" (Fox) $1,500 poor.

Grand (Publix) (1,100; 25) [illegible] first [illegible] second [illegible] loop [illegible] $2,100 [illegible] Last week [illegible] $1,800.

PHILLY REMAINS QUIET; 'SINNERS' $25,000, FAIR

Philadelphia, May 26.

Nothing very hot on downtown programs this week. All companies are curtailing their advertising budgets radically and apparently are taking it for granted that the summer depression has arrived.

Last week's weather was very hot and the temperature took its toll. On the other hand, this week started off with almost wintry weather and some of the pictures may get a break. "Big Business Girl," Mastbaum feature, didn't get much of a tumble from the critics, and again looks like about $37,000 or a little less. Ed Lowry is being plugged for his stage shows, and has apparently developed something of a following.

The Fox has "Young Sinners," which played two engagements here as a play, and rates at about $25,000. Keith's, is now changing bills on Wednesdays. "Tarnished Lady" is present occupant, but, although its star, Tallulah Bankhead, got nice notices and considerable attention, film was panned and will be lucky to hit $15,000.

"Public Enemy" hasn't shown much at the Stanley, but was held in for a second week anyway. "Seed," at the Boyd, clicked rather strongly in its first week and should gross well on the holdover. Chestnut Street Opera House again has a picture, this time, "The Viking," with a 30-50-65 scale and grind policy. Maybe two weeks.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Big Business Girl" (FN). Doesn't particularly hit for boxoffice trade, and under $37,000 indicated, not good. Last week "Party Husband" (FN) got about same figure.

Stanley (3,700; 35-50-75), "Public Enemy" (WB). Not so hot and some wonder expressed at being held for second week; lucky if it hits $10,000 after last week's $15,000.

Boyd (2,400; 35-50-75), "Seed" (U). Ballyhoo at the opening helped some, and first week saw rather good $22,000, and should hit between $14,000 and $15,000 this week.

Fox (3,000; 35-50-75), "Young Sinners" (Fox). Average $25,000 indicated for picture that got only fair notices. Last week "Charlie Chan" (Fox) turned in best house has had in some time, about $26,500.

Keith's (1,800; 35-50-75), "Tarnished Lady" (Par). Picture panned, but Tallulah Bankhead attracted attention; house now opening on Wednesdays; this one should get about $15,000. "City Streets" (Par) next.

Earle (2,000; 25-65), "Lady Refuses" and eight acts headed by Blanche Sweet. About $19,000 indicated, light. Same last week for "Laugh and Get Rich" (Radio).

Chestnut (1,800; 35-50-65), "The Viking" (Indie). Legit house back to pictures with grind policy; about two weeks indicated.

Stanton (1,700; 25-65), "Never the Twain" (M-G). Fair notices and about $10,000. Last week "Trader Horn" (M-G) got only $8,500 in final stand.

Karlton (1,000; 50), "Indiscreet" (UA). Gloria Swanson should get usual $5,000. That's what Barrymore's "Svengali" (WB) did last week.

Arcadia (600; 50), "Skippy" (Par). Ending second successful downtown run tonight (Tuesday); about $3,500 indicated for second week.

SHEEHAN-FOX SUIT DELAY

Put Over Indef Through Counsel Engaged Elsewhere

Winfield R. Sheehan's suit for $410,852 against William Fox, scheduled for trial in the N. Y. Supreme Court Monday (25) has been put over indefinitely. The postponement was caused by Fox's counsel, Samuel Untermyer, being preoccupied with the present legislative investigations in New York City. Sheehan is represented by Nathan Burkan. The action was filed around a year ago.

The amount claimed by Sheehan is the value of 4,000 shares of Class A Fox Film stock as of market value around January, 1929, and which was supposedly entrusted to William Fox under certain conditions of investment.

Fox's counter claims for around $190,000 in the same transaction plus other conditions. Included in this figure are alleged money advances made to Sheehan by Fox, besides certain losses which Fox claims to have incurred while trying to invest the shares for Sheehan.

BALTO HOLDS STEADY, $21,000 FOR SWANSON

Baltimore, May 26.

(Drawing Population, 850,000)

Following a succession of gangster films the local press has been devoting space to the situation, including interviews with school heads, etc. Consensus is that they've had enough of the gun heroes. Maryland State Board of Motion Pictures has declared that it is cutting where necessary but where portrayals are honest films are not barred.

Maryland theatre is going musical stock for the summer, which means that this house is eliminated as a possible addition to the screen house seatage. Chances are that the Auditorium will continue in the picture lineup. Not much chance of either the Palace or the Hipp joining the screen ranks this summer.

The circus furnished two-day opposition last week and grosses were off. "Indiscreet," at the Stanley, seems in the lead this week.

Estimates for This Week

Century (Loew)—"Never the Twain" (M-G) (3,200; 25-60). Leslie Howard has a legit draw plus class cinema fans who recall "Outward Bound"; evidences a good but not riotous $19,000. Last week "Finger Points" (FN) better than last Barthelmess film in town; also $19,000.

Stanley (Loew-Stanley-Crandall)—"Indiscreet" (UA) (3,600; 25-60). Considerable advance interest and looks like a good week; should top town at about $21,000. "Daybreak" (M-G), last week, a disappointment; critics jumped on confusion of dialects and Novarro apparently slipping here as draw; off at $17,000.

Rivoli (Wilson Amus. Co.)—"Sky Raiders" (2,100; 25-60). Current newspaper space to air maneuvers gives certain timeliness; a pretty fair $7,500. "Aloha," last week, just fair at $7,000.

Keith's (Schanbergers)—"Finn and Hattie" (Par) (2,500; 25-50). Comedy usually good in this house and should do a pretty good $9,500. Last week "Kick In" (Par) got a paper break, the Hearst press running the Bow syndicated serial; fair intake at $8,000.

Valencia (Loew-UA)—"Misbehaving Ladies" (1,200; 25-35). First first run in house for month; average at about $3,200. Last week "Shipmates" (M-G) fair on $3,500.

Parkway (Loew-UA) — "Front Page" (UA) (1,000; 25-35). Will do well here despite newspaper angle doesn't make universal appeal to femmes; looks headed for good $4,200. "Shipmates" (M-G), last week, day and dated with Valencia for $4,500.

Auditorium (Schanbergers)—"Svengali" (WB) (1,572; 35-$1). Has chance for a good $9,000. Last week "Seed" (U), on its second, got pretty fair $5,000.

Met (Warner-Equity) — "Hot Heiress" (FN) (1,300; 25-50). Ben Lyon on three first run screens this week; hints a pretty good intake of about $5,500. Last week "Millionaire" (WB), a holdover, and justified at $5,700, and following three weeks downtown.

New (M. Mechanic)—"Always Goodbye" (Fox) (1,400; 25-50). Liked by local scribes and should draw $8,500. Same film opened middle of last week and did about $5,000 on four days.

NEW HAVEN CONVALESCES

"Devil" $14,000 at Par and "Page" Neat on $17,000

New Haven, May 26.

(Drawing Population, 300,000)

Managers are piling all they can into their bills, but trade is tough to get. Par is offering special kids' show Saturdays, carrying through first mat to 3:45 p. m. all for 15c. Roger Sherman giving customers everything except combination to the safe, and still trade is nothing to write home about.

Stormy weekend proved answer to managers' prayers, as it kept folks away from golf courses and Leona Lamar, psychic, held over for a second week at the College.

Estimates for This Week

Paramount (Publix) (2,353; 65) "Up Pops the Devil" (Par) and Publix unit. Will do about $14,000. Last week "Hell Bound" (Tiff) got $14,300, okay.

Fox-Poli (Fox) (3,040; 65) "Front Page" (UA) and F-M unit. Strong at $17,000. Last week "Young Sinners (FN) just made the grade at $11,000.

Roger Sherman (WB) (2,200; 60) "Indiscreet" (UA) and "Viennese Nights (WB). A fair $9,000. Last week "Born to Love" (Pathe) and "Laugh and Get Rich" (Radio) and Bobby Jones, slipped to moderate $7,500.

College (Fox) (1,565; 50) "Always Goodbye" (Fox) and psychic, light $3,500. Last week "Never Twain Shall Meet" (M-G) needed Leona Lamar, the psychic, to help break about even at $5,000.

Bijou (Fox) (1,636; 50) "Sky Raiders" and "Virtuous Husband" (U). Moderate $3,800. Last week "Drums of Jeopardy" and "Meet the Wife," $3,700.

"Page" at $4,900 in Birmingham, May H.O.

Birmingham, May 26.

(Drawing Population, 325,000)

"Front Page" and "Seed" are battling this week, but "Page" has a big edge and even hold over.

Hot weather here at last and shoppers drop into shows to cool off.

Estimates for This Week

Alabama (Publix) (2,800; 25-50)—"Ladies Man" (Par) and "Kick In" (Par). Not much, even though it is a double bill, $9,000, as usual. Last week "Indiscreet" (UA) "Shipmates" (M-G) surprised by doing jam-up business all week, $10,000; house taking RKO vaude June 6.

Ritz (RKO) (1,600; 25-40)—"Seed" (U). Will be around $4,700. Last week "Lemon of Orange" (Fox) pretty low at $4,200.

Strand (BTAC) (800; 25-40)—"Fifty Million Frenchmen" (WB). Pretty good on $2,800. Last week "Tailor Made Man," $2,500.

Empire (BTAC) (1,100; 25-40)—"Front Page" (UA). Talk of the town and a nice chunk of money, $4,900. Last week "Public Enemy" (WB) got by with $3,600.

Trianon (RKO) (600; 20-25)—"Many a Slip" (U) first half and "Kept Husband" (Radio) last half. Last week before house goes dark for summer; pretty good business last two weeks, but house has been going in red; this week, $1,000. Last week "Subway Express" (Col) and "Virtuous Husband" (U) also around $1,000.

Galax (BTAC) (500; 25)—"Women Who Dared" (FN). May get $900. Last week "God's Gift to Women" (WB), around $800.

RALPH SPENCE

For more than ten years, recognized as the premier title-writer of the silent pictures, Spence is paralleling that success in talkers as a dialogue specialist. During the past year his sparkling dialogue in Radio productions has drawn favorable comment from both the press and the industry. Among his notable dialogue achievements since signing a Radio Pictures contract, is "Half Shot at Sunrise" a Wheeler Woolsey success.

SEATTLE FULL OF POLICY CHANGES; PAR $13,000

Seattle, May 26.

(Drawing Population, 450,000)

Lots of sunshine, paved highways, cool lakes, and resorts conspired the past week to keep grosses moderate. Houses are changing policy, closed or open over night. Blue Mouse is dark, but may open soon, and the Coliseum goes first run as Fox house after trying to pick up 15-cent pieces. With Fox dark, Coliseum steps into the picture as the No. 3 Fox spot in this burg. Rumors Columbia (John Danz) to close in 10 days when lease expires. This was ace Laemmle site couple of years ago for exploitation in n. w.

Well-known favs, Leona Powers and Howard Miller, coming to Moore (stock) as guest stars. House to run two more weeks, then close, unless something pops during Elks' convention around July 4. Hamrick house may be dark until then, too.

Estimates for This Week

Paramount (Fox) (3,100; 25-35-50), "Prodigal" (M-G) and F-M unit. Stepin Fetchit in person and $13,000 okay. Last week "Young Sinners" (Fox) very much off at $10,500.

Blue Mouse (Hamrick) (950; 25), "Lying Cheaters" (Ind). So named locally but originally called "Today"; slipped under $3,000 last week. This week house dark.

Music Box (Hamrick) (900; 25-35-50), "Public Enemy" (WB). Going okay and may reach $6,000. Last week, third of "Millionaire" (WB), fine at $5,000.

Liberty (2,000; 15-30) (Jensen-von Herberg), "The Avenger" (Col). Looks close to $6,000, fair enough. Last week "Lightning Flyer" did $7,800 in eight days.

Orpheum (RKO) (2,700; 25-60), "Bachelor Apartment" (Radio) and vaude. Fair and due to reach $10,500. Last week "Iron Man" (U) $11,000.

Metropolitan (Erlanger) (1,400; 50-$1.50), "Dirigible" (Col). Exploitation didn't click and less than $5,000, not good.

Coliseum (Fox) (1,800; 25-35), "Lemon of Orange" (Fox). In for week on new first-run policy for this house; 25c until 6 p.m., then 35; Ernest Ludwig house manager, Arthur Thomas and Reggie Watts organing; off to slow start but looking up; may do $4,000 this week.

CANADIAN HOLIDAY BUT 'PAGE' HAS $12,000—OK

Montreal, May 26.

(Drawing Population, 600,000)

"Empire Day" Monday and the long week-end, Friday to Tuesday, taking fans to the country.

"Trader Horn," at the Palace, and "Front Page," at the Princess, are out front. Balance of flickers no rave but fair enough to get average returns in ordinary week. Nabes look as if they'll take it on the chin.

Estimates for This Week

Palace (FP) (2,700; 75)—"Trader Horn" (M-G). Big bally on this one and $12,000 seems reasonable. Last week "Shipmates" (M-G) did little better than $11,500.

Capitol (FP) (2,700; 60)—"Cracked Nuts" (Radio), and "Bachelor Apartment" (Radio). House has been holding clientele of late and $10,000 expected. "City Streets" (Par), and "Finn and Hattie" (Par) last week around $11,000.

Loew's (FP) (3,200; 35-60)—"It's a Wise Child" (M-G) and vaude. May reach $10,500. Last week "Tailor-Made Man" (M-G) and local headliner in vaude did little better than average at $12,500.

Princess (CT) (1,600; 35-60)—"Front Page" (UA). Likely to be near the best in town and can look for $12,000. Last week, holdover of "Indiscreet" (UA), faded to $6,000.

Imperial (FP) (1,900; 25-40)—"Virtuous Husband" (U) and "Aloha" (Tiff). This dence quiet at $3,500. Last week "Not Exactly Gentlemen" (Fox) and "Repentant Lover" (WB) nicely on $4,200.

Cinema de Paris (Ind) (600; 25-50)—"Rondes des Heures" (French). May get $1,800. Last week, repeat of "Quatre de l'Infanterie" (French), about $2,000.

Lesser on Theatres Only

Under a new set-up Sol Lesser as head of Universal's theatres will have his headquarters in U's studio on the west coast.

Except to act when requested in an advisory capacity, Lesser will have nothing to do with the operation of the studio.

Carl Laemmle, Jr., is in full charge of all U's production details.

Comedy Team's First

Hollywood, May 26.

"Bow Legs," a desert story, will be the first Clark and McCullough short for Radio.

Mark Sandrich and Monte Collins are mapping it.

"KICK IN" $45,000 AND "KID" $27,000, B'KLYN

Brooklyn, May 26.

Nothing startling around this week. Paramount has "Kick In," with Rudy Vallee in his farewell week and Kate Smith.

Fox, with "Six Sylinder Love" and Molly Picon on stage, is quiet, but the Albee and "Donovan's Kid" is spurting.

Estimates for This Week

Paramount, "Kick In" (Par) (4,000; 25-50-75-85). Clara Bow being a local girl, plus excellent newspaper ballyhoo, should draw; Vallee in final week with Charlie Davis to succeed him; Kate Smith, radio songster, also present; should slightly better $45,000, okay. Last week "Tarnished Lady" (Par), with Amos 'n' Andy in person, $48,500, not so good when considering radio pair added, normally fine figure.

Fox, "Six Cylinder Love" (Fox) (4,000; 25-35-50). Mild picture, with Molly Picon heading stage show; around $27,000, fair. Last week "Young Sinners" (Fox) around $29,000.

Albee, "Donovan's Kid" (Radio) and vaude (3,257; 35-50-75). Dix's "Cim" hangover and good vaude may see $27,000, fine. Last week "Bachelor Apartment" (Radio) bad at $16,600.

Strand, "Party Husband" (FN) (2,200; 25-35-50-75). Maybe $13,000, fair. Last week "Public Enemy" (2d week) did $18,000.

Loew's Metropolitan, "Secret Six" (M-G) and vaude (3,200; 35-50-75). Near $24,000, oke. Last week "Devil to Pay" (UA) $19,100, light.

C'L'MBS SPURTS—'KICK' $12,500; 'CITY' $17,500

Columbus, May 26.

(Drawing Population, 475,000)

There's a ray of hope. Matinee biz is still down but evening shows are drawing 'way over the last few weeks. Every theatre in town due for an increase this week, and even the ushers are smiling.

"City Streets" should give the Ohio a nice break and the Palace indicates it will be okay with Clara Bow. "Svengali" has the Grand on the road to its best week in many moons, and the split combo of "Quick Millions" and "Lonely Wives" may make it a record at the Majestic.

Estimates for This Week

Palace (RKO)—"Kick In" (Par) (3,000; 25-50). Ready for a nice buildup and should hit $12,500 without trouble. Last week "Seed" (U) did fairly well at $10,600.

Ohio (Loew-UA)—"City Streets" (Par), and stage show (3,074; 25-50). Film will get nice play and stage item, collegiate group, surefire here; set for $17,500. Last week "Tarnished Lady" (Par) and unit only $15,600.

Broad (Loew-UA) — "Daybreak" (M-G) (2,500; 25-50). Not right here and unlikely to better $10,000. Last week "Front Page" (UA) okay at $16,200.

Grand (Netly)—"Svengali" (WB) (1,100; 25-50). Barrymore and everything points to good $6,500. Last week "Public Enemy" (WB), heavily censored, and but $4,200 the result.

Majestic (RKO)—"Quick Millions" (Fox), and "Lonely Wives" (Pathe) (1,100; 15-30). Aiming for $5,000 mark, plenty high for this split week house. Last week "Dude Ranch" (Par) proved only mat draw in town; nice $4,000.

ERPI MERGING SERVICE

Sales Dep'ts Also Compressed—Personnel Cut Not Decided Upon

Chicago, May 26.

Electrical Research Products is effecting national retrenchment. It is starting by merging all service and sales departments throughout the country.

Hitherto both of these departments have functioned independent of each other. Now they will be placed under the supervision of one executive in each locality.

That a cut in personnel is eventual is admitted; although no mass let-outs are being affected right now.

The service depots, of which there are 40 throughout the country, have, it is reported, a total of 500 men on their payrolls.

S. J. PERELMAN EAST

Hollywood, May 26.

Having completed his writing contract on "Monkey Business" at Par, S. J. Perelman left for New York Sunday (24).

Starts a European trip immediately with Mrs. Perelman.

UNION'S HEAD ADVISES CUT

Coast Agents in Ass'n Cut Out Local Reps of Eastern Agencies

Hollywood, May 26.

Following "Variety's" Hollywood Bulletin story on internal strife in the new agents' association, there was great excitement locally among all those concerned.

Lyons & Lyons office is not in the group on the theory that the Edward Small agency when opening a New York branch, was forced to close because it could not get an Equity franchise or join the Theatrical Artists Representatives Association, of which Arthur S. Lyons is president.

The William Morris office was not invited through Paramount's 50% partnership with it. About 35 of the 150 local agents were invited. Others are squawking. A meeting was held Monday night (25) on taking in new members.

Frank Joyce accepted the agents' group presidency on condition there be no studio enfranchisement or Academy or other affiliations and a perpetual clause not to recognize any studio rules.

Walkouts by Jerry Mayer and other representative agents caused further excitement by refusing to join. Myron Selznick is not with the association despite Joyce's presidency.

Jim Ryan is chairman of the membership committee, comprising Arthur Landau, Dave Thomson, Bill Christianson and Fred Robinson.

Front Spielers

Dallas, May 26.

Reappearance of sidewalk ballyhoo in this burg.

Both P-P and RKO in on it. Ushers take turns at the traditional box office post tipping passersby with fancy chatter about the picture, good seats, mat prices and what not.

SARECKY'S POSITION

In Charge of Asso. Producers at Radio's Coast Studio

Hollywood, May 26.

Following several associate producer letouts at Radio, Louis Sarecky was appointed head of the remaining producing associates. Sarecky will operate under William LeBaron.

Pandro Berman, LeBaron's assistant, becomes an associate producer.

Starting on Versions

Hollywood, May 26.

Production of foreign versions at Metro, off for some time, starts again in June. Pictures will all be synchronizations of the English print, instead of directly shot versions.

Salary Cuts and Big Biz

Wage cuts formed no small part of the discussion at the semi-annual meeting of the American Steel and Iron Institute at the Hotel Commodore, New York, Friday (22).

James A. Farrell, president of the U. S. Steel Corp., and Charles M. Schwab, chairman of the Bethlehem Steel Corp., and president of the Institute, spoke very strongly on the matter of wage cuts and price reductions, classing them as twin evils responsible in no small part for the lower volume of business done.

Both speakers stressed the damage done through the cutting of wages as halting the return of confidence and precipitating the buying public into a still further panic. They professed to find in a sustained wage the quickest and surest method of bringing about a return of more prosperous conditions.

They spoke solely of the steel business, but with the suggestion that wage cuts in any branch of industry had a bad effect upon the entire business structure.

The discussion followed the general lines common in other industries, in all of which the feeling persists that better organized production is the cure rather than reduction through a cut in wages, which had the inevitable result of rendering the depression still more drastic.

Among the remarks of each were the following:

JAMES A. FARRELL

"You say wages have been stabilized in the steel industry; they have not. We are living in a fool's paradise. Honeycombing and pinching and all sorts of things have gone on.

"It's a shame that when some of the large companies are trying to maintain wages, others are cutting them, even when they are affording only three days a week employment. I think it is a pretty cheap business. We should pay attention to Schwab's advice. I wish I had the legal power to bring about the rehabilitation of the industry.

"Wages have not been stabilized in the industry. We have ourselves to blame for present conditions in the steel industry.

"We have practiced many economies and these were necessary because certain elements have practically ruined the steel business. Automobile body sheets, for instance, in the past few years have been reduced $23 a ton. You can hardly buy the raw material to make the sheets at this price. We are no longer selling steel, but are accepting the prices the consumers are willing to pay. It is not honest for us to sell our steel below cost and knock off something from our dividend and reduce wages."

CHARLES M. SCHWAB

Mr. Schwab said he felt wage cutting was in no small degree responsible for the sustaining of a panicky feeling. He urged maintainance of the wage rate.

"Preservation of this wage rate, the protection of the workers' payroll, is a primary obligation of our business. All policies, of course, depend ultimately on the balance sheet. No man can guarantee the future of markets, wages, earnings or other factors affecting income.

"But I do say that we have every intention of maintaining this stable wage rate which has been so great an asset in our business.

"One cause of the current low level of business is the fear in millions of American families that wages might be cut, thus forcing a lower living standard.

"This fear has led the public to husband its savings, to wear old clothes, to postpone the buying of homes, to curtail purchases far below the level of normal needs. We have every intention of maintaining this stable wage rate which has been so great an asset in our business. But once you reduce prices to a point where they destroy these forms of income, you kill the goose that lays the golden egg. A price cut in an industry which is already operating below a reasonable profit level will not bring in another ton of business. I believe that most of our industrialists have come to realize that."

CANAVAN WRITES TO I. A. LOCALS

Suggests Stage Hands and Booth Men Accept 5% on $60 or Less Weekly and 7½% Clip Over That Amount—To Stand for 10 Weeks Over Summer

INDIES DIDN'T ASK

At the suggestion of their international president, William Canavan, stage hands and booth men (operators) of the I. A. T. S. E. now employed by the six major theatre circuits will probably accept salary cuts for 10 weeks this summer, starting June 3. The scale of reductions as broached by the I. A. president is 5% on salaries below $60 a week and 7½% over $60, with about 9,000 I. A. members affected.

While the cuts are optional with the local adjuncts of the I. A., they are strongly advised by Canavan in a letter to the individual organizations.

A meeting on May 21 between Canavan and representatives of Paramount - Publix, RKO, Fox, Loew's, Warners and Universal theatre circuits, the salary cut agreement was reached.

I. A. president's notification to all locals is to the effect that no attempt will be made to interfere with the locals' individual right to accept or spurn the cut proposal, but that his judgment, after a careful survey of present theatre business conditions, warrants his recommendation.

Canavan declares in his letter that the temporary salary cut for I. A. members is justified by the circuits' decision to economize all around. I. A.'s acceptance of the cut terms, stated Canavan, would be "our contribution to the rehabilitation of the financial status of the motion picture industry."

Excluded

All members of the I. A. excepting employees in the picture studios are affected. The indie exhibitors are not included, through no organized discussion having been advanced by them.

Any local unions that have previously agreed to scale reductions equal to or exceeding those suggested by Canavan are exempt from the summer cut. If previous reductions are less than the 5% to 7½% advised by Canavan, it is expected a new agreement making up the difference will be made.

The cut applies to the total weekly income of I. A. members, including overtime and extra pay.

Necessary

Temporary agreement to lower wages by stage hands and operators, along with other employees of the circuit, has been found necessary, according to Canavan, "so that the stability and permanency of the industry in which the vast majority of our membership earns its livelihood shall be made permanently financially secure."

Local unions are requested to ratify or reject the suggestion by the end of this week, upon which the circuits involved will receive an official reply.

Since the war the stage hands and operators' union-regulated income has mounted steadily to a point where the former are considered the highest paid unskilled labor in the country. Stage hands in many localities are now earning over $100 a week, and the average salary in large cities is more than $75. Operators' [illegible] $260 in many instances. In some territories [illegible] at four days a week [illegible] $150 and over.

More Vaudeville in Sight As Unions Cut—Publix Makes New 12 Weeks Agreement in Buffalo

The first of a series of overtures to be made by Publix to stage hands and operators throughout its chain and typical of the reductions in scale, elimination of overtime and other concessions desired, is Buffalo.

In this key situation Publix lops off union overhead in what is termed satisfying enough chunks to make it more practical to play stage attractions, needed in many spots but up to now too costly.

Under readjustments with unions in Buffalo, negotiated by Harry Sherman, director of special relations for Publix, all stage hands take a cut of 12% in Publix Buffalo houses from deluxers down for a period of 12 weeks. When that period, taking in the summer, is up, Publix and unions will get together again to work out new terms, if the figure reduced for the 12 weeks is not to carry further.

With operators in Buffalo, reductions vary according to houses.

In the six neighborhoods Publix operate, booth men take a cut of 22% for 10 weeks, bringing the salary from $205 down to $160 flat. In addition, Publix is granted 45 minutes extra every day, automatically eliminating overtime. At the end of the 10 weeks' period, the booths will cost $183, or a reduction of $21 a week per man per booth in the neighbs.

Downtown

For the downtown houses, two operators are eliminated from the Century, making this a four-man operation; while for this house, as well as the Buffalo (stage shows) and Hippodrome, the cut for 12 weeks is $8.50 a man a week, bringing scale down to $76.50.

At the end of the 12 weeks' period, operators in this trio get a $3.50 increase, bringing their weekly salary to $80. In addition operators are granting Publix an additional hour every day on shifts to eliminate any overtime charges.

Having cleaned up Buffalo, Sherman left New York Monday night (25) preparing to strike other major spots. He has not yet had an opportunity to look into the other key city situations where unions have already indicated willingness to play ball with Publix on scales.

Stage Shows' Chance

It is conceded within Publix and by showmen on the outside that did unions take cuts, reducing operating overhead for larger theatres, Publix and other heavily-laden straight picture chains would give stage shows the experiment they have been anxious to give them.

Pointed out within Publix as two overhead factors over which it has little control are film rental and unions, with latter even harder to lower than the former, lately easing up a little.

Publix and other picture chains have realized something besides the screen is to be desired as a draw. High operating overhead and apparent unwillingness of unions to budge until conditions became as bad as they now have in the main held back the spread of live stage entertainment.

Publix went into double features as one solution. The only other substitute for that or previous policies now seems to be stage attractions. If the chain can make the right deal—in the right situations throughout the country during the summer, it will be expected to take the big vaude leap in the fall.

Will Power

Los Angeles, May 26.

Restraint in exploitation reached new heights with the plugging of 'Daddy Long Legs' at Carthay Circle.

Theatre won't use a stilt-walker.

EXTRAS' JOBS FEWER EACH YR. ON COAST

Hollywood, May 26.

Pictures spent $122,000 on extras in March, less than half of the March, 1930, payroll of $254,000. The mob, with gross placements for the month of 12,100, was taking a cut of 13,000 from the corresponding month last year.

April was not much easier on extra talent, with 13,600 jobs distributed as against 22,200 in April, 1930.

Yearly totals of placements for the last three years indicated a 13,200 drop in 1929 and a further drop of 10,700 in 1930.

Figuring the 12-months period from April to March, however, the 28-29 total was 262,300 and the 29-30 total 263,300, virtually the same. The big cut shows in the 30-31 period, the total being down to 226,400 for the last 12 months.

Side Street Foreign Film Houses Are Hurt

Entrance fees are the latest headache of the foreign film theatres in New York with the likelihood that a number of the smaller fellows may be forced out of the market in the near future because of an inability to cut prices.

Arrival in the field last week of Warner's Broadway theatre accentuated the situation and Ufa's opening of the Cosmopolitan tomorrow (27) may blow the top off. Warner's, with 1,100 seats at their disposal, is charging a 75c. top, with 65c. for week-day evening performances. That is lower than the average hideaway foreign houses are getting.

Small house operators in the side streets claim they must maintain $1 top for foreign films because of the restricted trade and seat space at their disposal. Before the arrival of the theatres with a larger seating capacity in the same field, there was little argument on the part of foreigners over paying a dollar. Now, they feel that if they can get into a Broadway house like Warner's for 50c., the nick ought to be even less in the hard-to-find houses.

What it eventually may come to, observers of the field feel, is that only about three or four foreign houses will remain for first run foreign, with the littler houses forced into second runs at a lower entrance rate.

Already there are a number of small foreign houses in various foreign neighbs charging 15c. and 25c. and doing as much business or more than the fellows fighting for the top ranks. More, the general feeling is, will follow.

LOSE HOUSE TO PUBLIX

Adams Bros., who have been operating the Orpheum, Newark, are to lose the house as Publix is taking it over for remodeling. [illegible]

All Shorts on Six-Day Schedules at Roach

Hollywood, May 26.

[illegible]

Film Business Stands High Among Industries Hurt by Depression; Shows Profit, but Others Diving

Of 3[illegible] the largest industries in the United States, pictures is the only one showing a profit, all of the others diving from 2.47% to 339%.

Where banks went in the hole for $826,000,000 in 1,340 bankruptcies during 1930, filmdom, according to an extended analysis by expert accountants, double-checked by picture's own statisticians, recorded only 64 bankruptcies. None was a producer, large or small. All were little independent exhibitors who couldn't stand the strain with talker equipment, obsolete or none at all or with a shoestring bankroll.

With only .34% of filmdom's 22,000 theatres over the brink, and with 13.34% of bankdom's 18,000 banks in the discard, the picture industry, according to representative spokesmen, feels that these figures further assure of its ability to govern itself.

Pictures weathered Wall Street's worst year with a profit of 1.91% over 1929, instead of comparative losses of 339% and 103.36%, as experienced by textiles and rubber, respectively.

Worst Over

That the first three months witnessed the worst theatre depression which filmdom will experience during the remainder of this year is the assurance of picture factors close to the figures and the picture situation.

Theatre bankruptcies during 1930 included: Atlanta, 3; Buffalo, 3; Charlotte, N. C., 5; Chicago, 1; Cleveland, 2; Dallas, 2; Detroit, 7; Indianapolis, 2; Kansas City, 1; Los Angeles, 1; Memphis-Little Rock, 4; Milwaukee, 1; Minneapolis, 1; New Orleans, 1; New York City, 12; Omaha, Neb., 1; Pittsburgh, 5; Portland, Ore., 1; San Francisco, 2; Seattle, 2; Washington, D. C., 5.

A report especially culled by Ernst & Ernst and verified from the film point of view by the Film Boards of Trade in 32 key cities throughout the country, covers 886 leading companies in 31 industries. These show that only films and drugs gained in 1930 over 1929, with drugs beating pictures in the winning by 5.10%.

FOX LEASES 10 HOUSES IN B'KLYN TO INDIES

Fox is unloading another batch of houses in the metropolitan territory under a deal with Louis Frisch, independent exhibitor, who takes a group of 10 off Fox's hands under 20-year leases. Entire lot under deal is in Brooklyn. They include Atlantic, Carlton, Terminal, Capitol, Alhambra, Walker, Marboro, Benson, Stratford and Riviera.

Frisch recently took over from Fox a group of five, also all in Brooklyn.

Taking control of the added 10 Monday (1), Frisch will become one of the leading indie operators in the Brooklyn zone, with a representative string of second runs, formerly owned by the Brants, Rachmil & Rinzler and other indies.

AM. BOND & MTGE. CO. IS IN BANKRUPTCY

Portland, Me., May 26.

Almost every charge possible in the bankruptcy category from the basis of an involuntary petition filed in the Federal court against the American Bond and Mortgage Company. Liabilities are alleged as of $5,000,000. Included in the complaints are allegations of preferential payments to officers of the corporation besides payments to banks in a dozen or more cities where the company had offices.

The company, although organized under the laws of Maine, has its head offices in Chicago. This action follows close upon a request for receivership recently filed in Chicago on behalf of Harley L. Clarke, utility magnate and Fox Film pres. The A. B. and M. Co., among other things, was financially interested in certain theatre construction in various parts of the country. Its chief business was in financing large apartment blocks and hotels.

A suit in equity alleging fraud and mismanagement besides is still pending in the Maine Supreme Court. This was filed in August, 1930.

It is said the company is under investigation by the Department of Justice following a load of complaints from bondholders who claim that the 7% cumulative stock of the corporation is "worthless," and that the mortgages on hotels and business blocks had failed to yield expected returns.

Officers of the corporation are listed as Arthur Draper, pres.; Walter A. Murphy and Harold A. Moore, v.-ps., and George Nauman, asst. sec. Edgar M. McDonald is named manager of the N. Y. office.

The Mortgage company had close business relations at one time with the Longacre Construction Co., which was its builder.

Loew's, Toronto, Less Net

Toronto, May 26.

Gross receipts and profits of Marcus Loew's Theatres, Ltd., for the fiscal year ending January 1, 1931, show a sharp contraction from those of the previous period.

Net available for dividends is $50,510 as compared with $118,934 last year.

Most noticeable feature of the balance sheet is the reduction in funded debt and current liabilities. First mortgage bonds outstanding are down from $215,000 to $172,000 and the balance of the outstanding 8% notes retired. Bank loans which amounted to $60,000 as of January 4, 1930, have been paid off and the total current liability reduced from $96,690 to $43,724. Current assets consist entirely of $16,334 cash.

Total assets of $2,016,952 compare with $2,086,309. Fixed assets, after deduction of reserves are valued at $1,211,573 as compared with $1,252,098. Goodwill and organization expense remain unchanged at $750,000 and $30,000, respectively.

Quiet Negotiations Reported for WB-RKO Deal, with Bankers Out

Warner Brothers is reported possibly merging with RKO under new financial arrangements which are being quietly negotiated.

These negotiations, held privately in an uptown hotel, according to inside, followed close upon the heels of the announced resignations of Richard Hoyt and Walter Sachs from the WB directorate last week. These two represented Hayden-Stone and Goldman-Sachs, respectively. Their severence from WB marks the withdrawal of the two banking firms from Warner association.

The break between the Warners and their bankers occurred over the raising of around $10,000,000 for film production in the fall. This money is now described as coming from private resources of the Warner Brothers out of a so-called Renraw Corp., private trust fund of the three brothers. The present talked of negotiations with RKO are through a downtown banking house.

Warner's new financial moves may be guided by Waddel Catchings, formerly of Goldman-Sachs, but now directly connected with WB with offices in the Warner building.

It is stated the visit just terminated of David Sarnoff, Hiram Brown and Roxy to the coast among other things called for them to look over WB studio properties in Hollywood and analyze their proper set-up in case the present merger negotiations can be effected.

Warners wound the quarter ended Feb. 28, 1931, with a deficit of $[illegible]-307. This included $99,241 in preferred dividends. Operating losses of the Brunswick Radio Corp. and the National Radio Advertising, Inc., WB subsids were responsible for the deficit. These losses amounted to $1,269,275. No mention was made in the report of the WB music subsidiary.

Excluding these two subsids Warners showed net consolidated earnings of $[illegible],209. This is against $4,463,000 earned by WB for the quarter ended March 1, 1930 and amounting to $1.62 a share on the 2,666,211 shares of no-par common then outstanding.

Earnings

In the financial report submitted by the picture company is included a net charge to surplus of $2,[illegible]-032. This amount represents charges of Brunswick applicable to prior periods and loss on capital assets.

Warners net earnings available for all interest including the interest requirements on the optional 6% convertible debentures after deducting Brunswick and NRA, Inc., losses were $3,655,658. This is around 2.24 times the consolidated interest charges.

Current assets as of Feb. 28, according to the consolidated balance sheet amounts to $33,962,909, as against liabilities of $16,336,359. Cash on hand is $4,939,404. Notes payable are $3,006,424.

Profits before interest, amortization of claims and depreciations, etc., were $11,021,092. Amortizations costs, $7,495,901; depreciation and amortizations of all properties, $2,524,328; interest and discount, $1,031,397; provision for investment in affiliated companies, $50,866; loss from operation, $730,398; miscellaneous charges, $48,998; other income, $265,648.

Subject to realization of [illegible] value of trade accounts receivable, the WB earned surplus as of Feb. 28, is left at $9,007,220.

Col's Net Dropped Down

Columbia shows a decrease in profit of around $182,255 for the 39 weeks ended March 28, 1931, as compared with the 9 months ending March 30, 1930. Current net profit, according to statement, amounts to $550,624, whereas in 1930 it was $732,879.

The figures are after dividend requirements on 17,531 no-par shares of $3 preference stock and currently is equivalent to $3.16 a share on the 161,198 no-par common outstanding at end of March 28, 1931. Last year it was $4.30 per share.

Total company assets at the end of the period reported as $6,481,995 and earned surplus as $1,231,176. Working assets are $4,585,321; liabilities, $2,243,663.

B & K IN 1930 CLOSE TO NET OF YEAR BEFORE

Chicago, May 26.

Balaban and Katz Corporation shows but a slight decrease for 1930 compared with the previous year. For year ending Dec. 27, 1930, B. & K. reports a net, after all charges of $2,289,263, as against $2,750,242 for same period of 1929.

For common stock it's worth $7.89 per share as compared with $9.65 of previous year.

Total net income for 1930 reached $4,078,539, where in 1929 it hit $4,505,728.

Judgments

Sam Kaplan, as president, etc.; Windsor Circuit Corp.; $147.

Sam Kaplan, as president, etc.; Stillwell Theatre, Inc.; $133.

Sam Kaplan, as president, etc.; Roseckay Amus. Corp.; $132.

Buck Jones Corp.; Willar Photo Engraving Co., Inc.; $899.

Carl Cebish; New York American, Inc.; $180.

Albert Dow; A. H. Newburger, et al.; $4,278.

Tony Shayne Theatrical Enterprises, Inc.; Meridian Securities Corp.; $236.

Satisfied Judgments

Pathe Exchange, Inc.; Bray Pictures Corp.; $290; Feb. 4, 1931.

Pathe Exchange, Inc.; M. Bray et al.; $149; May 31, 1930.

Pathe Exchange, Inc.; M. Bray et al.; $21,697; July 7, 1930.

Vincent Lopez and Vincent Lopez, Inc.; Staten Island Associates, Inc.; $557; Feb. 19, 1927.

Waxman on Lot

A. P. Waxman left for the coast yesterday (26) to look things over on the RKO-Pathe lot. He will discuss campaigns and generally prime himself with information to enable him to campaign the new product. Expects to be gone several weeks.

Old Man Gloom's Around

(Continued from Page 9)

ported due this week. It is said the net will be around $10,000,000 or $600,000 over Fox's financial condition at the end of 1929. Fox fared better than some of the other amusement stocks on the week ending Monday (25), losing 1¾ points on the period. It closed Monday at 13¾, just an eighth above its low for the year.

High Priced Stocks Off

Best of the gilt edge issues in the general list took severe tumbles on the week. U. S. Steel Monday hit another low for several years at 94⅜. AT&T was another tumbler going to 163 and off 4 points on that Monday alone. Eastman Kodak struck 131⅛, taking a loss of 13⅞ on the week.

Par ended Monday at 23⅞, loss of 3½ on the week but not a new low. Loew's slipped to 38½, a week's loss of 3¾. RKO suffered a loss of 2¼ on the week, ending Monday at 13⅞ but not a new low. Warner's at 5⅛ Monday got a loss of 1⅞ on the week but was still above its low of 4¾.

Lowest For Bonds

Shubert hit $7 on its bonds during the week, closing Monday at $8, a loss of $6.25 on the week and a new low or about the lowest any show business $100 bond has ever reached. Other bonds also evidenced losses with Par-Public going off $7.50 to $73.50 on its 5½% issue and Par-FP dropping $2 to $85. Warners 6% bond lost $1 on the seven days closing Monday at $31, $6 over its low of this year at $25. Loew's 6% showed a gain of 50c, to $95.75.

On the Curb there was no material change. Fox Theatres reached a new low during the week at 2⅛, but closed Monday at 3. Columbia Pictures regained around 11.

While the show people feel that a slack business has been discounted in quotation, there is generally no hope of a speedy recovery unless the entire market takes an upward turn.

Summary for week ending Monday, May 25:

STOCK EXCHANGE

1931 High	1931 Low	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
9	4½	200	American Seat	4½	4½	4½	[illegible]
15	5	2,200	Consol. Film	5⅞	5½	5½	–⅛
18⅞	13¼	[illegible]	Consol. Film pfd. (2)	14⅛	13¾	14	–⅜
185⅜	131¼	57,300	Eastman Kodak (8)	148	131¼	131⅞	–13⅞
28⅞	11⅛	214,300	Fox, Class A (4)	16⅜	11⅛	13¾	–1¾
54⅞	38	274,500	Gen. Elec.	41⅞	38	38⅛	–1⅞
15½	3⅞	22,000	Gen. Thea. Eq.	4¼	3⅞	4	–⅛
101½	80	100	Keith pref. (7)	85½	85½	85½	[illegible]
68½	38¼	60,000	Loew (3)	43⅜	38¼	38½	–3¾
98	85	100	Do pref. (6½)	85	85	85	[illegible]
7½	5	700	Madison Sq. Garden (60)	6	5¾	6	–½
27	25	600	Met-GM pref. (1.89)	26½	26¼	26¼	–⅛
75	55⅛	400	Orph. pref. (8)	55⅛	55⅛	55⅛	[illegible]
50⅞	23¼	86,500	Paramount	27⅞	23⅞	23⅞	–3½
[illegible]	[illegible]	5,500	Pathe Exchange	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	600	Pathe, Class A	[illegible]	[illegible]	[illegible]	[illegible]
27½	12	286,100	Radio Corp	17⅞	14⅛	14¾	–1½
24½	[illegible]	158,300	RKO	16⅛	13⅞	13⅞	–2¼
[illegible]	3	1,100	Shubert	3⅞	3	3⅛	[illegible]
20¾	4⅞	788,400	Warner Bros	6½	4⅞	5⅛	–1⅞
40	16¾	4,300	[illegible]	18	16⅛	[illegible]	[illegible]
5¼	2	[illegible]	[illegible]	2¾	2⅝	2⅝	[illegible]

CURB

1931 High	1931 Low	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
22	10¾	1,500	Columbia Pict. (1)	[illegible]	10¾	11	[illegible]
[illegible]	[illegible]	15,600	De Forest Radio	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	2⅛	[illegible]	Fox Theatres	3⅛	2⅞	[illegible]	[illegible]
31⅞	[illegible]	8,600	Gen. Thea. Eq.	[illegible]	[illegible]	[illegible]	[illegible]
15¼	[illegible]	1,300	Technicolor	[illegible]	[illegible]	[illegible]	[illegible]
13¼	[illegible]	3,100	Trans Lux	[illegible]	[illegible]	[illegible]	[illegible]

BONDS

1931 High	1931 Low	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
74	31	$68,000	Gen. Thea. Eq. '40	40	35	35	[illegible]
79½	75	13,000	Keith 6's '46	75½	75	75	[illegible]
99⅞	94	50,000	Loew 6's '41 x-war	96	95	96	[illegible]
89	81	71,000	Pathe 7's '37	86	81½	81½	[illegible]
97	81	20,000	Par-Fam-Lasky 6's '47	87	83	85	–2
89¾	73½	57,000	Par-Pub 5½'s '40	80¼	73½	73½	[illegible]
25	7	26,000	Shubert 6's	13	7	8	[illegible]
74½	25	255,000	Warner Bros. 6's '39	33	25	31	[illegible]

Over the Counter, N. Y.
All Quoted for Monday

	Bid.	Asked.
Roxy, Class A (3.50)	[illegible]	[illegible]
Roxy com.	[illegible]	[illegible]

JACK BENNY

This week, May 23, and next week, May 30
RKO PALACE, NEW YORK
Dir.: JENIE JACOBS

Incorporations

CALIFORNIA

Sacramento, May [illegible].

Hellenic Talking Pictures, Los Angeles; capital, $100,000; [illegible] Henry Otto, [illegible]

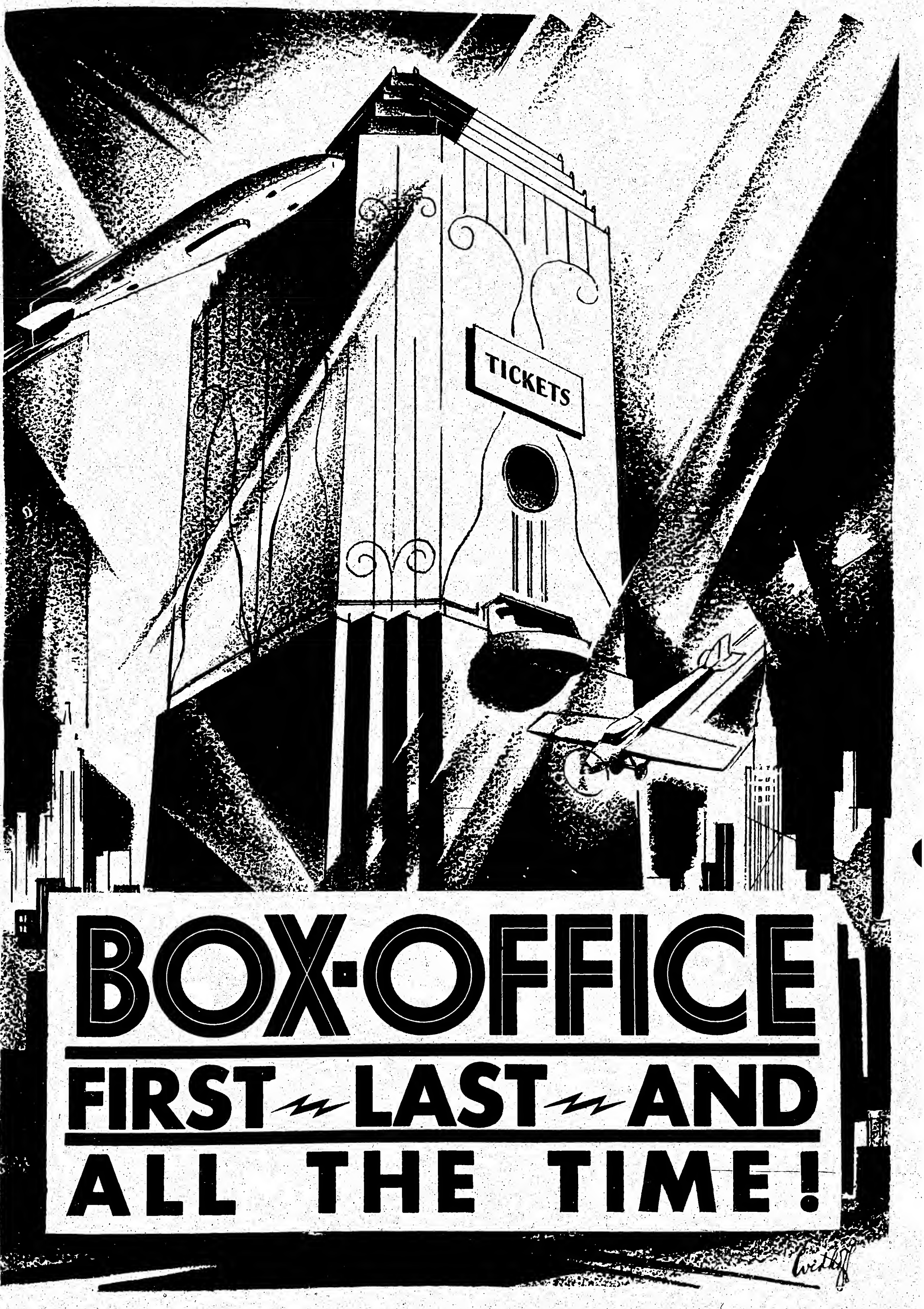
American Television Laboratories, Los Angeles; capital stock, $5,000; [illegible] James H. [illegible] Angeles.

Montmartre Catering Co. [illegible] Ltd., County of Los Angeles; capital, $100,000; [illegible] W. W. [illegible] F. W. [illegible]

MASSACHUSETTS

Unity Amusement Enterprises, [illegible] 300 shares no par; Norman [illegible] Lilian M. Walker, both of [illegible] and Josephine M. [illegible], Boston.

[illegible] Amusement Corp., Boston, [illegible] 000; Ralph E. [illegible], Newton [illegible]


TICKETS
BOX-OFFICE
FIRST—LAST—AND
ALL THE TIME!

THE SPIRIT OF

THE SYMBOL OF

RKO-Radio Pictures dedicates its resources

confronting show business today . . .

THE BOX-OFFICE SHOW BUSINESS

and energy to the most vital problem

the JOB OF SELLING TICKETS . . .

OPEN BIG

OR CLOSE BEHIND THE EIGHT BALL

Don't Look for Alibis. Look for Grosses. Be a Showman Every Day in the Year. . . Build the Full Weeks . . . Build the Split Weeks . . . If You Don't, the Outdoor Showman Will Outsell You Like Grant Took Richmond.

60,000 Attended the Kentucky Derby at Top Prices and Shouted Themselves Hoarse.

70,000 Packed the Yankee Stadium to See a Ball Game Last Week.

Giants and Cubs Drew 55,000 May 9th.

Ringling Show Is Grabbing Plenty.

Outdoor Amusements Look for a Boom Year Near the Big Cities.

Nothing Wrong With the Public If You Have What They Want and Know How to Sell 'Em.

Show business is changing with all the bewildering effect of a kaleidoscope . . . Only the Showman with a punch is packing away the winning grosses.

This Flashing Era is putting a premium on brains . . . FOR OPENINGS WERE NEVER SO IMPORTANT AS THEY ARE TODAY.

The exhibitor who hangs out a one-sheet, changes the bulbs in his marquee, plants a reader in his daily paper with a pansy ad . . . and lets it go at that . . . will take the licking of his life.

RADIO PICTURES URGES EVERY SHOWMAN IN AMERICA TO TAKE OFF THE WRAPS AND WORK LIKE HELL.

There's no such thing as depression in show business for the man who won't be licked . . . If you sold automobiles or yachts or diamonds there'd be something to cry about.

BUT YOU ARE IN THE GRANDEST BUSINESS IN THE WORLD . . . SELLING ENTERTAINMENT TO A PLANET FULL OF PEOPLE WHO ARE CRAZY ABOUT AMUSEMENTS.

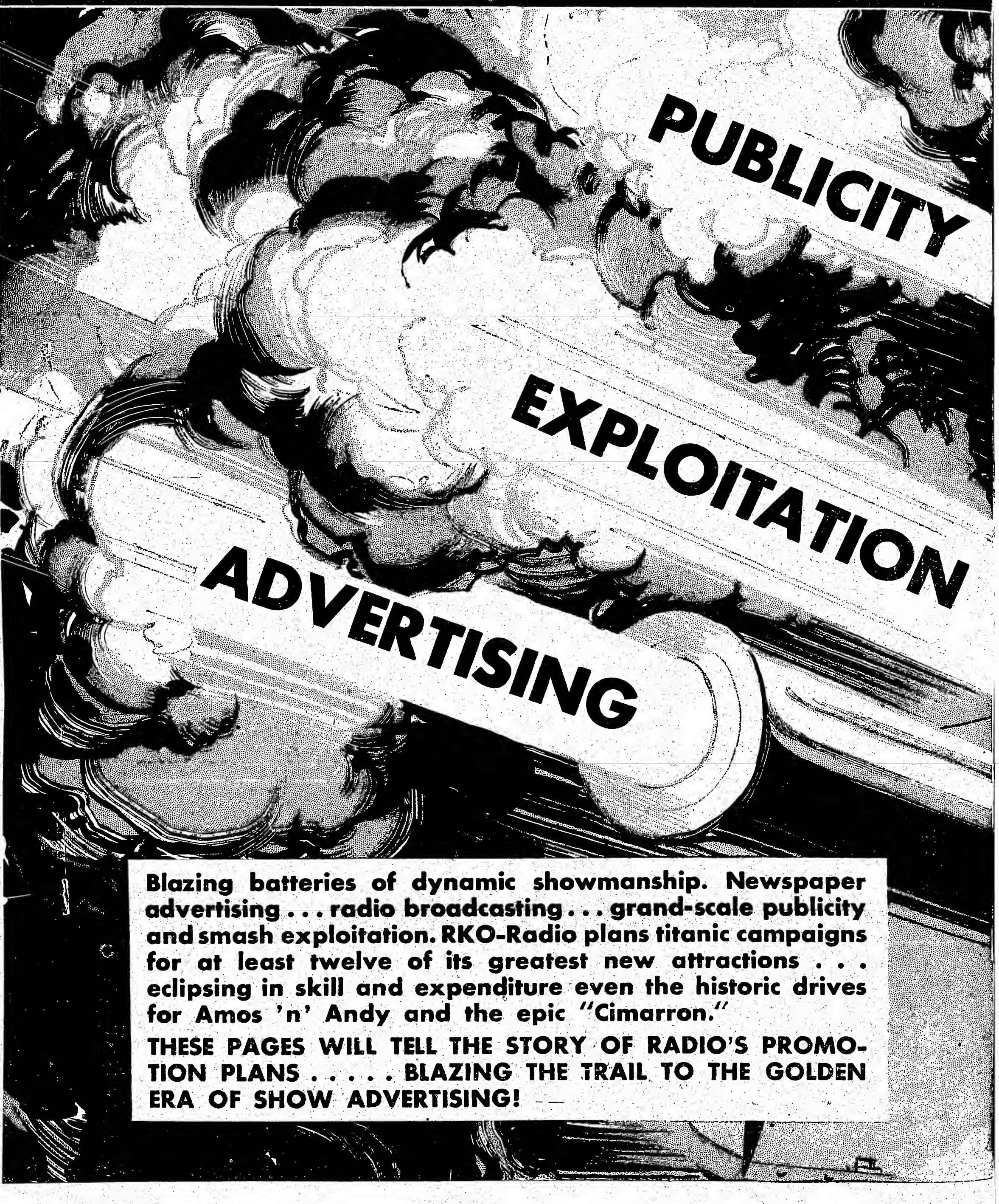
If you don't sell your public hard, fast and with sure-fire effect you can bet your last dime that the out-door showman will out-sell you.

Ditch the old routine . . . pull new stuff . . . write a new act and sock 'em plenty.

You've got to get openings . . . big openings . . . or close behind dat ol' davil eight ball.

WHEN YOU TIE UP WITH THE RADIO TITANS SENSATIONAL NEW LINEUP YOU BUY THE GREATEST TICKET SELLING SUPPORT THE SHOW WORLD HAS EVER KNOWN.

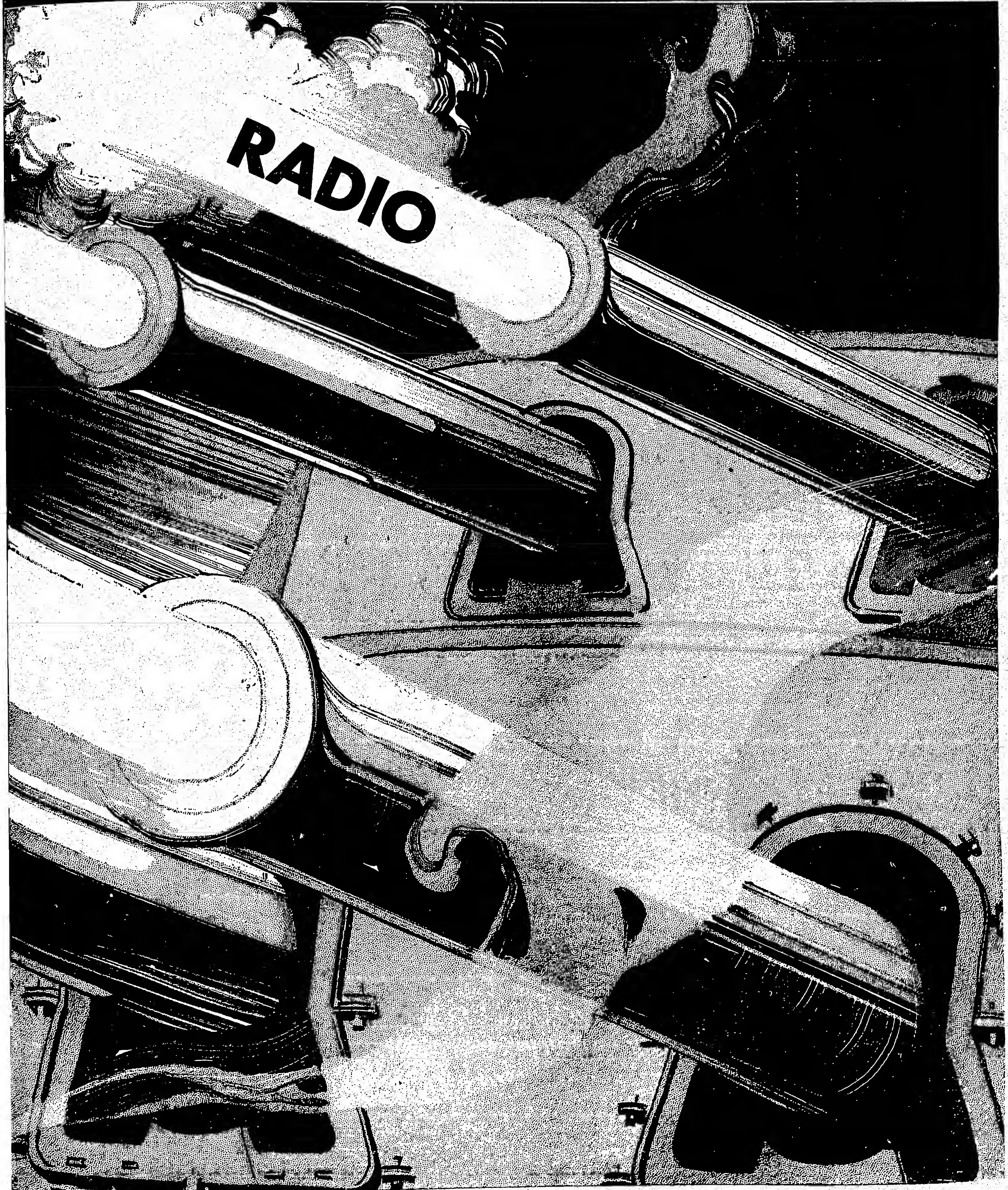
TITAN TURRETS SHELL IN MONSTER TICKET



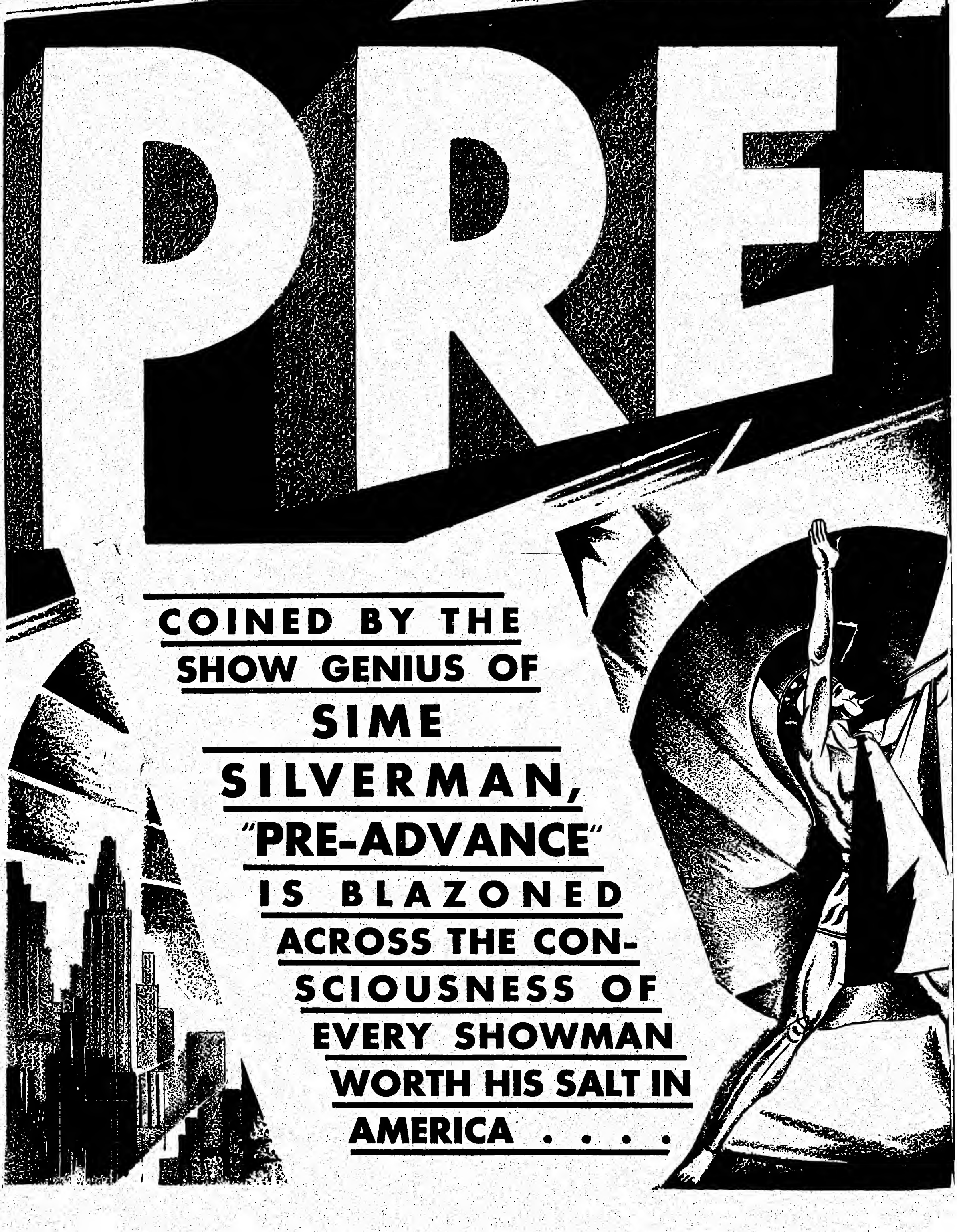
Blazing batteries of dynamic showmanship. Newspaper advertising . . . radio broadcasting . . . grand-scale publicity and smash exploitation. RKO-Radio plans titanic campaigns for at least twelve of its greatest new attractions . . . eclipsing in skill and expenditure even the historic drives for Amos 'n' Andy and the epic "Cimarron."

THESE PAGES WILL TELL THE STORY OF RADIO'S PROMOTION PLANS . . . . . BLAZING THE TRAIL TO THE GOLDEN ERA OF SHOW ADVERTISING!

SHOW RAMPARTS
-SELLING BLAST



MOST VITAL WORD



COINED BY THE SHOW GENIUS OF SIME SILVERMAN, "PRE-ADVANCE" IS BLAZONED ACROSS THE CONSCIOUSNESS OF EVERY SHOWMAN WORTH HIS SALT IN AMERICA . . . .

IN SHOW BUSINESS

ADVANCE

It's no longer undignified to be enthusiastic. Throw the old routine out the window and go **PRE-ADVANCE WITH A VENGEANCE!**

Don't wait till the eleventh hour to sell your show . . .

Don't wait till two or three days before opening to smoke it up . . .

Don't gamble on word of mouth advertising that may never come . . .

If you don't get a good opening there won't be word of mouth advertising anyway . . .

PRE-ADVANCE GOES A FEW STEPS BEYOND YOUR USUAL ADVANCE CAMPAIGN . . . THEREFORE "PRE-ADVANCE"!

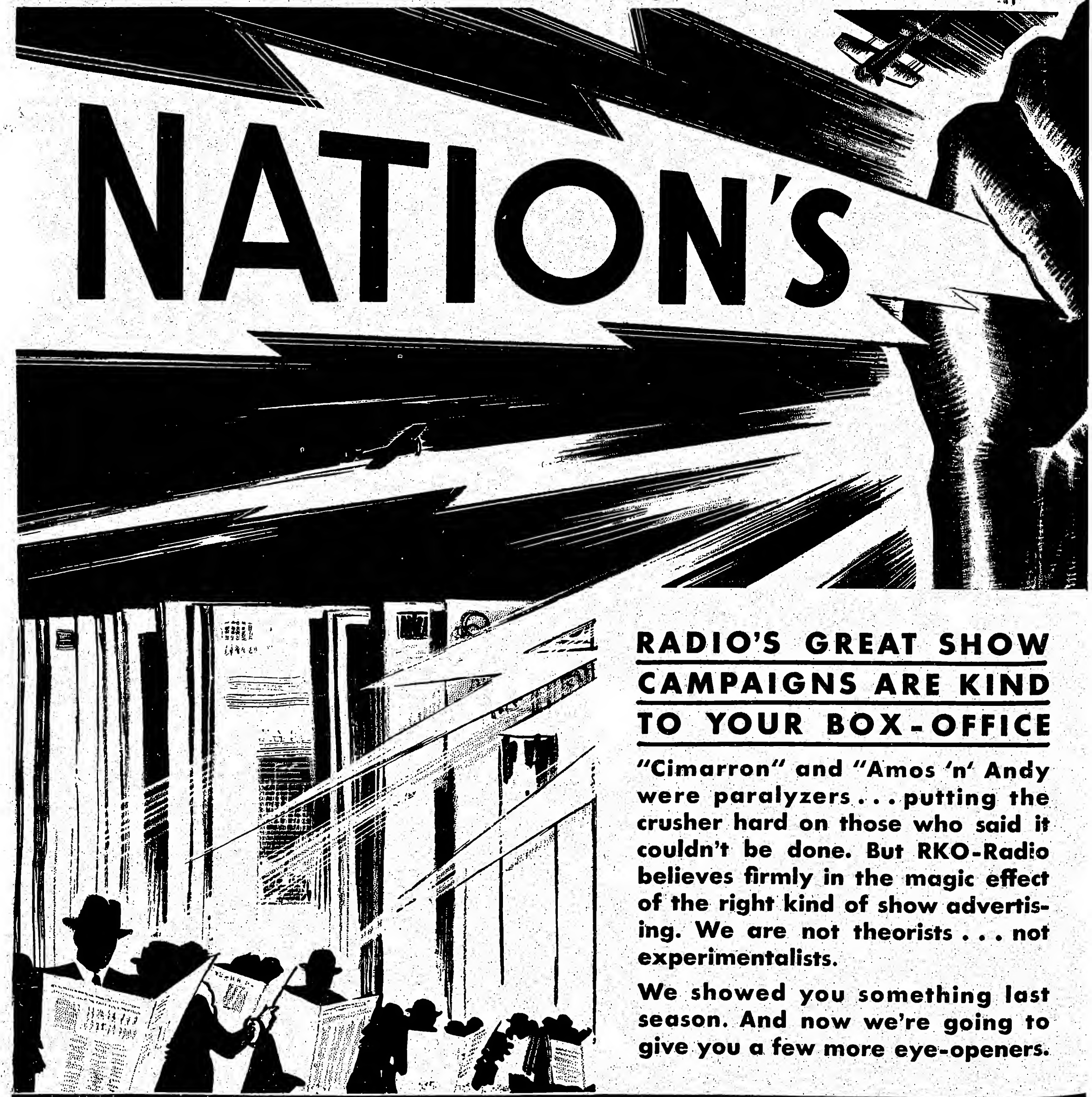
Pre-advance for a "Cimarron" means a three week campaign at least. For a smaller show with a lively angle it means a two week campaign.

Pre-advance means starting to work on your show well in advance of the usual three-day or two-day or one-day advance smoke-up that wouldn't dent a dish of jello in times like these.

MOST VITAL WORD IN SHOW BUSINESS "PRE-ADVANCE"

PRESS OF NATION FOR MASS PLAY

Dynamic showmen of Lord and Thomas and Logan, world-famous ad agency, are working like men possessed on Radio's great show campaigns for the new season. Hand in hand with them are the go-getters of RKO-Radio Pictures, whose slogan is "Think Fast, Aim Straight, Hit Hard!"



RADIO'S GREAT SHOW CAMPAIGNS ARE KIND TO YOUR BOX-OFFICE

"Cimarron" and "Amos 'n' Andy were paralyzers . . . putting the crusher hard on those who said it couldn't be done. But RKO-Radio believes firmly in the magic effect of the right kind of show advertising. We are not theorists . . . not experimentalists.

We showed you something last season. And now we're going to give you a few more eye-openers.

IT'S NO LONGER UNDIGNIFIED TO BE ENTHUSIASTIC

IN BATTLE ARRAY ADVERTISING HITS

Even the epoch-marking "Cim" campaigns will be eclipsed by Radio during the coming season. The nation's great papers will turn loose their Big Berthas in the grand smash. Details of the campaign plans will be published from time to time. Keep your eyes on the trade papers.

Snugly dove-tailed with RKO-Radio's tremendous ad smashes will be a vital, fast-moving publicity campaign. Newspapers are being contacted regularly. Team-work is developing on all fronts.

The magic name of Radio will be blazoned across the world . . . will dance from the tongues of millions everywhere... when the campaigns begin to spark.

Radio will hit the small towns as well as the keys. The Golden Era of Show Advertising is here and RKO-Radio is off in a cloud of dust . . . way out in front.

. . GIVE 'ER THE GUN WITH THE RADIO TITANS

MAKE YOUR BOX-OFFICE

RKO-RADIO SPREAD-EAGLES THE WHOLE SHOW FIELD WITH RADIO BROADCASTING

Radio Pictures gives you, day in and day out, more broadcasting ticket-selling support than any other show outfit . . .

This seat-selling message gets right into the homes of millions of Americans and everywhere is reflected in increased box-office grosses...

Under the supervision of expert showmen the RKO-Theatre of the Air has been developed to a position of commanding importance in the radio field and the new season will find it better than ever...

And it will be snugly hooked in with RKO-Radio's Golden Era pre-advance campaigns to sell the nation off its feet . . .

PAY...THE RADIO WAY!

YOUR TICKET-SELLING MESSAGE WINGS STRAIGHT TO THE EAGER EAR OF ALL AMERICA...

45 NBC STATIONS COAST TO COAST HOOK-UP EVERY FRIDAY NIGHT

ALSO 41 RKO SPONSORED BROADCASTS SELLING RADIO ATTRACTIONS FROM AS MANY KEY SITUATIONS. ALSO RKO NOONDAY PROGRAMS FROM WJZ, NEW YORK, KEY STATION NBC BLUE HOOKUP, AND WBAL, BALTIMORE, COVERING ENTIRE METROPOLITAN AREA ...BALTIMORE AND WASHINGTON. THREE TIMES WEEKLY...WITH RKO'S MET. SHOW LINEUP...GREAT STARS...GREAT FEATURES...GREAT SALESMANSHIP.

RKO THEATRE OF THE AIR

EVERY FRIDAY NIGHT 10:30 EASTERN STANDARD TIME

WEAF New York, **WEEI** Boston, **WJAR** Providence, **WTAG** Worcester, **WCSH** Portland, **WLIT** Philadelphia, **WRC** Washington, **WGY** Schenectady, **WGR** Buffalo, **WCAE** Pittsburgh, **WTAM** Cleveland, **WFJC** Akron, **WWJ** Detroit, **WSAI** Cincinnati, **WENR** Chicago, **KSD** St. Louis, **WOC** Davenport, **WHO** Des Moines, **WOW** Omaha, **WDAF** Kansas City, **WTMJ** Milwaukee, **WTIC** Hartford, **WRVA** Richmond, **WJAX** Jacksonville, **WIOD** Miami, **WFLA** Clearwater, **WMC** Memphis, **WSB** Atlanta, **WJDX** Jackson, **WSMB** New Orleans, **WKY** Oklahoma City, **KTHS** Hot Springs, **WOAI** San Antonio, **KGO** San Francisco, **KFI** Los Angeles, **KGW** Portland, **KOMO** Seattle, **KHQ** Spokane, **KTAR** Phoenix, **KFSD** San Diego, **KAO** Denver, **KSL** Salt Lake City, **KFYR** Bismark, **WDAY** Fargo.

3 NOONDAY PERIODS . . . . . . WJZ

YOUTH OF AMERICA

TITAN SHOWS GEARED

ATTRACTIONS FRAMED FOR KIDS AS WELL AS ADULTS

Each to have special juvenile campaigns

"BIRD OF PARADISE"

Glamorous adventure drama clean as a whistle.

"FRONTIER"

Buffalo Bill Wild West appeal done in thoroughly modern manner.

"MARCHETA"

Dix at best in roaring bull ring romance.

"ARE THESE OUR CHILDREN?"

By Wesley Ruggles and Howard Estabrook . . . Every child in America should see this terrific drama . . . to be backed by myriad agencies fighting in behalf of boys and girls.

THREE BIG WHEELER and WOOLSEY SHOWS

These boys are the established favorites of millions of kids.

And many other smash attractions into which juvenile angles of interest will be injected.

Also the greatest line of shorts on the market with the famous "Mickey M'Guires" and crackerjack cartoons

AWAITS YOUR CALL
FOR JUVENILE TRADE

MORE THAN 30,000,000 CHILDREN IN THE UNITED STATES.

A VAST PERCENTAGE OF THEM RED HOT PICTURE FANS ACHING FOR CLEAN, NEW THRILLS!

THE SHOWMAN WHO FAILS TO MAKE A DIRECT APPEAL TO CHILDREN . . . AND MAINTAIN THIS LINE OF SALESMANSHIP THROUGHOUT THE YEAR . . . NEED NOT BE SURPRISED IF HE DIPS INTO THE RED.

RKO-RADIO will prepare special promotion material on many of its attractions for the use of exhibitors in stimulating juvenile trade.

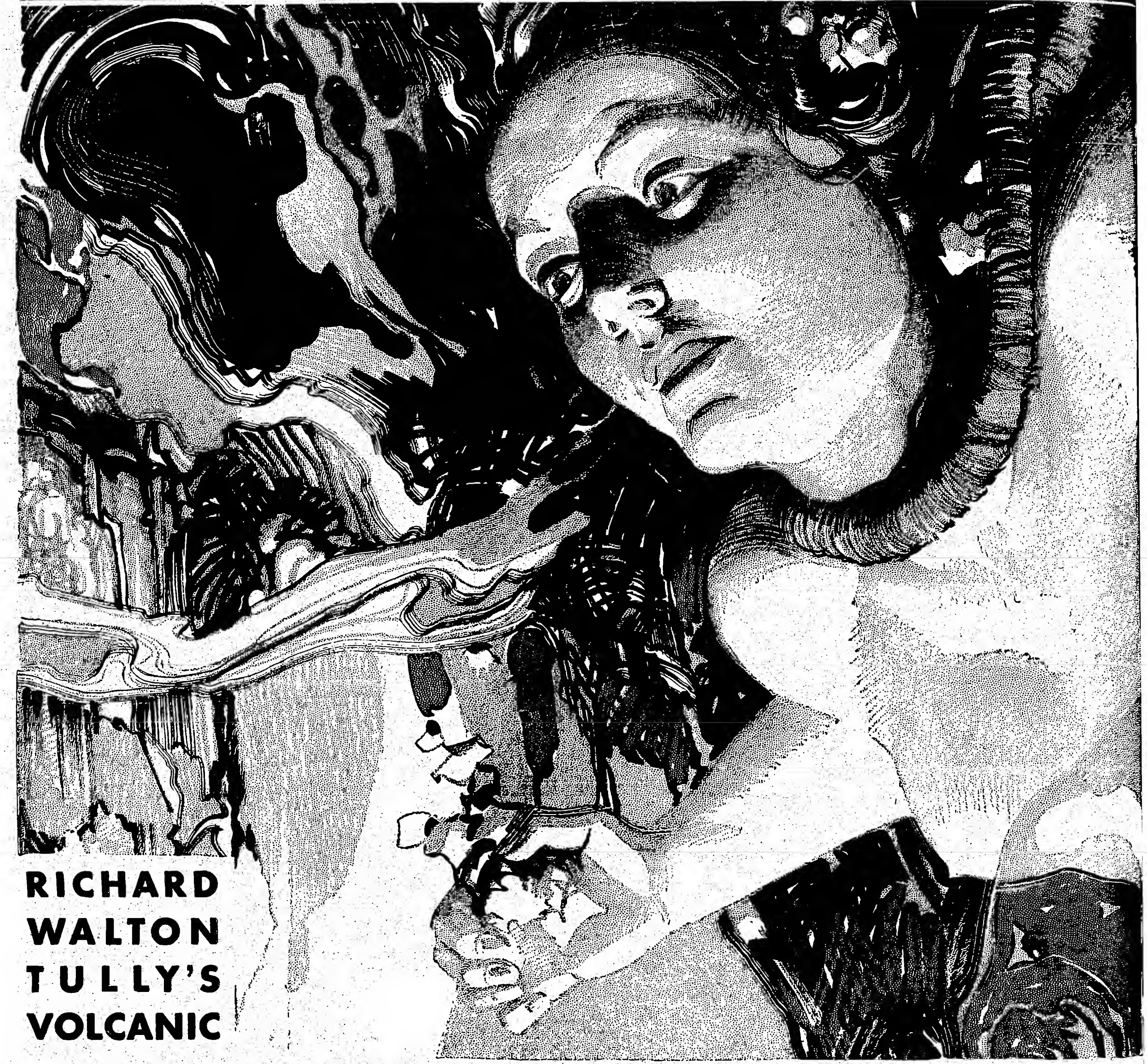
Your efforts to keep the kids coming must be maintained with careful continuity . . . not merely by fits and starts.

Bear in mind the kids have many things to interest them outside the theatre these days . . . active youngsters will forget all about you unless you keep after them every day in the year.

RKO-Radio has just turned loose the greatest juvenile mop-up of the year.

RICHARD DIX
and
SKIPPY COOPER
in the dramatic smash
"YOUNG DONOVAN'S KID"

WORLD'S GREATEST



RICHARD
WALTON
TULLY'S
VOLCANIC

BIRD OF PARAD

DOLORES DEL RIO AND THOUSANDS IN THE CAST . . .

AN ATTRACTION MADE TO ORDER FOR PRE-ADVANCE CAMPAIGNING BEHIND WHICH RKO-RADIO WILL HURL THE FULL VOLUME OF ITS PROMOTION RESOURCES . . . .

SHOW PROPERTY

Wonder of the Show World . . . Known to a Hundred Million . . . Yet Never Till Now Laid Before Human Eyes with the Spread and Spectacle the Talking Screen Alone Allows!

Production Towering to a Scale Undreamed of . . . Throwing Its Colossal Shadow Across the Screen's Gloried Achievements of the Past.

MIGHTY TICKET-SELLING SET-UP . . . TO BE CIRCUSED IN THE "CIMARRON" MANNER . . .

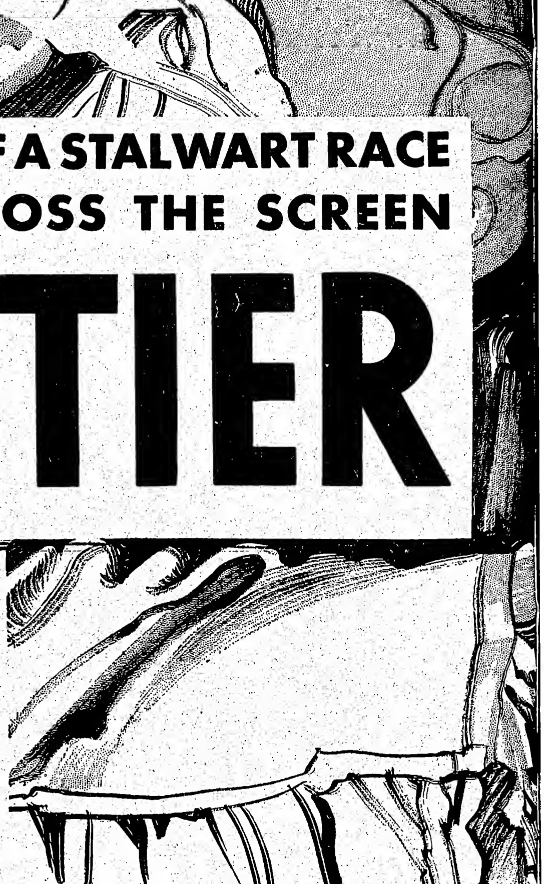
ISE
FREDRICO MADAN

SHOW WORLD'S ALL

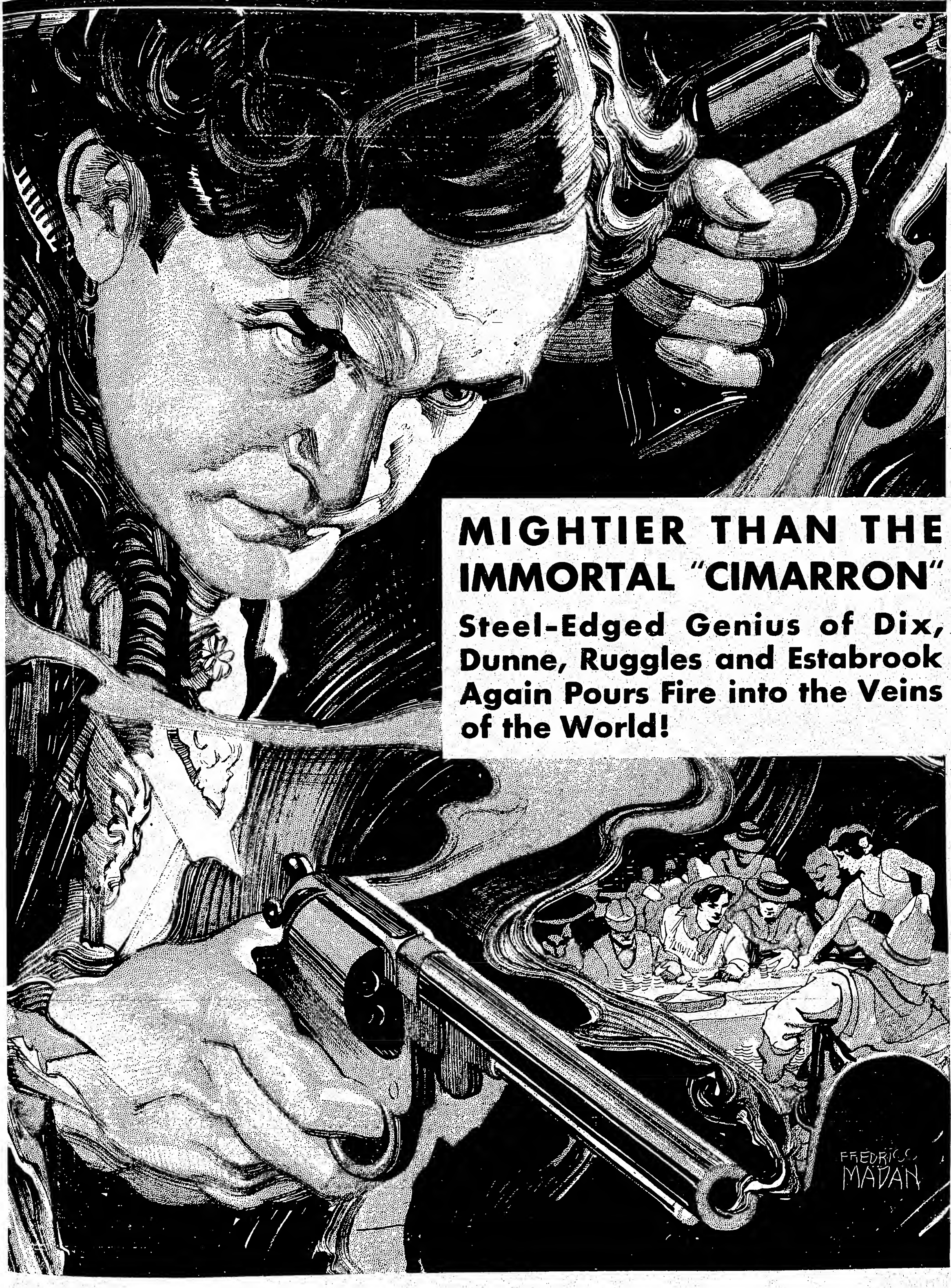
STRUCK FROM THE SOUL OF A STALWART RACE BLAZONED IN FIRE ACROSS THE SCREEN

FRONTIER

Fifty-Thousand Players and Supernumeraries Pour in Tumultuous Avalanche Through a Story Pitched to the Heart-beat of Onrushing America.



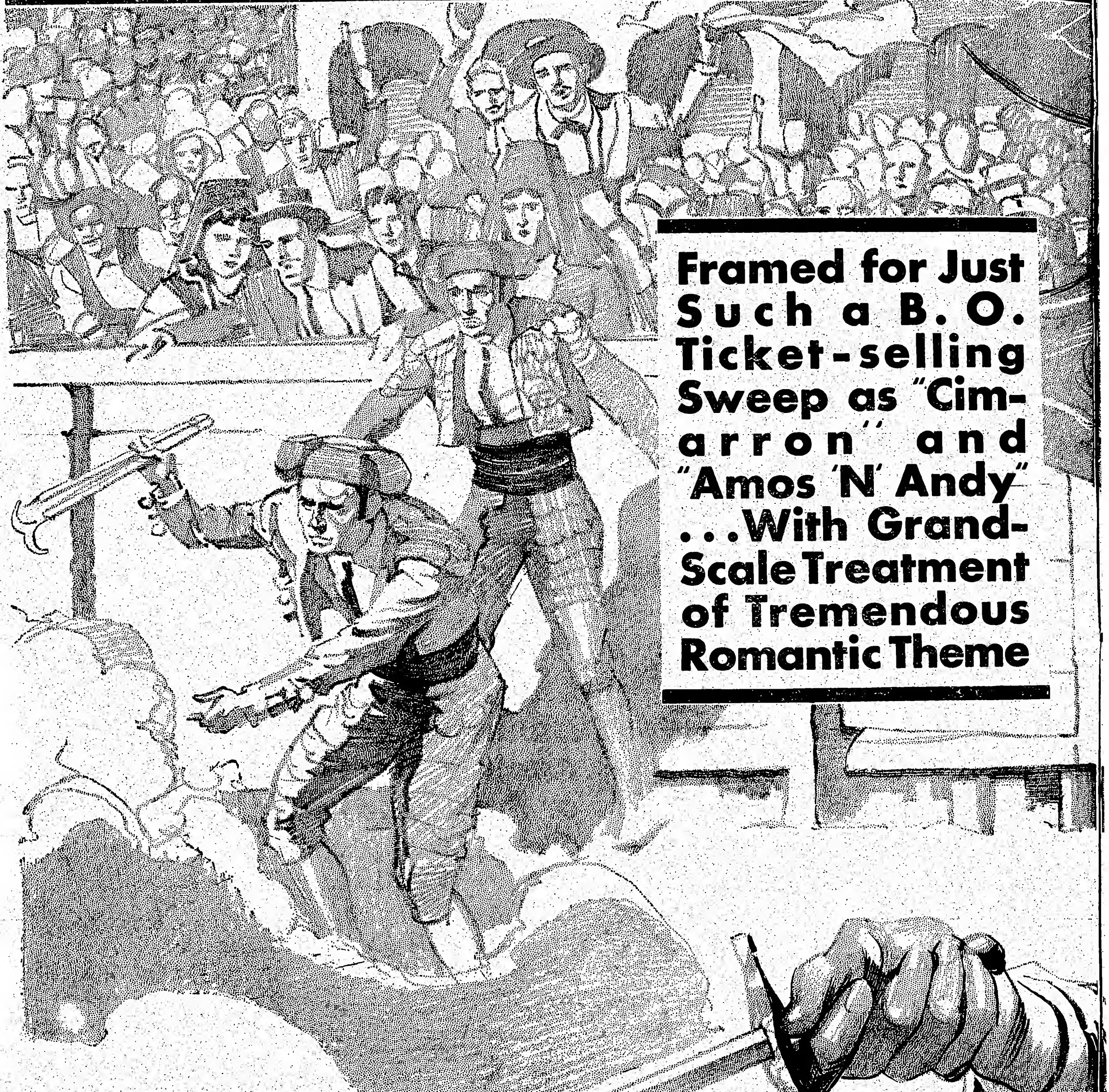
TIME SALES SMASH



MIGHTIER THAN THE IMMORTAL "CIMARRON"

Steel-Edged Genius of Dix, Dunne, Ruggles and Estabrook Again Pours Fire into the Veins of the World!

TITAN SMASH IN

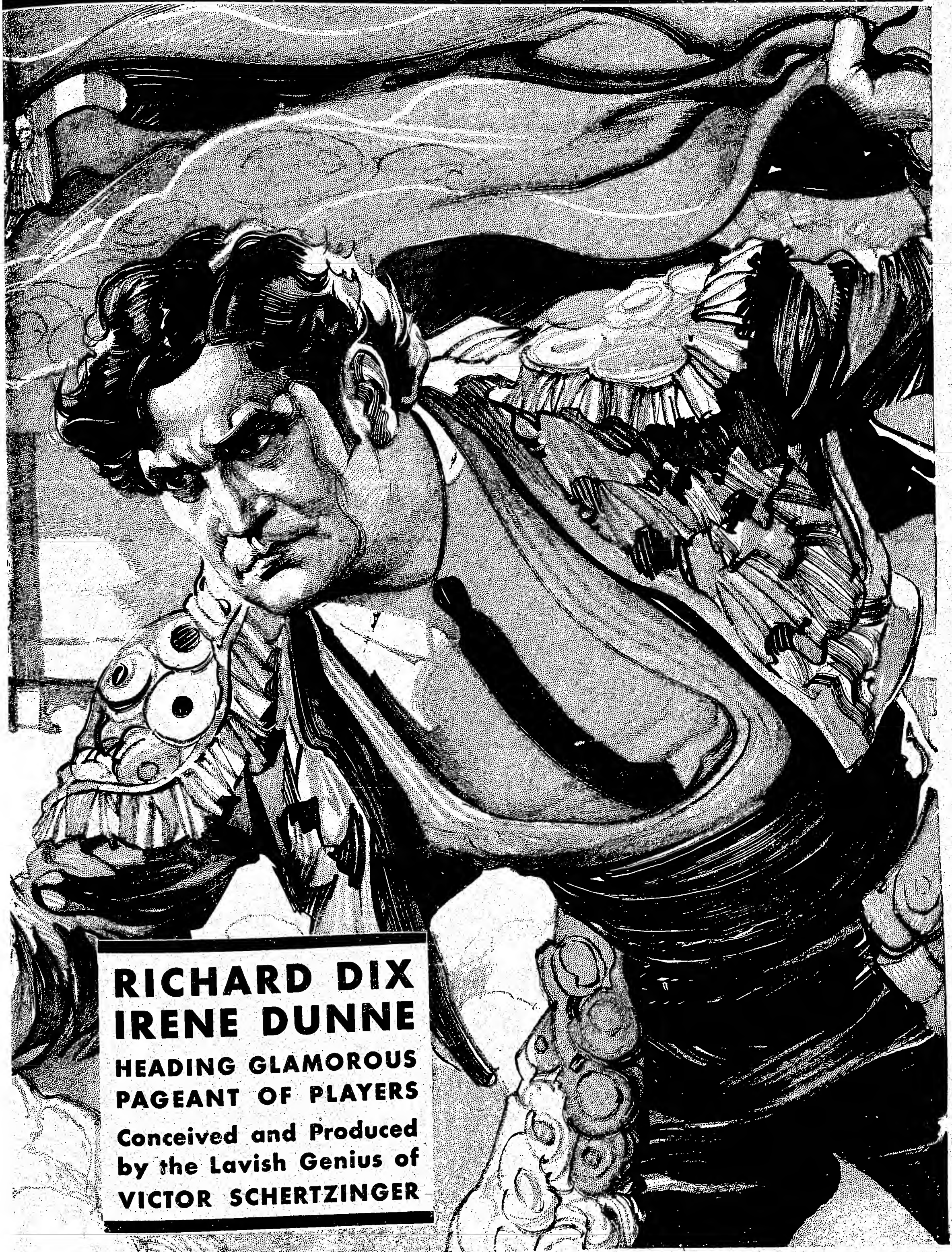


Framed for Just Such a B. O. Ticket-selling Sweep as "Cimarron" and "Amos 'N' Andy" ...With Grand-Scale Treatment of Tremendous Romantic Theme

MARCHETA

Pomp and Pageantry . . . The Crowd's Clamor and the Applause of Kings . . . Flashing Eyes . . . Bated Breath . . . And in the Arena a Man Draws Steel . . . Because Scarlet Lips Commanded!

BACK OF THIS ONE



RICHARD DIX
IRENE DUNNE

HEADING GLAMOROUS PAGEANT OF PLAYERS

Conceived and Produced by the Lavish Genius of
VICTOR SCHERTZINGER

GRAND-SCALE SHOW

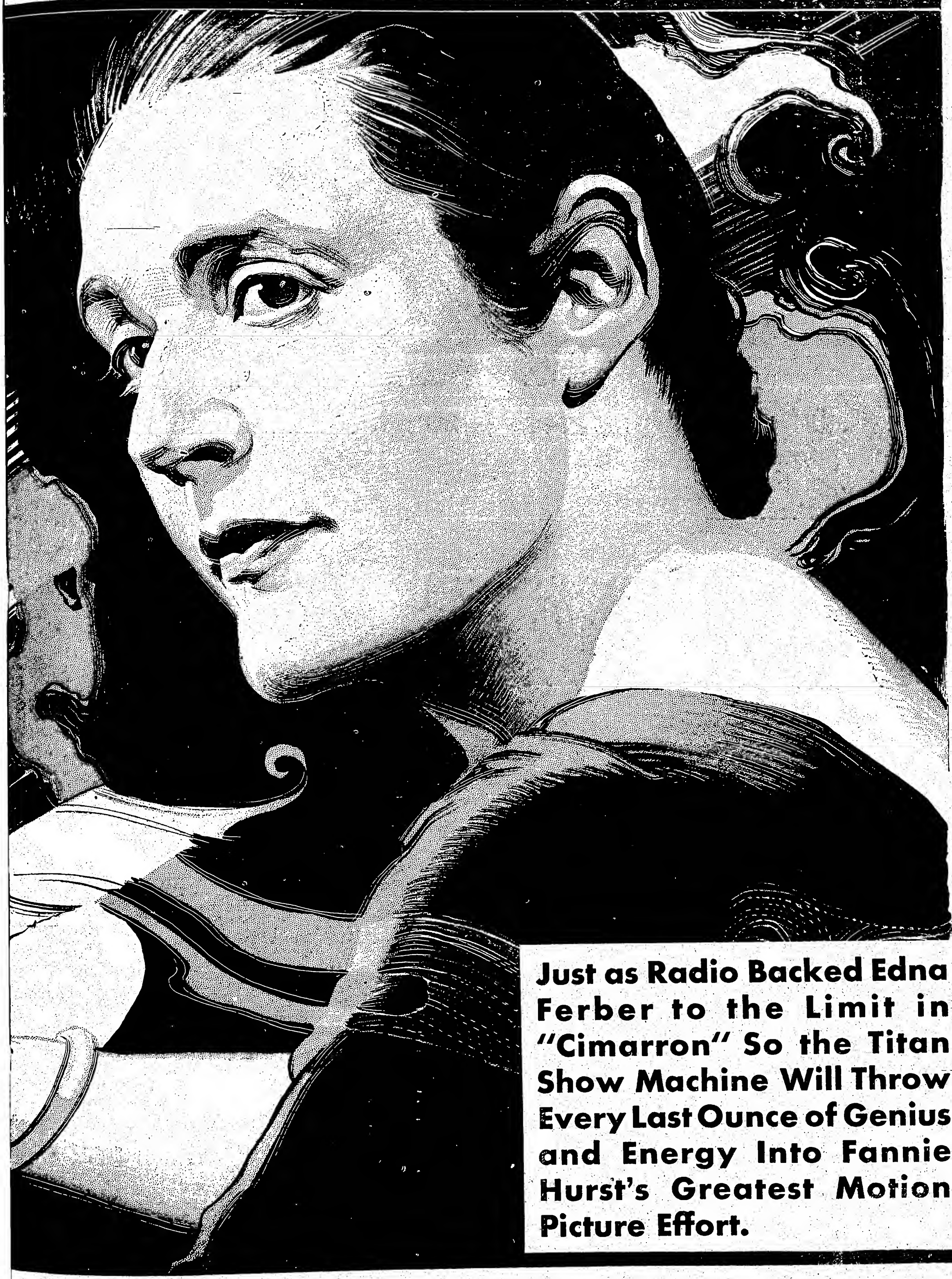
FANNIE HURST

Whose Pen Blessed the Screen with the Anguished Glory of "Humoresque" Has Waited a Decade to Let Down Again the Flood Gates of Her Almighty Genius...Now She Holds Within Her Hands Before Us the Great Soul of New York

SYMPHONY OF SIX MILLION

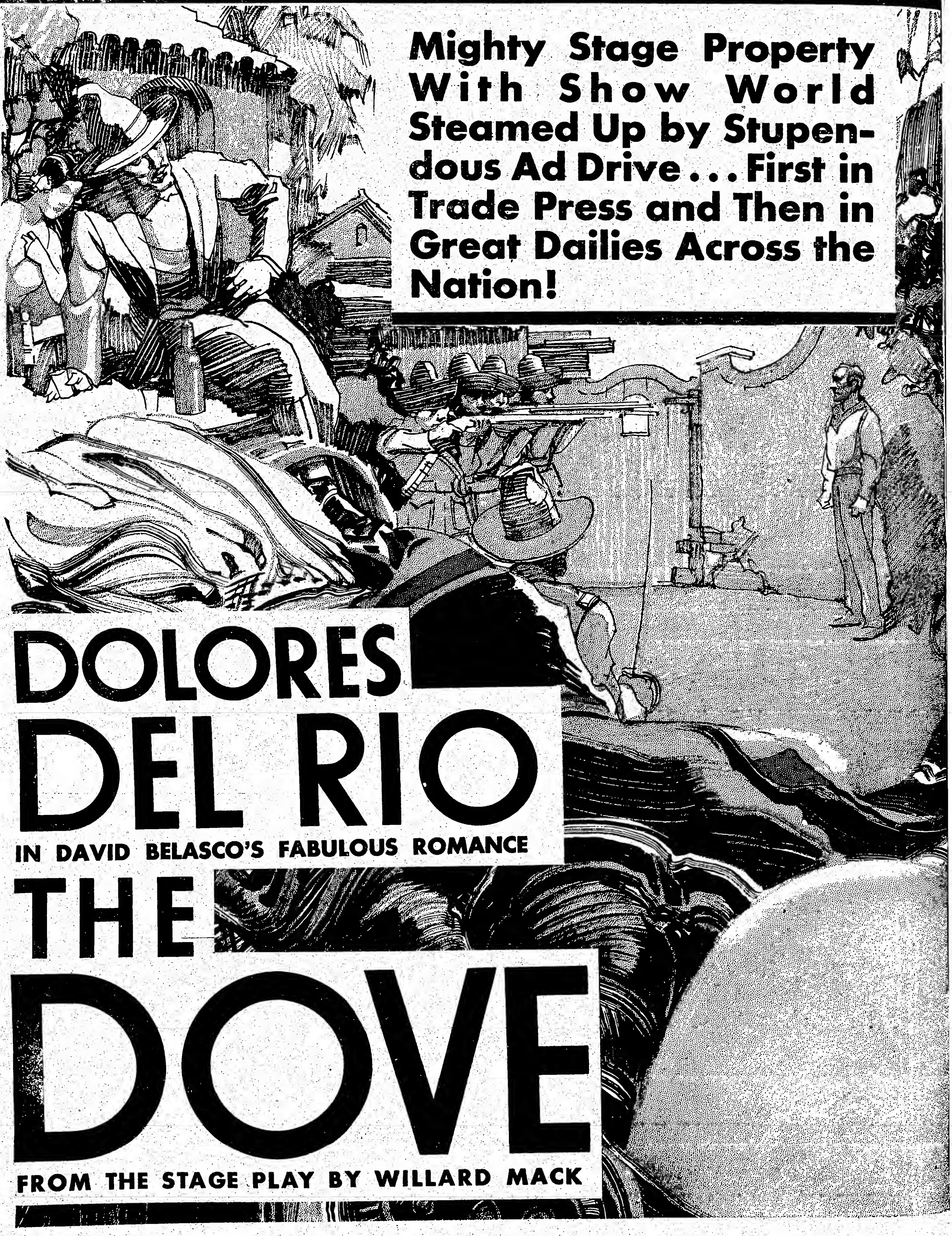
"Symphony of Six Million" Will Be Heralded By Another of RKO-Radio's Titanic Box-office Campaigns. In Every Detail This Great Attraction Will Conform with Radio's Revolutionary New Ticket-selling Formula . . . The Magic of Which Was So Vividly Demonstrated with "Cimarron"

FROM FANNIE HURST



Just as Radio Backed Edna Ferber to the Limit in "Cimarron" So the Titan Show Machine Will Throw Every Last Ounce of Genius and Energy Into Fannie Hurst's Greatest Motion Picture Effort.

"CIM" TREATMENT



Mighty Stage Property With Show World Steamed Up by Stupendous Ad Drive . . . First in Trade Press and Then in Great Dailies Across the Nation!

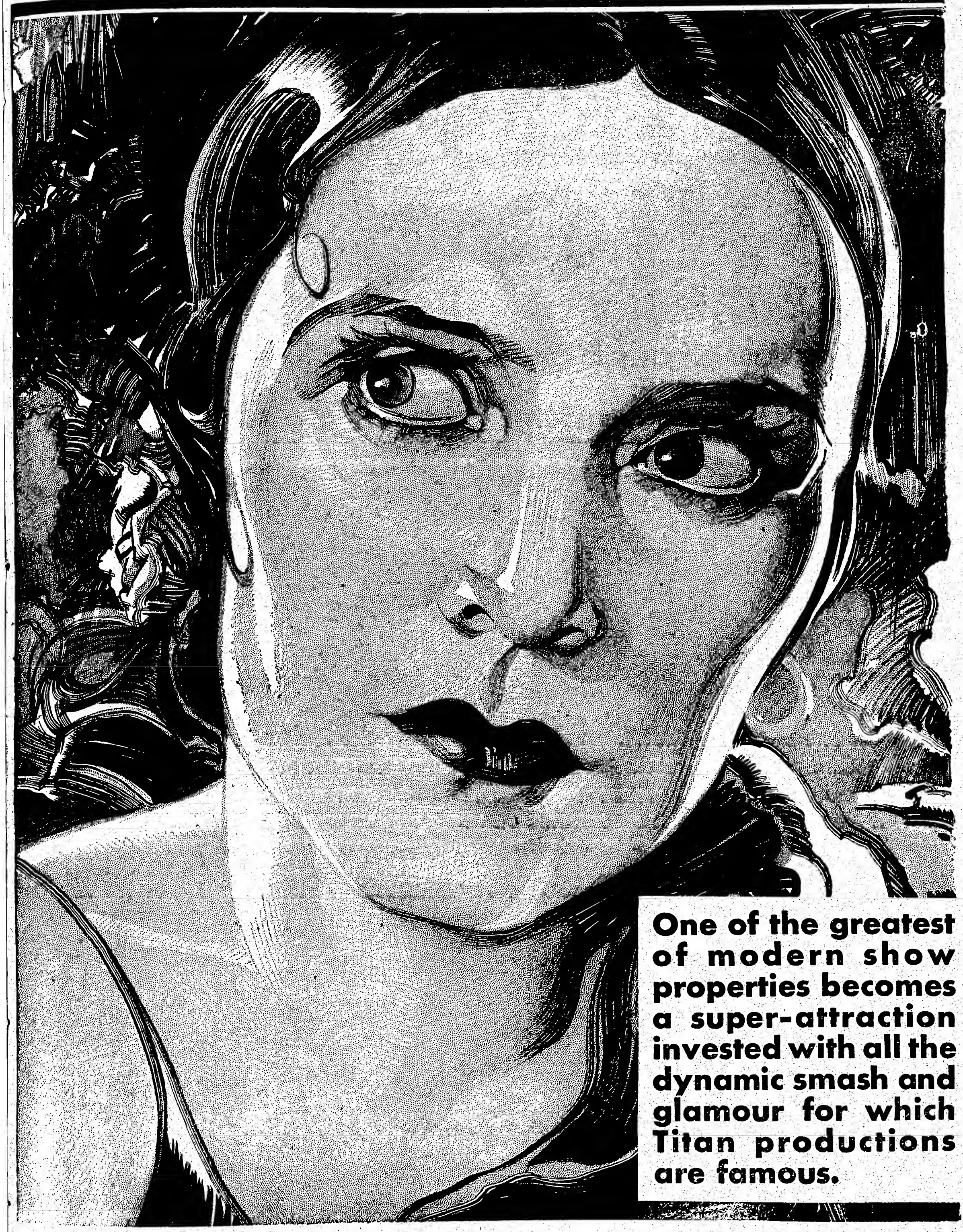
DOLORES DEL RIO

IN DAVID BELASCO'S FABULOUS ROMANCE

THE DOVE

FROM THE STAGE PLAY BY WILLARD MACK

FOR DEL RIO SOCK



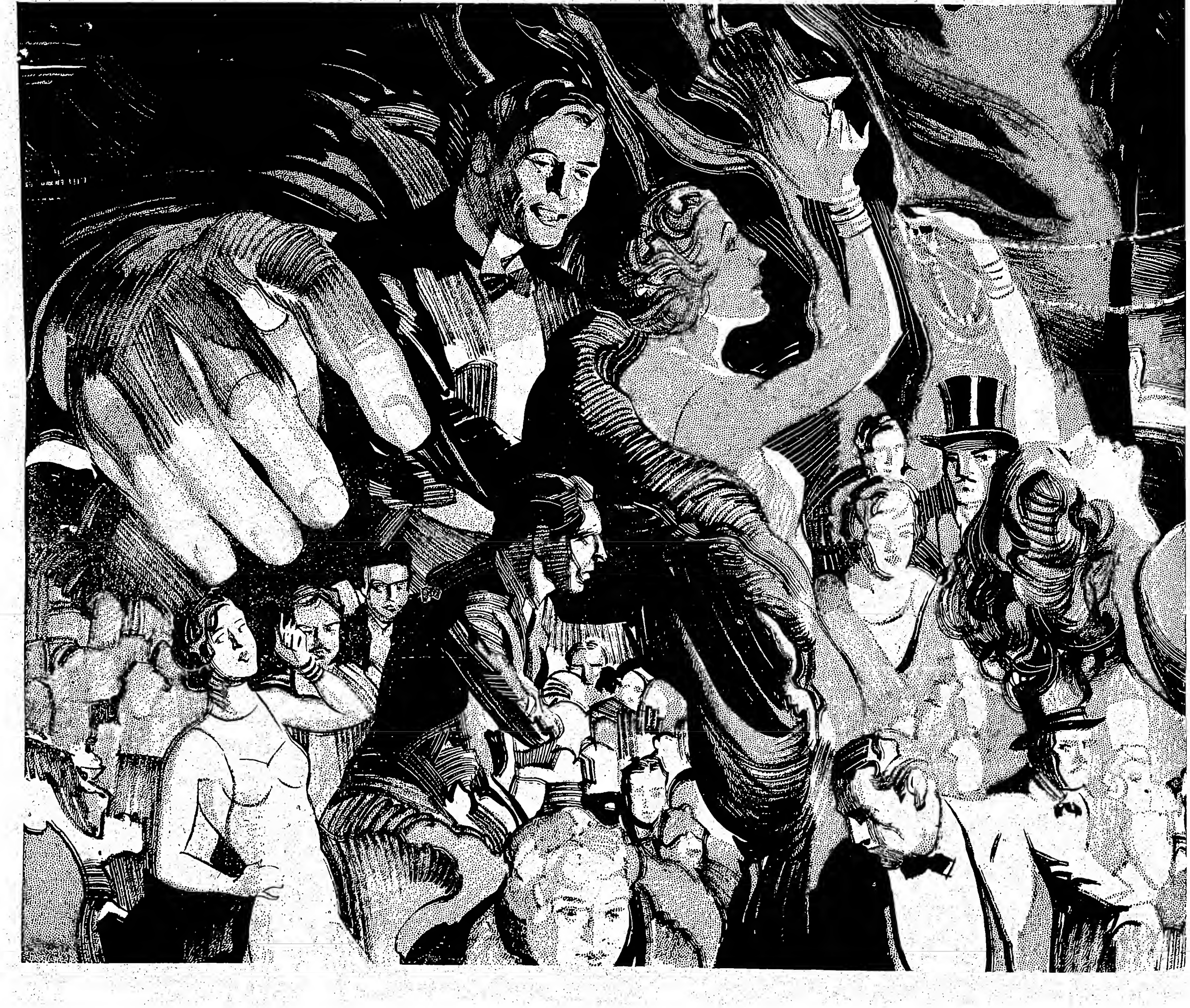
One of the greatest of modern show properties becomes a super-attraction invested with all the dynamic smash and glamour for which Titan productions are famous.

SMASH SENSATION

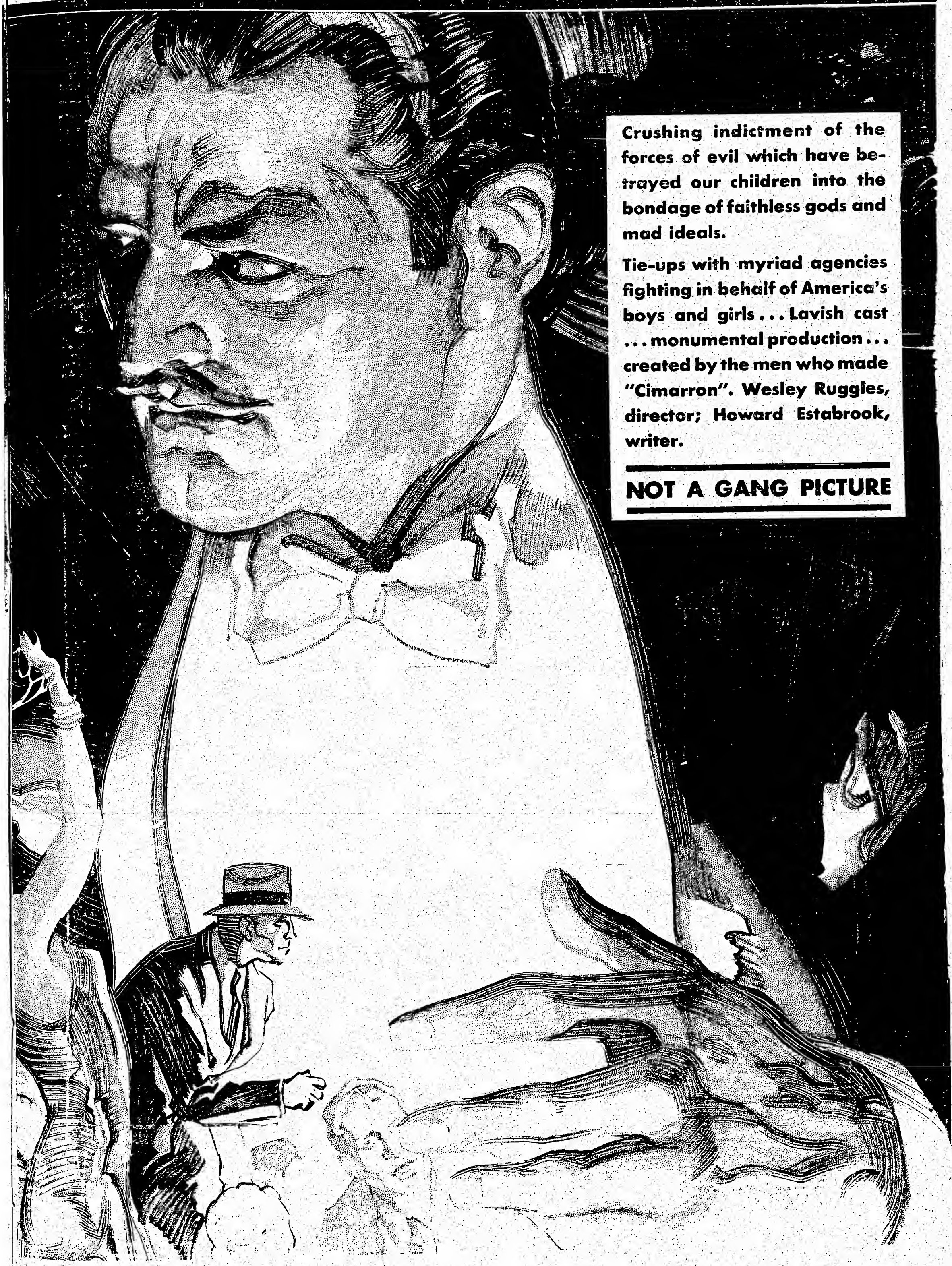
ARE THESE OUR CHILDREN ?

FLARING PANORAMA OF BIG CITY LIFE IN RADIO'S GREAT TICKET-SELLING SWEEP . . .

MIGHTY HUMAN DRAMA IN WHICH THE GENIUS AND POWER OF THE SCREEN RISES IN DEFENSE OF OUR YOUTH.



FOR EARLY BREAK



Crushing indictment of the forces of evil which have betrayed our children into the bondage of faithless gods and mad ideals.

Tie-ups with myriad agencies fighting in behalf of America's boys and girls . . . Lavish cast . . . monumental production . . . created by the men who made "Cimarron". Wesley Ruggles, director; Howard Estabrook, writer.

NOT A GANG PICTURE

SIEGE GUN SHOWS

THEATRE
CLUB
LOVE NEST
Withoff

MIRACLE CITY . . .

Flashing to creation's ends a radiance no Babylon could boast . . . the glamour and heroism that is Hollywood told in a story by genius born among them . . . Howard Estabrook . . . creator of successes.

THE OTHER PASSPORT*

Searing new novel by Harold MacGrath to star IRENE DUNNE, flaming star of "CIMARRON".

CONSOLATION MARRIAGE

Searchlight turned on modern marital standards. Front-page stuff by Bill Cunningham, ace newspaper man . . . Direction by Paul Sloan.

WHEELER WOOLSEY

"FULL OF NOTIONS"

. . . First laugh smash of year from Radio's joy-team . . . Direction by Paul Sloan.

TOO MANY COOKS

Bert Wheeler and Dot Lee in a breezy comedy from Frank Craven's Broadway hit. Directed by William Seiter.

IN TITAN LINE-UP

TRAVELING HUSBANDS

Year's surprise hit . . . labelled as 100% entertainment by Jimmy Starr . . . calling them for the L. A. Express. With Evelyn Brent, Hugh Herbert, Constance Cummings, Frank Albertson. Directed by Paul Sloan.

WHEELER* WOOLSEY

"SHENNANIGANS"

. . . Hot and hectic original . . . AIMED smack at the box-office.

GLAMOUR*

By Louis Weitzenkorn, author of year's Broadway hit "Five Star Final" . . . blazing drama of Paris and Times Square.

EVERY GIRL*

John Howard Lawson cracks the whip over the three ring riot the world calls living.

SHOULD WIVES WORK?

Walloping dramatization of gigantic public problem . . . whipped hot and geared high.

EXPOSED

Terrific dramatization of our hit-and-run civilization . . . geared so high it can't stop to worry about its victims. The story of a mighty and gallant sisterhood written across the records of big city courts. By Lester Cohen and Samuel Ornitz.

HIGH STAKES

Willard Mack's crackling drama brought in red blooded riot to the screen. Lowell Sherman and Mae Murray.

SLANDER GIRL

Rex Beach tears life from the headlines . . . great woman story from a man's pen.

WOMAN BETWEEN

LILY DAMITA

in crackling trans-atlantic melodrama directed by Victor Schertzinger.

LOVE* AFFAIR

The Screen goes Walter Winchell in a flip, impudent excursion through blue-blood play places. By John Howard Lawson.

MORE HARD-HITTERS..

WAITING AT THE* CHURCH

Modern Broadway drama . . . 100% Technicolor . . . with Mary Brian, Joe Cawthorne, Johnny Hines.

HOPE WILLIAMS

From radiant triumph in the "New Yorkers", she sweeps her spell across the screen in "PENTHOUSE" by John Howard Lawson . . . a glorified debut in Extravaganza of sky-high love!

BERT WHEELER & DOT LEE

In "If I was Rich" . . . frenzied comedy of giddy finance. Sloan to direct.

FANNIE FOLEY HERSELF*

Edna May Oliver with all-star youthful cast. Story by Juliet Wilbor Tompkins.

THE ARISTOCRAT*

LOWELL SHERMAN

starring and directing in high-geared drama of high hat thrill-hunters.

DANCE, GIGOLO, DANCE!

Ricardo Cortez as the world-wide Gigolo . . . from New York to Vienna . . . selling body and soul to live . . . dramatic and timely.

LILY DAMITA

Turbulent enchantress in a third dramatic wallop aimed right at the box office. Same smash support as in "SPHINX HAS SPOKEN".

GIRL CRAZY

WHEELER and WOOLSEY in ace Broadway Musical of 1930 season . . . girls, gags and songs in blinding profusion . . . the greatest of its type since "RIO RITA" . . . built solidly for laughs.

EDNA MAY OLIVER No. 2 No. 3

Glorious character actress of "CIMARRON" in powerful stories with strong supporting casts.

VULTURE*

RICARDO CORTEZ

achieves stardom through grand performance in "HER MAN" and others . . . his first this year . . . a drama of Chicago graft.

..B.O. MERCHANDISE

SPHINX HAS* SPOKEN

Greatest cast of show year... **LILY DAMITA, ADOLPH MENJOU, ERIC VON STROHEIM, HUGH HERBERT, FREDERICK KERR, LAURENCE OLIVER**, and others in smash drama from pen of Maurice De Kobra. Direction by Victor Schertzinger.

INA CLAIRE

Idol of the drama bestows her emotional gifts on an attraction swift as the light and smart as a paris gown. Nothing spared to make "FOLLY" by Mel Baker and W. B. Jutte, a lively box-office smash.

MONEY MAD*

By Rex Beach. Ruthless indictment of wealthy youth by a master whose trenchant pen has staggered America.

DOLORES DEL RIO

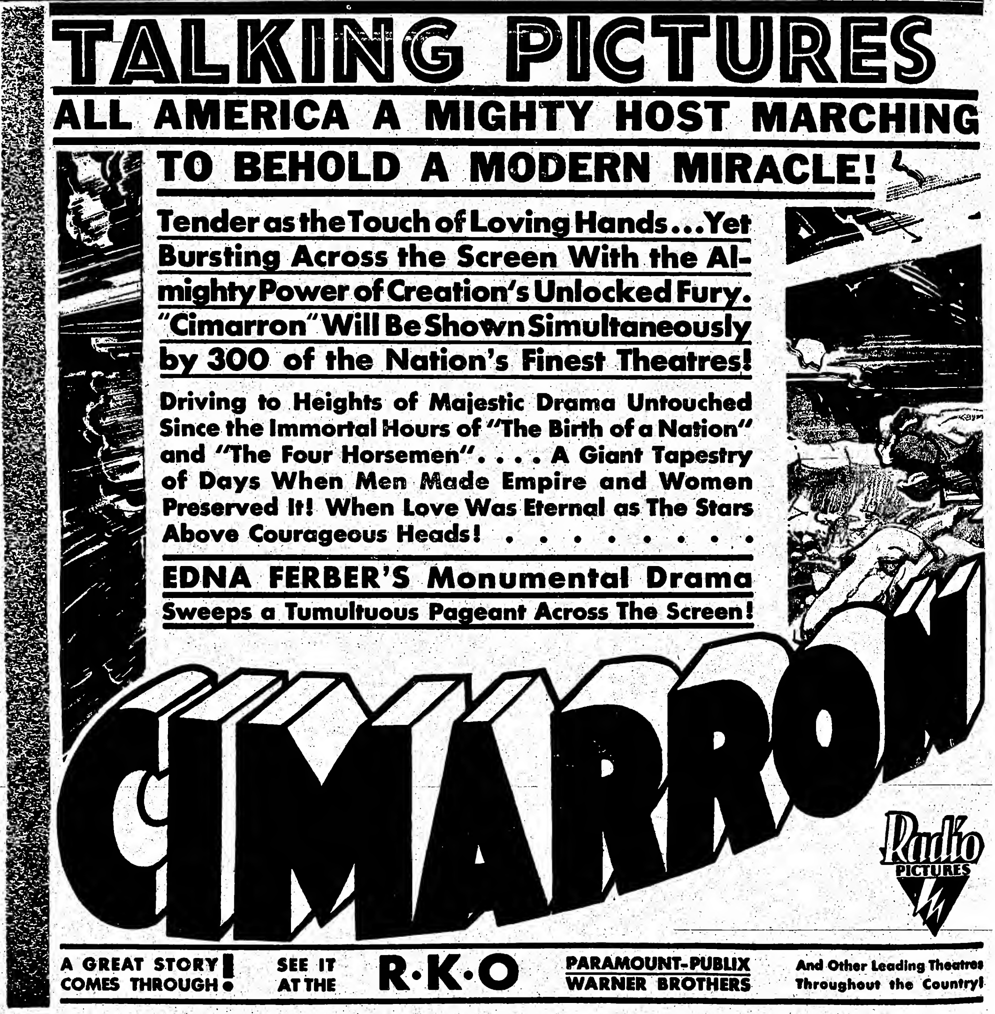
"THE LAST VIRTUE"...

Third show destined for cleanup in wake of "BIRD OF PARADISE" and "THE LOVE"

TITLES MARKED * ARE SUBJECT TO CHANGE

RKO-RADIO PAID IN NATION'S GREAT

Double-truck blaster that stampeded



TALKING PICTURES

ALL AMERICA A MIGHTY HOST MARCHING TO BEHOLD A MODERN MIRACLE!

Tender as the Touch of Loving Hands . . . Yet Bursting Across the Screen With the Almighty Power of Creation's Unlocked Fury. "Cimarron" Will Be Shown Simultaneously by 300 of the Nation's Finest Theatres!

Driving to Heights of Majestic Drama Untouched Since the Immortal Hours of "The Birth of a Nation" and "The Four Horsemen". . . . A Giant Tapestry of Days When Men Made Empire and Women Preserved It! When Love Was Eternal as The Stars Above Courageous Heads! . . . .

EDNA FERBER'S Monumental Drama

Sweeps a Tumultuous Pageant Across The Screen!

CIMARRON

Radio PICTURES

A GREAT STORY COMES THROUGH! SEE IT AT THE **R·K·O** PARAMOUNT-PUBLIX WARNER BROTHERS And Other Leading Theatres Throughout the Country!

Many of Radio's great new shows will be handled in the "Cim" manner. That means DYNAMITE . . . which rocks the emotions of a nation and shakes loose beaucoup shekels.

SMASH DOUBLE TRUCKS IN 50 GREAT DAILY PAPERS . . . 200 SINGLE PAGE BLASTS . . . AND MUCH OTHER BIG COPY SOCKED "CIM" INTO THE CONSCIOUSNESS OF MILLIONS OVERNIGHT.

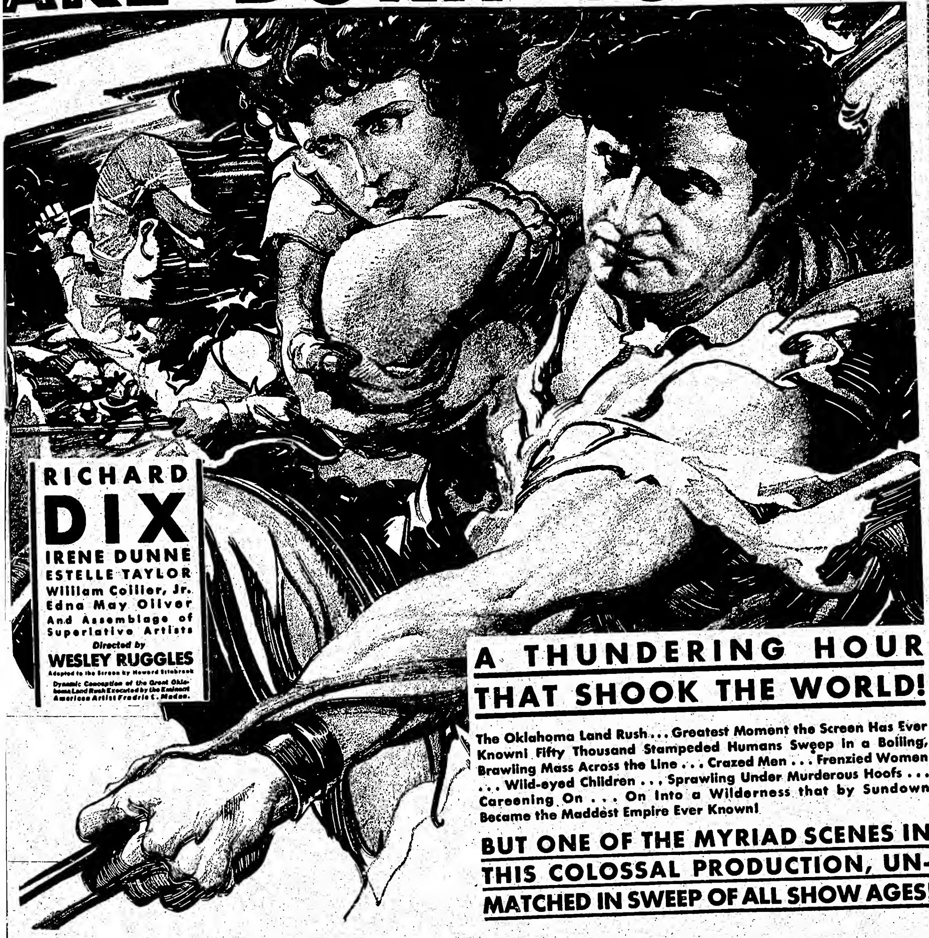
RADIO ALONE PAID FOR THIS GRAND-SCALE SHOW ADVERTISING . . . MIGHTIEST TICKET SELLING STROKE OF ALL TIME . . .

AND WILL CONTINUE THIS TYPE OF ADVERTISING ON AN EVER BIGGER SCALE FOR THE NEW ATTRACTIONS. ALL OF WHICH GOES FAR TOWARD MAKING THE 36 TITAN SHOWS THE MOST PRACTICAL BUY OF THE SEASON.

FOR THIS SMASH AD DAILY NEWSPAPERS

millions to the box-office for "Cim"

ARE BORN TODAY



RICHARD

DIX

IRENE DUNNE

ESTELLE TAYLOR

William Collier, Jr.

Edna May Oliver

And Assemblage of Superlative Artists

Directed by

WESLEY RUGGLES

Adapted to the Screen by Howard Estabrook

Dynamic Conception of the Great Oklahoma Land Rush Executed by the Eminent American Artist Fredric C. Madan.

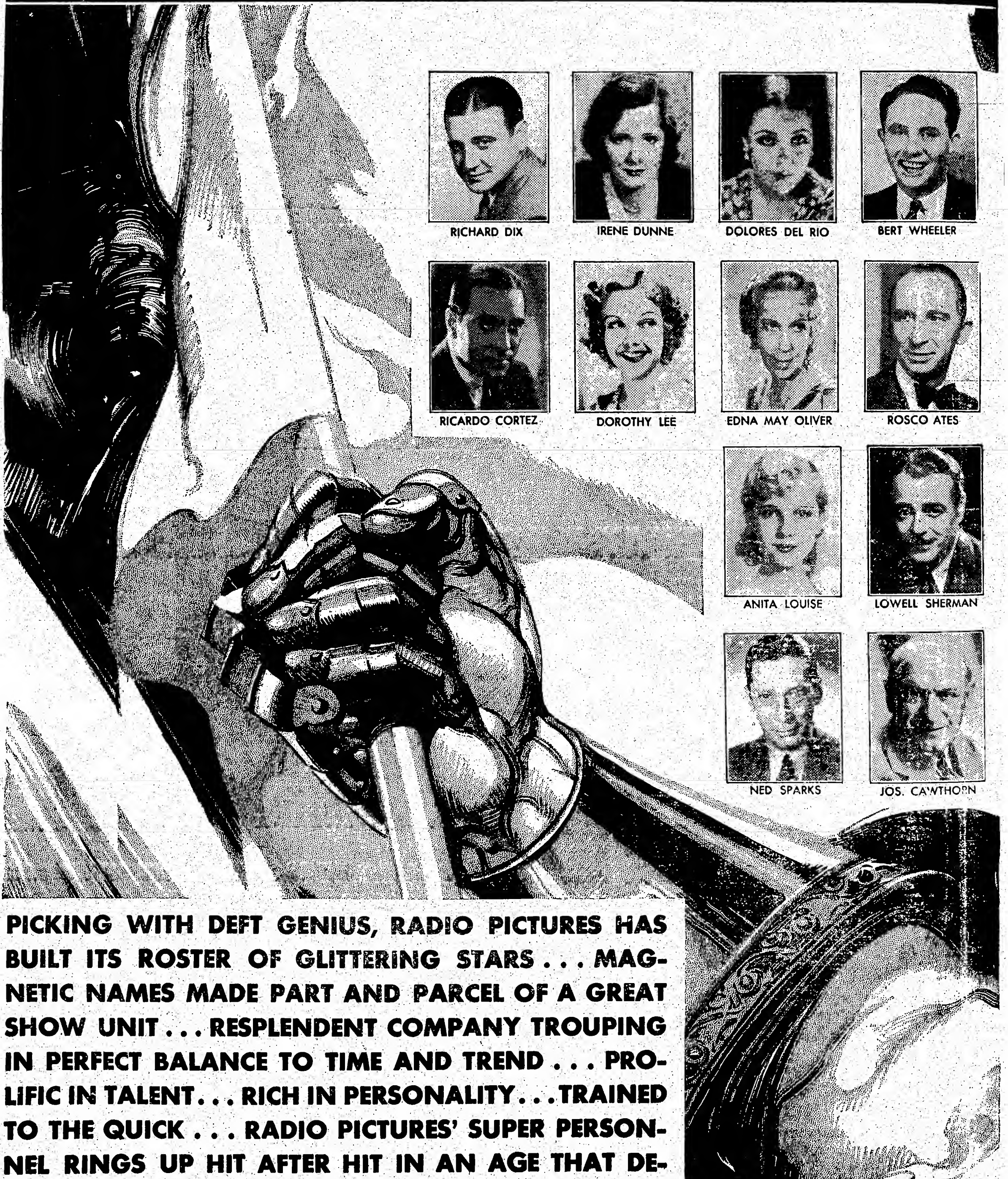
A THUNDERING HOUR THAT SHOOK THE WORLD!

The Oklahoma Land Rush . . . Greatest Moment the Screen Has Ever Known! Fifty Thousand Stampeded Humans Sweep in a Boiling, Brawling Mass Across the Line . . . Crazed Men . . . Frenzied Women . . . Wild-eyed Children . . . Sprawling Under Murderous Hoofs . . . Careening On . . . On Into a Wilderness that by Sundown Became the Maddest Empire Ever Known!

BUT ONE OF THE MYRIAD SCENES IN THIS COLOSSAL PRODUCTION, UNMATCHED IN SWEEP OF ALL SHOW AGES!

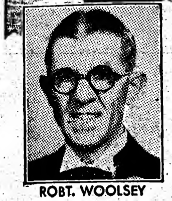
BE SURE TO GET FULL DETAILS OF RKO-RADIO'S GREAT CO-OPERATIVE AD CAMPAIGNS DEVISED IN CONNECTION WITH THE SHOW EXPERTS OF LORD AND THOMAS AND LOGAN AD AGENCY, NEW YORK CITY. WRITE OR WIRE TO YOUR NEAREST RKO-RADIO BRANCH OFFICE FOR INFORMATION ON THIS TRAIL-BLAZING PROMOTION MATERIAL . . . AIMED FLUSH AT YOUR TICKET WINDOW!

RKO-RAD


RICHARD DIX
IRENE DUNNE
DOLORES DEL RIO
BERT WHEELER
RICARDO CORTEZ
DOROTHY LEE
EDNA MAY OLIVER
ROSCO ATES
ANITA LOUISE
LOWELL SHERMAN
NED SPARKS
JOS. CAWTHORN

PICKING WITH DEFT GENIUS, RADIO PICTURES HAS BUILT ITS ROSTER OF GLITTERING STARS . . . MAGNETIC NAMES MADE PART AND PARCEL OF A GREAT SHOW UNIT . . . RESPLENDENT COMPANY TROUPING IN PERFECT BALANCE TO TIME AND TREND . . . PROLIFIC IN TALENT . . . RICH IN PERSONALITY . . . TRAINED TO THE QUICK . . . RADIO PICTURES' SUPER PERSONNEL RINGS UP HIT AFTER HIT IN AN AGE THAT DEMANDS GLOWING SENSATION IN EVERY SHOW! . . .

IO STARS


ROBT. WOOLSEY

LILY DAMITA

MARY ASTOR

INA CLAIRE

ROBERT AMES

EVELYN BRENT

JOEL McCREA

KAY FRANCIS

MAE MURRAY

CLAUDIA DELL

CHIC SALE

JILL ESMOND

IVAN LEBEDEFF

KITTY KELLY

JOHN DARROW

ROBERTA GALE

GEOFFREY KERR

RITA LA ROY

HUGH HERBERT

ARLINE JUDGE

NOEL FRANCIS

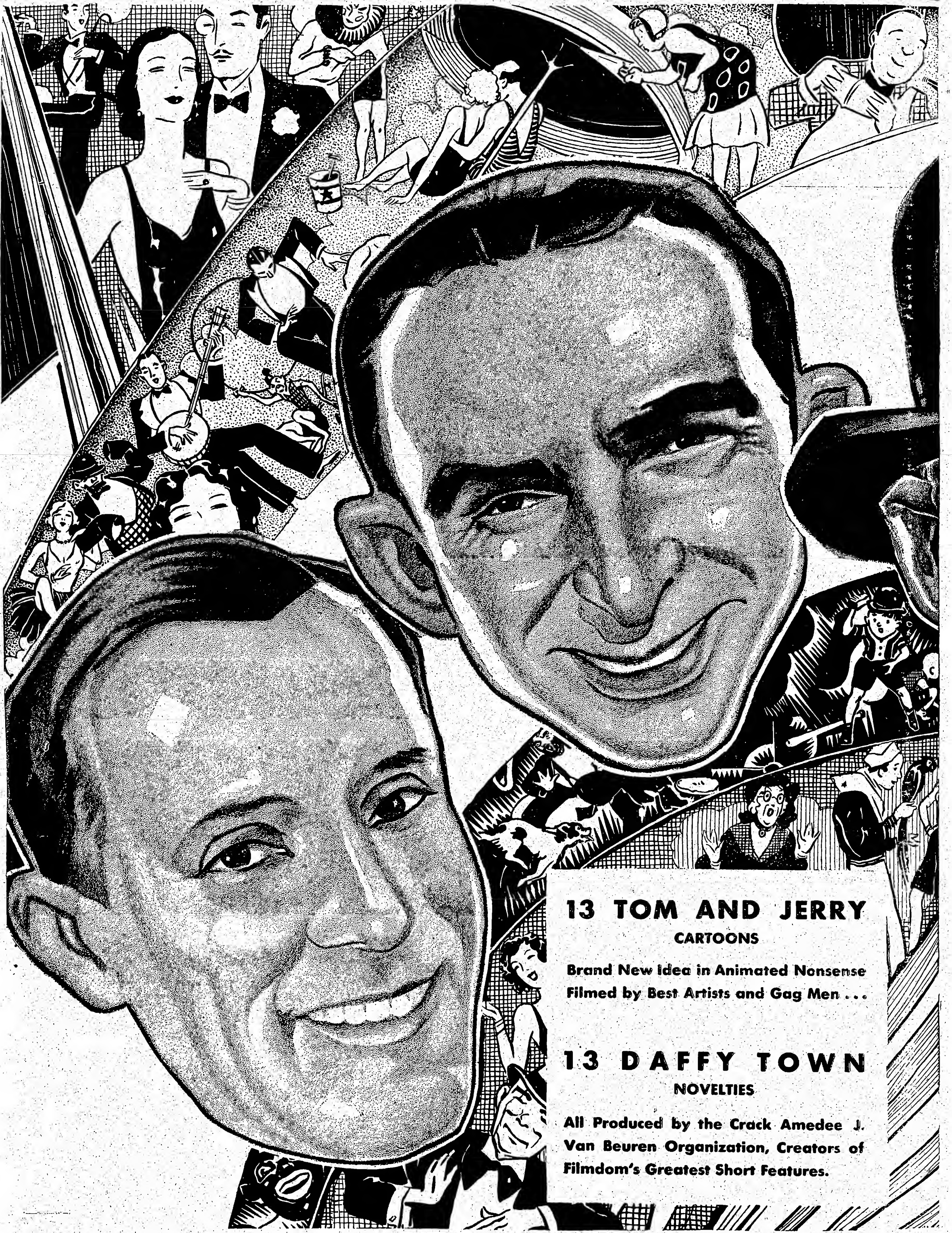
ROCHELLE HUDSON

RUTH WESTON

WILLIAM POST

LAWRENCE OLIVIER

NAMES AND NOVELTY



13 TOM AND JERRY

CARTOONS

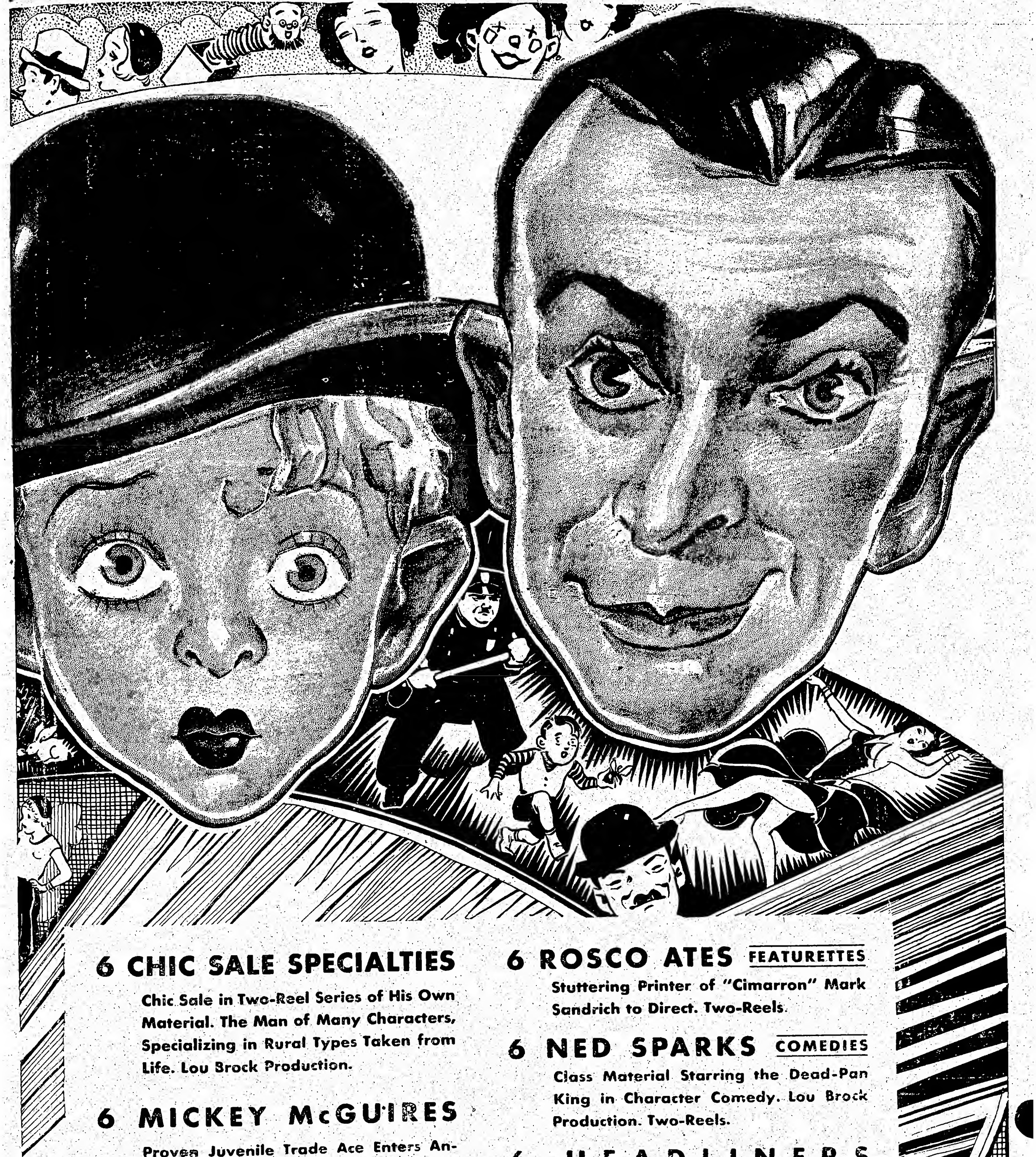
Brand New Idea in Animated Nonsense Filmed by Best Artists and Gag Men . . .

13 DAFFY TOWN

NOVELTIES

All Produced by the Crack Amedee J. Van Beuren Organization, Creators of Filmdom's Greatest Short Features.

IN SUPER-SHORTS



6 CHIC SALE SPECIALTIES

Chic Sale in Two-Reel Series of His Own Material. The Man of Many Characters, Specializing in Rural Types Taken from Life. Lou Brock Production.

6 MICKEY McGUIRES

Proven Juvenile Trade Ace Enters Another Year. Larry Darmour Production. All Energies Directed to Current Nationwide Juvenile Patronage Revival. All Two-Reel Subjects.

6 ROSCO ATES FEATURETTES

Stuttering Printer of "Cimarron" Mark Sandrich to Direct. Two-Reels.

6 NED SPARKS COMEDIES

Class Material Starring the Dead-Pan King in Character Comedy. Lou Brock Production. Two-Reels.

6 HEADLINERS

Choice of Broadway Stage and Hollywood Screen Talent in Swift-Paced Shorts with Ace Direction. Two-Reels.

A TRIBUTE TO THE SHOWMEN OF AMERICA

RKO-RADIO pays tribute to the showmen of America who participated in its grand show smashes of last season.

Hundreds of crack showmen rose en masse and put "Cimarron" across for record-smashing results.

One for all . . . and all for one . . . establishing absolutely unprecedented harmony and co-operation all along the line!

Needless to say, these efforts will be topped by the same show people during 1931-32.

RKO-Radio appreciates deeply the spirit of team-play on the part of all resident managers and big circuit chiefs and advertising men . . . all working together in a community of interests the like of which show business had never known before.

The New Lineup of Titan Shows Presents Fabulous Opportunities for the Same Dynamic Showmanship . . . .

THE SHOWMEN OF AMERICA WILL NOT BE FOUND WANTING

Radio
PICTURES
Reg. U. S. Pat. Off.

RKO DISTRIBUTING CORPORATION

Studios Snub French Union's Ban On Actors Dubbing for Versions

Hollywood, May 26.

Major studios aren't concerned over the recent edict of the French actors' organization, Union des Artistes, which forbids its members from dubbing French in English versions for release in France. Studios say that few if any of the players used in the syncing are members of the French union, and if there are, it doesn't matter.

At Metro, where a number of synced versions are being planned, studio stated that most of the players used for dubbing are under contract and they have to appear or else.

Other studios take the attitude that most of the French players here need the work and the stop-order of the union will have little effect on them.

Paris, May 26.

Dubbing is the order of the day here, despite all the protests by actors and unions.

French producers are beginning to realize that dubbing is an economic necessity and are preparing to go into it extensively, especially for German purposes.

"Horn" and "Incorrigible" Flopping in South Am.

Buenos Aires, May 26.

Two bad flops here last week, "Trader Horn" (Metro) and "La Incorrigible," one of Par's Joinville-made Spanish versions.

"Trader" seems to be bad news all through South America. Opened in four houses and now only showing, mildly, in one.

"La Incorrigible" was put on after a tremendous publicity splurge, but failed to even draw a moderate opening house. That's in line with the general no-go in this neighb on Spanish versions.

Synched Foreign Silents

Synched silent versions of foreign films are being prepared by several concerns for distribution in American foreign spots, on the theory that there is room enough for them. First of one series, an ancient Marlene Dietrich German film, opens at Warners' theatre Friday (29) and will be sent on the road at the same time.

Film was made by Terra about three years ago. It has been synchronized in New York.

Foreign Double Bill

Fifth Avenue Playhouse, showing foreign films, is first of this type of house to go double feature, new policy going into effect Saturday (23). "Tropen Nachte," German version, doubling with a synched version of "Variety" on first double bill.

Pictures were switched into the house at the last minute, when management realized it would have to play opposition to "Le Million" at the Little Carnegie.

"Quiet" in Private

Berlin, May 26.

Universal is negotiating with the Socialistic Labor Union and the Reichbanner organization for release of "All Quiet" through these groups for private closed performances.

That's in accordance with a recent Reich ruling that banned films can be shown to private groups when no admission is charged.

'Nighttime' $27,000, Good

London, May 26

"Chance of a Nighttime," British and Dominion film, grossed $27,000 at the Plaza last week. It is very good.

Being held over.

LOEW'S IN SO. AFRICA IS SLAP AT SCHLESINGERS

Loew's announces an intention to build a 3,000-seater in Johannesburg.

Schlesingers control the largest circuit in the British Union.

The Loew-Schlesinger controversy has been on for some time and resolves around film purchases. The two couldn't agree on prices. By the time any settlement could be effected the Schlesingers had contracted their full quota of product from other companies. When Loew's turned around for a new deal the latter were notified that the Schlesingers couldn't buy Loew films except in isolated instances where previous contracts with others would permit, but assured Loew's that when opportunity permits they would take on Metro franchise.

Following it looked that the two would get together even after this but from present Loew announcements this looks to be floppo.

Ed Schiller for Loew's returned from So. Africa last week. He started the Loew building over there with six new Loew houses claimed in the future for that circuit.

English Indie Selling

London, May 26.

Harry Mears, independent exhibitor, who owns a suburban chain, including several high class theatres in Kensington and Richmond, intends to sell his interests.

Likelihood is that John Maxwell will buy in the whole chain for Associated British Cinemas.

Klangfilm Cutting Price

Berlin, May 26.

With the return to Berlin of Milton Diamond this week, it is expected Tobis Klangfilm license will be reduced in price. Diamond has been visiting in America.

Reason for the reduction is that it will enable German and foreign producers to make foreign versions in Berlin instead of in Elstreet or Paris.

Still Cutting "Angels," But Can't Play Germany

Berlin, May 26.

"Hell's Angels" is still barred from Germany, although United Artists continues to try and get around the edict by cutting.

One local lawyer propositioned Howard Hughes on making a new story around the flying sequences in the picture for central Europe. It was rejected by the Caddo head.

Renate Muller From Continent in England

London, May 26.

Renate Muller, Continental musical star, goes to Gainsborough for "Sunshine Susy."

It's a talker musical.

"City Lights" Opens Big

Buenos Aires, May 26.

Astral opened with "City Lights" Friday (22) with a low three-peso entrance fee. Jammed and things look good for a run.

Film is booked in for two months, but in view of the general trade depression it's not thought likely to hold up that length of time, even with the low admission.

Pearson with G-B

London, May 26.

Gaumont British is signing with Welsh Pearson, studioless independent unit, for joint production on four more talkers.

Troup recently [illegible]

A Beaut Frame Hinted In Germany's Contest For Galveston's Gag

Berlin, May 18.

At the Eden Hotel a beauty contest for a new "Miss Germany" was held. It was a preliminary election for the beauty contest in Galveston, Texas.

Two months ago a beauty contest for "Miss Germany" took place. This second one was nonsense. If choosing two "Miss Germany's," might as well elect 36 million, as there are that many women in Germany.

Baroness Daisy von Freyberg won out. Wrong verdict by the jury, as Miss von Freyberg has been in pictures for many years already under the name of Daisy d'Ora. They could just as well have chosen Charlotte Susa, recognized as the most beautiful woman in German filmland.

Public protested violently against Miss d'Ora, and the third winner, Senta Schuetze, the so-called program girl of the Scala, went into hysterics.

This will not further the Galveston beauty contests if they are so badly organized and carry on in this way.

SYNDICATE NOW HAS EMELKA

Berlin, May 26.

New financing syndicate of German, French and Swiss bankers, has taken over Emelka with a capital established at $1,150,000. Leading participation in the group is held by Commerz Privatbank of Berlin.

Kommerzienrat Krauss, Emelka's general manager, and Attorney Hoffman, resigned at time the move was completed.

Understood that Emelka will now move to Berlin, probably selling the Geiselgasteig studios in Munich.

Auten Abroad for Pathe

RKO-Pathe is sending Captain Harold Auten to London today (Wednesday) as general manager of its continental interests. These abroad are represented in Producers Distributing Corporation.

Auten had been in New York for the past three years as British International Pictures' American representative.

Schlesinger Out of WB

Berlin, May 26.

Gus Schlesinger, Warner's general manager in Germany, has resigned and leaves for New York in a few days. This is in line with general trimming down by Warner's all along the European front.

Phil Kaufmann succeeds Schlesinger in Berlin.

Delay for New House

Buenos Aires, May 26.

Monumental, newest picture house here, scheduled to open Saturday (23), had to suspend the debut because of failure to obtain a municipal permit in time.

It's the largest theatre in South America, having 2,600 seats. Will play vaudfilm, with "Renegades" (Fox) as the opening film.

European Circulation

Paris, May 26.

J. A. Jacobs is organizing a continental distribution group to handle indie production on this side. Group will also distribute Bray's [illegible]

Plunkett Coming In

Paris, May 26.

[illegible] Plunkett leaves for New York [illegible]

60-MIN. LIGHT OPERA AS FILM'S STAGE SHOW

London, May 18.

Phil Hyams, indie exhib owning the giant Trocadero, Elephant and Castle, says he's got the original idea of producing an hour's excerpts from opera instead of the usual stage show.

Starting July 13, Hyams will stage operatic interlude, running for an hour, for one week experimentally. Schedule so far calls for orchestra of 60 and stage cast of 120. This will be in addition to the flicker program.

If, when it boils out in the wash, there's only 115 on the stage at once, none of the audience will mind much. Particularly as they've never heard the "Jewel Song" before and don't go to film theatres for anything but high opera.

FOREIGN TALENT OUT OF COAST STUDIOS

Hollywood, May 26.

Metro continues dropping its foreign talent. Latest to get walking papers include Conchita Montenegro, who returns to Spain; George Mauloy, French actor; Lya Lys, French actress, and Gene Blanchon and Roger Ferdinand, French writers.

Charles Boyer, French actor, leaves on June 7 for a six months' absence, going to Paris for legit and returning in the Autumn. Cyril Hume and Eric Hatch, writers, are not being optioned, but continue week to week.

Irene Purcell, from legit in New York, is also out.

Wouldn't Catch Cold for Any French Film Fairy

Paris, May 18.

Marie Costes, locally known as a film star, besides the publicity derived from Dieudonne Costes' transatlantic flight, currently is in court for refusing to play the part of a fairy in a film. She plays a young girl in the filmization done by Mme. Marie Louise Iribe of Goethe's "The Erl King," and was also requested to play the role of the fairy whose resemblance to the girl is noticeable.

Miss Costes left the set, claiming that lack of clothes was detrimental to her health and asked for her salary after having completed the maiden role.

Producer claims she was to do both and is suing for breach of contract.

In Person Helped

London, May 26.

"Kiki" opened nicely at the Regal Saturday (23) to pretty good b. o.

Mary Pickford's personal appearance helped.

German Film Man

(Continued from page 5)

national market. Our company is not the only one that feels this way. There are others."

Unnamed Company

Co-operation between France and Germany, as outlined in the recently advocated co-production agreement is all wrong, Melnitz feels.

"There were a number of German producers who wanted it put over, with one company especially intent. I need not mention names, you know which company I mean. But it was wrong. Germany would have had all the advantage and in the end France would have suffered. There are enough Germans around who didn't want to see that done to have meant a protest to the American Embassy and the Hays office even from German quarters. That is why it failed.

"Germany and France co-operation is too small and unimportant to mean anything. Same with Italy. It's all a matter of several little fellows. But America is important. The important thing is that America is no more important to France and Germany than those countries are to America. America needs us. We need them. Why not [illegible]

60-40 ENGLISH TALKERS IN U. S.

Britain hopes to solve the inter-oceanic dialect problem with dialog and action along 60-40 lines, the lesser quantity being American. British International Pictures using the prescription in its new talker line-up, is so confident the mixture will be absorbed by American fans it is doubling its quota of product for American showing.

Just 35 of the 50 features which BIP has listed for 31-32 will be shipped over here. BIP recently went through the marketing mill here with little success. This time the Britishers may do a number of things, even produce a few pictures in America for the good will, not to mention experience.

BIP has sent over Sidney Garrett, who is here with a five-year contract. With Garrett for the next six months is John Maxwell, Jr., son of the president of the company.

ADDED EXPLOITATION WITHOUT MORE COST

RKO is anxious to wring greater value from community exploitation and sales promotion than in the past, but without added expense. A broadside to the field asks that communities be saturated with sales campaigns on theatres, picture product, vaude, etc.

Operating personnel locally is expected to get the benefit of three times the budget without increasing the costs, h. o. feeling much more can be done through greater concentration on local tie-ups with newspapers, etc.

Woman Wins $350 Injury Suit Over Mezzanine Bird

Syracuse, N. Y., May 26.

A municipal court jury found that a cockatoo owned by the Salina Jefferson Corp., subsidiary of Loew, Inc., was responsible for injuries sustained by Mrs. Julia Chambers, who was showing Loew's State here to friends, and they awarded her $350 damages in a verdict. Trial was before Judge Parsons.

Mrs. Chambers testified that she was walking on the mezzanine floor of the theatre when the bird from its perch lunged at her. In attempting to step backward she claimed that she tripped and fell, her head striking a chair.

Bird was removed from the theatre.

Salaries and Films

(Continued from page 5)

ing channels and theatres are proven when Hollywood sends in a worthwhile picture, is the real seat of trouble, it is claimed.

Depression should teach filmdom the lesson that it is out of focus; that it should center its attention on the picture and not the box office; that the b.o. will take care of itself when fed the right kind of a meal is another angle set up.

Copy-Catting

Confusing the success of a picture at the box office with the success of the subject is one of the evils which depression is heralded as unveiling.

This form of copy-catting must give way to a variety of themes—a variety that must be adhered to regardless of what temptation to get back to the old form of cycle manufacture which some one unexpected success during the next season may present.

Production and advertising are held up as two phases of picturedom which must not be allowed to suffer in quality and quantity, respectively, during the ensuing year.

Panicky home offices do much to incite the fears of worry and unrest, it is stated.

In its curriculum for sound picture business the solons would also have their compatriots consider their executive systems, reminding of the old adage that "too many cooks spoil the soup."

Direct authority with less opportunities for conferences would save a lot of time as well as money, it is pointed out.

HEART OF N. Y. ATHROB AS STARS OF "CIM" AND "SKIPPY" SMASH TOWN . . .

Sophistication Ditched! Heart

NEW YORK'S GREATEST CRI

William Boehnel, World-Telegram

"Dix has topped his work in 'Cimarron.' Has all the ingredients a popular film should have—laughter, tears, and thrills. Excellently played and directed. It's worth seeing."

Regina Crewe, N. Y. American

"Richard Dix does it again! . . offers a gripping characterization which equals his best efforts. Ideal combination of thrills, tears and laughter . about the acme of popular motion picture entertainment. Highly hilarious sequences fill the Mayfair with long, loud laughter . . . furtive kerchiefs dab at tears that just won't stop flowing. Our congratulations to Radio Pictures on 'Young Donovan's Kid.' It's a winner."

Irene Thirer, Daily News

"Here's one to make you laugh and cry. It's a tear-jerker . all of its sentimentality rings true. Loads of action and a big kerchief full of tears, You'll go strong for 'Young Donovan's Kid' if you're human—and who isn't?"

Don Hancock, Film Daily

"Jackie Cooper gives remarkable performance in tear-producing drama. Great audience appeal. Tear-jerker par excellence . . . sure-fire audience getter."

Batter Down Depression With This B.O.Dynamite.

RICHARD DIX AND JACKIE COOPER BREAK RKO-MAYFAIR RECORDS IN YEAR'S GRANDEST TEAR-JERKER "YOUNG DONOVAN'S KID"

Interest Has Field Day!

ICS WRITE THIS TITAN AD:

Julia Shawell, Evening Graphic

"Gangster vehicle for Richard Dix worthy of 'Cimarron'. Dix and Jackie Cooper give outstanding performances . . . had every audience sobbing yesterday. Dix is grand. Packs an appeal that should make it a smash hit in the program variety. Best attraction the Mayfair has had in many weeks."

Motion Picture Daily

"Highly dramatic and entertaining talker. Human interest story which packs a wallop throughout."

Pare Lorentz, Evening Journal

"Great performance given by Jackie Cooper . . . a youngster who will tear your heart out . . . a child actor with enough appeal to melt the heart of an undertaker's assistant. He's great. That lad could perform 'Macbeth' and I'd like it."

Marguerite Tazelaar, Herald Tribune

"Strong human interest film . . . directed with admirable speed. . . . Dix a melodramatic performer of the first water . . . Jackie Cooper a moving and convincing actor."

Radio PICTURES

. . . Supreme Set-up for Hard Hitting Premieres

Indies' Co-op Buying Circuit Now Is Denied Direct Deals with Metro

Detroit, May 26.

Metro has refused to do business with the Co-operative Booking Service Co., offshoot local booking outfit backed by the Allied indie assn., on the grounds it is unable to negotiate equitable propositions with Co-operative as a circuit. Metro intends to carry on all future negotiations with the exhibitors direct. The Co-op. charges a service charge for booking for independent exhibitors and has a large list of Michigan members.

The action by Metro is partly retaliatory against certain actions by Allied including propaganda sent to various members of the Allied telling them not to buy Trader Horn at high prices, etc.

Although Allied denies supervision over Co-op, they occupy the same offices and have the same board of directors.

Allied was the moving factor in the elimination of a local zoning plan by refusing to participate in a zoning plan not based on admission price, including the first runs. Allied evidently felt its zoning could be dispensed with as long as the Co-op had sufficient buying weight to demand and get equitable terms on all of its bookings. With Metro refusing to deal with Co-op and dealing individually, the buying power angle is out, and Allied may be on the spot for having allowed the exhibitors to be shorn of their somewhat protective Zoning Plan.

Mob's Good Week

Hollywood, May 26.

Extras working last week averaged 730 daily, which is not bad for this year. Only three previous weeks have been as good.

Tuesday was the best day in three months with extra paychecks numbering 931. Start of the Caddo aviation comedy with a mob of 236 in a stadium fight used the most in one spot. Edward Sedgewick used another crowd of 125 Saturday for a 1917 beach scene for the same picture.

Prize set opening the week was Tay Garnett's gangster wedding for "Mad Marriage" at RKO-Pathe. Used 188.

Edward Laemmle got "Rio Grande" under way at Universal Wednesday with a fiesta crowd of 153. He kept 86 of them working Thursday. Friday he switched to a western gambling hall and still had the Coast's biggest mob, numbering 89.

Thirty features active was the week's average.

LINDAMAN IN HOLDUP

Slugged by Bandits in Hotel Room —Broke His Jaw

Ed Lindaman, of United Artists, will be forced to live on liquid foods for a month as a result of a broken jaw, suffered when he was attacked by hold-up men, who struck him with a lead pipe.

Lindaman was about to enter his room in the Victoria hotel when the thugs rushed on him from behind. They got $20 in cash and other valuables, leaving him bound and gagged in his room.

Whitbeck's New Spot

Hollywood, May 26.

Completing his exploiting nationally of "Seed," Frank Whitbeck returned to Universal City Friday (22). He will become attached to the production end.

Whitbeck will act as adviser on exploitation angles in pictures, having stories built up where possible with the later theatre exploitation in view. He will also act as reader, reporting on audience value of stories and scenes.

Whitbeck will also do special exploitation, his next job along this line being "Mother's Millions."

Studio has put Whitbeck in an office with Ted Fithian, Hays office representative on the lot. Possible censorship angles on Whitbeck's ad copy or story suggestions can thus be determined from the start.

Silent and Disc Only Equipped Houses Looked Upon as Dead Ones

So completely is the industry going sound on film that theatres equipped only with disc apparatus will be practically out of the running, confined to an average of one feature a week, while theatres with no wiring will no longer be considered film theatres.

Official quarters say this is the tempo of general production for '31-'32; that the reason is occasioned by the fact the industry hasn't the time nor the patience to continue considering houses that are too poor or indolently policied to keep up with the times.

Official calculations, most recent, are that the two classes of theatres comprise 20% of the total, or slightly over 5,000 houses. Of these 1,500 are given as silent, while 3,500 have disc apparatus.

While the larger producers shaved off their silent versions to an inconsequential minimum even a year ago, the virtual 100% come-over to sound of independent makers is expected to make this writing off of unequipped houses complete for the first time since the entrance of sound.

Trying 25c Top

Allentown, Pa., May 26.

An experiment with a standard low price of admission, 15c for children, 25c for adults, day or night, doors to open at 10 a. m. instead of early in the afternoon, will be tried by the Cameo, medium sized Hamilton street house. Frank C. Mickley is manager.

Name of the house has been changed by the United Chain Theatres, Inc., operators, to the Transit.

5 Publix P. A.'s Out

Chicago, May 26.

In line with Publix general economy drive the B. & K. organization here has started swinging the axe. In the publicity department five men have been lopped off the payroll. Those out are Charles Stevens, Roy Kalver, Ned Williams, Henry Kahn and Milton Levy.

Wholesale reduction in the staff throws about 26 outlying houses to Gene Murphy, who will work with one assistant. None of the deluxe houses is affected by the cuts, with Bill Pine, Dape Lipton, Lew Pollock and Archie Herzoff covering these.

HUMPHREY PEARSON
Writer
RADIO PICTURES

RICHARD BOLESLAVSKY
Directing RADIO PICTURES

LOUIS SARECKY

MARK SANDRICH
DIRECTOR
CHIC SALES SERIES NED SPARK SERIES BROADWAY HEADLINERS

BERNARD SCHUBERT
Contract Radio
ORIGINALS ADAPTATIONS DIALOG

HENRI de LA FALAISE
Producer
RADIO PICTURES FRENCH VERSIONS

Producers Would Eliminate Story Buy Jumble Through Hays' Title Registry

Hollywood, May 26.

Studio battles over story rights has started several picture execs planning individually to form an agreement with publishers so that all future screen rights to plays and books would be purchased through the Hays office.

Plan would work out similar to registering of titles, with notification to all studios sent out when one studio bought or took an option on a ms. Agents hoot at the idea.

Shortage of good film material and general eyeing by studios of everything offered has caused intense competition. Frequently separate studios have dealt with agent, author or publisher, with conflict resulting. In case of foreign publishing houses, their books are handled by many agents, with a story being offered for film rights from as many as 10 sources.

Example this week is the competition between Warners and Universal for rights to "The Rich Are Always With Us," by E. Pettit. U thought it owned the rights, having paid the agent's asking price. Studio gave the story to John Murray Anderson to read and anounced the purchase.

Warners, however, announced a previous option on the book. The matter will be settled in New York, with Carl Laemmle, Jr., acting for U.

Any agreement on the part of publishers is believed doubtful as, in cases where they get a cut on the book, either outright or acting as agent, they benefit by studios' competing.

Advocates Group Buying

Minneapolis, May 26.

W. A. Steffes, manager of the Northwest Allied unit, is the prime mover in a campaign to organize Twin City independent exhibitors, including himself, into a group picture buying organization.

In an Allied bulletin Steffes tells members they can get picture deals by buying as a group instead of individuals.

Futter Holds Medbury To Exclusive Contract

Hollywood, May 26.

John P. Medbury temporarily forgot the exclusive clause in his contract with Columbia to talk his funny dialog only for Walter Futter, and began talking about another contract with Universal.

The U thing was all set and announced for Medbury to dialog the "Dangerous Jobs" series when Futter reminded him his picture work was confined to talking for "Curiosities" and "Travelaughs."

PANTAGES IS OPPOSED

Consulting Lawyers Over Chinese-Criterion Coast Deal

Los Angeles, May 26.

Grauman's Chinese theatre's new day-and-date policy with the Criterion, due to start Friday (29), has Rodney Pantages running to his lawyers. Pantages claims it is a violation against his Hollywood first-run contract.

Fox-WC claims the Pantages is a grind house, whereas the Chinese, while having no presentations, will cling to a twice-daily policy.

Generally known that F-WC is dissatisfied with the Pantages operating deal and wouldn't object to severing the relations, which have 20 years more to go.

If a break eventuates the Chinese would get Loew's State units with a policy like that now running at the Pantages.

Academy Fosters Open Comparison of Raw Stock

Hollywood, May 26.

Parallel tests of Eastman and Dupont superfilm for color sensitivity were shown Academy technicians Thursday night at Paramount studio by Dr. Phillip A. Leighton, head of the photochemistry department at Stanford.

This is the first time competitive items have been discussed in open comparison in the industry. Policy of the Academy and other organizations has been to lay off any subject involving relative merits of rival trademarks.

RKO Building Two 3,000-Seaters on 8th Ave. at 23d and 42d Sts. Corners

Two important sites downtown, both on choice 8th avenue corners, one at 23d street, the other at 42d, are being acquired under long-term lease by RKO, which proposes building combination houses on the plots, seating around 3,000 each.

One property is at the southeast corner of 42d and 8th avenue, where now stands the old Loew's American, for many years a combination house, now playing burlesque. The other is the site of the old Grand opera house, long an indie vaudeville house, on the northwest corner at 23d street.

Under negotiations which it is said have reached the point where papers are expected to be closed soon, RKO will take ground leases on each site for 25 years. Deal for the 42d street property is with the [illegible] Engineering Co. which has the ground lease from the [illegible] Estate, owner of the site. Under plans the Bethlehem organization would erect the theatre with completion expected by March, 1932.

For the Grand opera house site, negotiations are on with [illegible] & Flumm, owners of the [illegible] theatre. [illegible] owns the [illegible], Brooklyn, but RKO is not interested in that in connection with the G. O. H. deal.

The 23d street house [illegible] by RKO would be ready by Sept. 1, 1932, under plans.

Increased Values

RKO went after the important 8th avenue sites in anticipation of potential patronage possibilities through extensive apartment buildings in Greenwich Village, the Chelsea section and generally up to 42d street, plus the value to be realized from the opening of the new 8th avenue subway, now nearing completion.

There are no vaude theatres on the west side at all, nor any important neighborhood houses. Nearest approach to serving the entire west side from the Village up to 42d street, either with first run neighborhood pictures or vaude, is Loew's Sheridan Square, at 12th street.

Fourteenth street has two vaude houses, Jefferson and Academy, but these are near 3d avenue and drawing more from the lower east side.

RKO still owns the old Proctor's 23d street, between 7th and 8th avenues. It will retain this as a subsequent straight picture run, with occasional double features.

New Agency South

Dallas, May 26.

Alfred and Lester Sack reorganizing at San Antonio indie film agency.

For the pict end will handle mostly Spanish versions for the Mex pop in Santone and also all-negro films for this section.

Walter Lovelace handling bookings.

HARRY HOYT
DIRECTOR
RADIO PICTURES HOLLYWOOD, CALIF.

LOUIS BROCK
PRODUCER
2 REEL COMEDIES RADIO PICTURES

LEON d'USSEAU
RADIO PICTURES
HOLLYWOOD, CALIF.

F. HARMON WEIGHT
RADIO PICTURES

J. WALTER RUBEN
DIRECTOR • • • RADIO PICTURES

TALKING SHORTS

"OUTBOARD STUNTING"
Sportlight
10 Mins.
Globe, N. Y.
Pathe

Nice novel, attractive water short for summertime showing. Good anywhere.

As title says, it's only of stunts by outboard motor boats. All kinds of stunts, with mostly girls or boys on rollers behind the outboards. The outboards though are used for water polo, showing the most expert of steering and how far they have gone with this particular water sport.

Finish is a bally water steeplechase of the outers pulling the rollers along, with a girl on each, and the rollers making leaps over low grass above the water.

A couple of falls throughout the running were too mechanical. In one the girl nodded her head in acknowledgment of instructions to tumble into the drink. Even with a short, this might have been retaken. *Sime.*

"PLAYFUL PAN"
Silly Symphony Cartoon
9 Mins.
Little Carnegie, N. Y.
Columbia

One of the best of this series and okay on any program. Tricks are original and score carefully selected.

Starts with Pan playing his pipes as fish, flowers, trees, etc., dance to the rhythm. Two clouds also dance, finally bumping into each other, which sends off a stroke of lightning, starting a forest fire. One of the animals runs to Pan for assistance and he plays again to get the flames dancing and leads them off to the sea to drown and disappear.

"EGYPTE, TERRE DU PURAMIDE"
Fitzpatrick Traveltalk
15 Mins.
Little Carnegie, N. Y.
Paramount

One of the Fitzpatrick Traveltalk, with the usual English lecture dubbed in French. Dubbing is way off, principally because the music fights the lecture.

Score is too loud to allow for the understanding of the lecturer.

MAGIC CARPET
"Over the Viking Trail"
10 Mins.; Travelog
Embassy, New York
Fox

Some of the country and city highlights of Norway are caught in "Over the Viking Trail," another in the Fox "Magic Carpet" series.

This short is familiarly picturesque. It moves with sufficient action to be devoid of repetition found in so many scenic offerings.

A country wedding with the band on horses and the couple in quaint costume follows a boat trip across a lake and a train ride through the mountains. Views of cities are taken from a plane. Short has suitable silent titling with complete recording as well. *Waly.*

"PARISIAN GAIETIES"
With Slim Summerville, Eddie Gribbon and Pauline Garon
15 Mins.; Comedy
Pathe

Lot of action with little real comedy in this slapstick bit. Not unfamiliar with the same idea often employed, of two A. E. F. privates on leave in Paris trying to make dames, to be balked by the appearance of superior officers. Only mark in the short are the names of the principals. Might pass as filler or to go on the program with a dramatic talker.

Neither Slim Summerville nor Eddie Gribbon stands out. Pauline Garon's presence seems limited and light.

More like a comedy short of the olden and silent days. *Sime.*

"SWISS MOVEMENTS"
Cartoon
7 Mins.
Roxy, N. Y.
Columbia

Average cartoon, lacking originality to set it apart from general run. Oke as a filler, but not an exceptional drawing.

Cuckoo clocks, with cuckoos coming to life, and Krazy Kat's trip as a doctor to save one of them, involved. Recording and photography standard. *Char.*

SMILING LIEUTENANT

(With Songs)

Paramount release of an Ernst Lubitsch production. Stars Maurice Chevalier. Features Claudette Colbert, Charles Ruggles and Miriam Hopkins. Based on "The Waltz Dream," adaptation and screen play being by Ernest Vajda, Samuel Raphaelson and Lubitsch. Music by Oscar Straus; lyrics, Clifford Grey. Cameraman, George Folsey. Directed by Lubitsch at the Paramount Long Island studio. At Criterion, New York, for $2 twice daily run, starting May 22. Running time, 88 minutes.

Niki	Maurice Chevalier
Franzi	Claudette Colbert
Princess Anna	Miriam Hopkins
Max	Charles Ruggles
King Adolf	George Barbier
Orderly	Hugh O'Connell

A typical Lubitsch Continental concoction which is very apt to again unwind slightly beyond the ken of the inland districts of these United States. It is in every sense a smartly made film which should do nicely in most of the big film chalets. A good but not a smash talker.

Lubitsch, Vajda and Raphaelson form a plenty smart trio working behind a camera. Any script or treatment springing from this source is bound to hold many things that are good and very few that are not. Their trouble is gauging the fan mentality which they consistently outdistance by that foreign flaire for matters, classing as politely risque comedy and which are not so polite as broad in "Smiling Lieutenant." This threesome's motto almost seems to be that old vaude adage of "Anything for a laugh." And what they do is funny at the Criterion for $2, but may not register so solidly out of town.

But the film's real weakness is not theirs. The drought is in the disappointing Oscar Straus score of four numbers, amongst which there isn't a tune that will or can click.

Chevalier is again singing because of wholesale comment on his preceding picture, in which he didn't warble a note. But the songs are meaningless other than the Frenchman's delivery of them, besides which his vocalizing foils are two girls from legit who wouldn't sing on a stage on a bet. So musically the feature is pointless and will be a blow to those who had hopes that this release might speed resumption of musical films.

Its story is a pert yarn of [illegible] morals and makes no attempt to be otherwise. Chevalier steals Miss Colbert, a violiniste, from Charles Ruggles. She moves in and stays until the officer becomes circumstantially embroiled with Miriam Hopkins as the unsophisticated and plain but willing princess whom he has to marry. Thereafter it's something of a contest to lure the lieutenant into the princess' chamber, the problem eventually being solved by Miss Colbert who completely remodels the princess and then [illegible] away.

[illegible] back to this old [illegible] transformation device registers as about the only stereotyped passage in the script as it is presented on the screen. Otherwise it's a smart comedy which joshes royalty and more particularly shakes a mischievous finger at European uniform romances as popularly conceived by modern librettos. Chevalier is the femme heart throb who makes his fatal misstep when, while on duty, he winks at Miss Colbert across the street and the passing princess thinks he's making faces at her.

Picture has pace and is constantly studded with laughs. Any overlength can be attributed to the songs.

On performance Miss Hopkins ranks equally with the star in doing the unattractive princess who sees her lieutenant and wants him at any cost. Miss Colbert also plays well but lacks the opportunity and sympathy here to make the foremost impression. Neither of the girls seems happy when singing and a punch line alone saves the ditty they do together. Miss Colbert should talk her lyrics at all times, but her appearance is still a treat.

No question as to George Barbier's valiant assistance as the king. He makes everything count and handles many a laugh on his own. An excellent piece of work. Beyond these members the remainder of the cast is merely decorative, Ruggles passing from view after being present as merely a connecting link.

The production is handsome but the miniature entailed is so imperfect as to imply this ulterior purpose. It will be best explained that way by the technicians.

As far as known this is the first picture which carries the name of Lubitsch above the title. It's a well made and conceived effort which the director has apparently tried to hold level to public and boxoffice taste. It provides Chevalier with an opportunity to romp in his sphere of a light comedian, and his personality and work plus Miss Hopkins should show this film comfortably but not sensationally through the film houses. *Sid.*

Miniature Reviews

"The Smiling Lieutenant" (Par). Sophisticated and naughty Chevalier musical which will delight smart audiences and figures to be liked well enough by the average fan. Some excellent comedy plus a fine performance by Miriam Hopkins and Claudette Colbert's appearance. A good but not a smash picture.

"Young Donovan's Kid" (Radio). Gunplay mixed with kids to offer an incongruous b. o. setup. Looks like moderate b. o. for the bigger spots and okay for combo bills. Smaller towns doubtful. Picture has the benefit of names of Jackie Cooper and Richard Dix.

"Kick In" (Par). Crook picture based on story considered powerful in former days as a stage play. Has lost much of its punch in the interim and paced here by Regis Toomey and Donald Crisp rather than a much subdued Clara Bow. An ordinary feature indicating an unhappy b.o. tour.

"Everything's Rosie" (Radio). Lightweight gagging slapstick comedy with only name in it Robert Woosley. Too much Woosley, without aid. Best chance in small towns or neighborhoods where the women laugh easily. Needs the support RKO vaude will give it in the RKO combo houses; not big enough to try other key first runs.

"Shipmates" (M-G). Robert Montgomery's first as a star. Light comedy of the navy and satisfactory as mild amusement, but not strong enough to rate surefire other than in those spots where they're nerts about Montgomery.

"Le Million" (Tobis). Good musical farce that ought to do well anywhere. Knowledge of French not necessary for enjoyment or understanding of the film. An exceptional foreign feature.

"Son of the Land" (Amkino). Bald Russ propaganda with nothing to recommend it. Even without the preaching, a dud in every way.

"Always Good-bye" (Fox). Everything will depend on outside help, exploitation, etc., if this one is to reach average grosses or better. Chances against it. Elissa Landi starred in second picture, but not known enough to draw unless curiosity campaign evokes interest.

"Clearing the Range" (Hollywood). Pleasing Hoot Gibson western. Oke for double feature use of neighborhoods liking westerns.

"Defenders of the Law" (Standard). Action film about cops and gangsters. All right in double features of its class.

"Le Mystere de la Chambre Jaune" (Osso). Good French programer. Mystery yarn along usual lines, but well sustained and acted.

"The Fighting Sheriff" (Col). Buck Jones and a Westchester society deb provide a union which makes this a great dime feature.

"Sin Ship" (Radio). Poor picture from all angles. Has name cast headed by the late Louis Wolheim, but film just isn't there.

Young Donovan's Kid

Radio Pictures production and release. Stars Richard Dix. Featuring Jackie Cooper. [illegible] "Big Brother" by Rex Beach. [illegible] by J. Walter Ruben. Photography [illegible] Cronjager. At the RKO Mayfair, New York, week May 21. Running time, [illegible] minutes.

[illegible]	Richard Dix
[illegible]	Jackie Cooper
[illegible]	Marion Shilling
[illegible]	Frank Sheridan
[illegible]	Boris Karloff
[illegible]	Dick Rush
[illegible]	Fred Kelsey
[illegible]	Wilfred Lucas

[illegible] be difficult for certain [illegible] to [illegible] the incongruities of this picture. That will be mostly [illegible] small town. For the bigger spots this film looks a moderate success. It's about a kid adopted by a gunman. As result the man reforms out of love for the boy. A slight romance on the side between a virtuous maid and the gunman is mild.

What buoys the picture's chances is the presence of Jackie Cooper. This kid actor fresh from "Skippy" makes a lovable character as "Young Donovan's Kid," although a bit too precocious and somewhat ritzy with dialog.

Cooper plays a six-year-old and the picture's pathos is all on his end, while the sentiment is with the gunman. That throws the entertainment recipe off balance but nevertheless attracts to a degree. How much will depend on type of customers.

There is certain hoke lore about it that's attractive. But this [illegible] may prove a setback besides. It's flush entertainment that leaves no outlet for subtleties. Action moves steamship-like with no change of rhythm except as moved by the dialog that emanates from [illegible] actor from time to time.

From the moment young Cooper is shown with his dirty face and crisp tongue he captures. It's a great moment when he, after his father's death, is shown being packed up for adoption by the gangster chieftain. The kid here does no talking, but acts genuinely in curious fashion as he tries to figure out his new-found benefactor.

Whatever other moments that appeal come also when the kid is in them. The moments when the rival gunmen are shooting things out at the dance hall and in the street are just so-so without undue notice, except as necessary sequences to bring on the finale ending.

This happens when Dix to prove his absolute reform escapes the police, who are trying to frame him for a holdup he didn't commit and by a ruse finds the real thieves. He gets shot as he retrieves the stolen boodle.

Frank Sheridan has a role as a priest that's none too bright, while Dix must bow before the superior entertainment as presented by Cooper. Radio overlooked something here when making this picture that called either for enhancement of the kid angle or enlargement of the gunman part. Instead, it tried to balance the two, helping neither.

Marion Shilling is just a sweet thing, doing little to strike excitement. There may be some real question raised about the costuming, which was supposed to be that of 1916. Customers may overlook it, even though the production men should not have done so.

An offside laugh is in the courtroom scene where the lawyer for the S.P.C.C. is arguing to place the kid in a home where he will be free from gangster influence such as Donovan's, is shown with long sideburns and rouged lips. An awkward fault, while the manner in which both shootings in the picture take place is contrary to all ideas as gained from newspaper accounts of similar events. *Shan.*

KICK IN

Paramount production and release. Stars Clara Bow; features Regis Toomey, Wynne Gibson and Juliette Compton. Directed by Richard Wallace. Adapted from Willard Mack's play of same name. Screen play by Bartlett Cormack, while Victor Milner, cameraman. At the Paramount, New York, week May 22. Running time, 75 mins.

Molly Hewes	Clara Bow
Chick Hewes	Regis Toomey
Myrtle Sylvester	Wynne Gibson
Piccadilly Bessie	Juliette Compton
Charlie	Leslie Fenton
Benny LaMarr	James Murray
Garvey	Donald Crisp
Whip Fogarty	Paul Hurst
Diggs	Wade Boteler

A transcription from stage to screen which registers a bit thin in lieu of the recent avalanche of rough and tough gang stuff. It's a crook story of no particular cast name strength and Clara Bow will be of no particular aid. Totaling "Kick In" as an ordinary program pace maker, which will have its b.o. troubles.

A directorial switch in midstream brought Richard Wallace into the running, the report around being that the studio was dissatisfied with the film in the making because Regis Toomey was getting too much footage. In its final form, there's still more Toomey than Bow. As a matter of fact it looks as if the aim has been to give the star as little dialog as possible. And that's good judgment, despite that Miss Bow here demonstrates signs of voice improvement. Her vocal calisthenics are down off the flying rings and in toto, it's a pretty quiet session for the Bow.

She's the wife of a crook gone straight and both become innocently embroiled in another robbery for which the circumstantial evidence is polished by her weakling brother. The play is likely familiar to the trade and the picture retains the tag line, which undoubtedly inspired the punch laugh blowoff of "Front Page."

Toomey, Donald Crisp, Leslie Fenton and Paul Hurst stand out in the running during which Wallace has either missed the dramatic values of the original script or possibly they aren't there any more because the modern pace has been so fast and broad and played as a vaude sketch prior to that date. The stage show was first produced in 1914.

Toomey at times appears to lack power because of the manner in which he handles dialog. Addicted to a smooth speaking style, he occasionally is the cause of a letdown when there ought to be some fire on display. Hence although it's almost his picture, by the time the finale rolls around Crisp is up there for equal honors as the police head. Hurst makes his dumbaluck register all the way and Fenton gives a corking impression of the dope-stricken brother. Wynne Gibson is another to lend valuable support, with James Murray merely the cause to permit the after effects.

Film has been well camerated and Wallace has kept it moving without any danger of transgressing the speed laws. It borders on the gang cycle but principally because it unfolds as something of a weakling among its more recent, and brisker mates, and really is [illegible] the pictures of the past the [illegible] will keep it from meaning anything during the present era. *Sid.*

EVERYTHING'S ROSIE

Radio Pictures production and release. Robert Woolsey featured. Directed by Clyde Bruckman. Original by Al Boasberg. Adaptation by Tim Whelan. Dialog by Ralph Spence and Mr. Boasberg. Asst. director, James S. Dugan. Cameraman, Nick Musuraca. At RKO Globe, New York, week May 22. Running time, 69 minutes.

Dr. J. Dockweiler Droop	Robert Woolsey
Rosie	Anita Louise
Billy Lowe	John Darrow
Mrs. Lowe	Florence Roberts
Mr. Lowe	Frank Beal
Oberdoff	Alfred P. James
Miss Van Dorn	Lita Chevret
Sheriff	Clifford Dempsey

A lightweight gagging comedy picture, perhaps passable for some neighborhoods and small towns, or may get over in the RKO combination houses where the vaude will hold up the show. Not a key first run by itself in any other way.

First error in the preparation of this picture was in sicking the burden upon Robert Woolsey as the lone featured player and comedian of it. Next was letting the picture start without any other name. Next was the gagging, such as it is, with simple slapstick stunts or small time wisecracking dialog. And of course the biggest error in having made it all under the conditions it had to start with.

The dialog saddled upon Woolsey as written by two crack word writers in this class, such as Ralph Spence and Al Boasberg, didn't require both of them—in fact, didn't call for either. Perhaps they both loafed on the gagging job and the asst. director made it up as they went along.

Woolsey and Wheeler have been a Radio team of comedians. They have left a question in their joint pictures as to which is the funnier. Wheeler won't have to do much alone, if he goes solo in a talker, to settle any arugment. The difference between them is that Woolsey is a wisecracking comedian who must have the wise cracks besides his cigar and prop laugh. Wheeler is a comedian who works for his points by gag in dialog or stunts, but with a natural comedy sense that fits a situation besides having the looks to create a love interest equivalent to a light comedian's.

Alone Woolsey's laugh, his best in this one, becomes monotonous; his cigar becomes familiar and Woolsey becomes tiresome. Woolsey needs an opposite, unless, if he tries again, Radio gives him more of that which "Everything's Rosie" hasn't, and even the title is blah.

Absence of a name other than what strength Woolsey alone may have is immediately felt. Anita Louise looks nice and plays fairly well, but rather milky. John Darrow as the juve is a total loss. And nothing else in role or gags worth mentioning.

Exculpation should be granted Clyde Bruckman, the director. Direction is all right for what there is to direct. Bruckman had to direct what he had, which he did. At least he cannot be charged with the story or the rest.

Story centers around a medicine show fakir with a carnival. The fakir is Woolsey. In his gypsy wanderings he adopted an orphan girl three years old. That was in 1916. The scene immediately jumps to 1930, when Rosie has grown up and is his shill on the lot.

Then Rosie meets the juve and the fakir meets his folks. There is a dinner bit, with the fakir doing things all wrong. After the dinner, he rings in the three shells to clean the party. Nifty for 1930. *Sime.*

SHIPMATES

Metro-Goldwyn-Mayer production and release. Stars Robert Montgomery. Directed by Harry Pollard. Ernest Torrence, Dorothy Jordan, Hobart Bosworth, Cliff Edwards featured. Adapted by Lou Edelman and Delmer Daves from Ernest Paynter's "Maskee." Dialog by M. S. Boyland and Delmer Daves. At the Capitol, N. Y., week of May 22. Running time, 71 mins.

Jonesy	Robert Montgomery
Scotty	Ernest Torrence
Kit	Dorothy Jordan
Admiral Corlon	Hobart Bosworth
Bilge	Cliff Edwards
Mike	Gavin Gordon
Mary Lou	Joan Marsh
What-It	Edward Nugent
Wong	E. Allyn Warren
Captain Beatty	George Irving
Auntie	Hedda Hopper
Admiral Schuyler	William Worthington

Robert Montgomery rides in stardom on the whole Pacific fleet, but it's no pleasure voyage. Story is lightweight and needs more heft than has been supplied through battleships and the new star. As a grosser with its suitable light comedy theme it should do well in most of the first runs.

While the assignment can't hurt Montgomery, it may not help him much either. However, he manages to carry the picture along and make it pleasant enough, which will substantiate the push to star billing.

Montgomery was shoved to top of this one as the star, [illegible] it [illegible] along after his [illegible] in the Shearer picture, "Strangers May Kiss." Then to square things [illegible] with Montgomery, Metro [illegible] to raise his salary from [illegible] to [illegible] a week besides slipping Montgomery [illegible] at [illegible].

This navy yarn, from a magazine short story, has been [illegible] beyond natural length [illegible] the [illegible] often hurts [illegible] minal's local Chinese [illegible] by a white man who talks [illegible]

Mutual wheel comic in a dope recitation, is a ghastly insertion. It throws the wrench into the works. The admiral's daughter falling for a plain but handsome gob is another spoonful for audiences to swallow. He finally gets an Annapolis appointment, after some Flagg and Quirt stuff with Ernest Torrence, and it makes him eligible.

Explosion and rescue finish, when an arsenal ship nearly blows after an oil tanker goes up, provides the excitement. This leads to the villain becoming an ex.

Nothing new to the story or treatment. It's good propaganda for Navy recruits, even when getting rough. Montgomery and Cliff Edwards maneuvring the lavatory oughtn't to offend and it gets laughs.

From Montgomery down, including Torrence, Edwards, Hobart Bosworth and Dorothy Jordan, the performances are always better than the parts. But the cameraman hasn't been too kind to Miss Jordan. Which is important because she seems to be on her way up in pictures. *Bige.*

LE MILLION

("The Million")
(FRENCH MADE)
(With Music)

Tobis production and release. Direction and scenario, Rene Clair. From a comedy by G. Berr and M. Guillemaud. Settings, L. Meerson; camera, G. Perinal and G. Raulet; music, A. Bernard, Ph. Pares and G. Van Parys. Technical supervision, Frank Clifford. Tobis Klangfilm recording. At the Little Carnegie, N. Y., for grind run beginning May 21. Running time, 85 mins.

Beatrice	Annabella
Michel	Rene Lefebvre
Crochard	Paul Ollivier
Prosper	Louis Allibert
Sopranelli	Constantin Stroesco
Soprano	Odette Talazac
Vanda	Vanda Greville

"Le Million" is the best farce comedy which has come from abroad. It has speed, laughs, splendid photography and a good cast. More important, it is as easy to follow with or without the French tongue. Rene Clair directed. Where Clair towers above most foreign film directors is that he's boxoffice. That's what he did with "Sous les Toits de Paris" and again here.

By the simple expedient of having two Englishmen look on at the action, and stop every once in a while to explain it to one another, he makes it understandable to any one who might miss the pantomime. But he doesn't let down on the panto. That goes with every word and song to just as great an extent as it did in the silents. It will be simple to change those two Englishmen to any other nationality and make the film a world-wide proposition.

Story is of no particular importance. Has to do with a couple of starving artists who win a million florins in a lottery. But they mislay the ticket in an old coat which has been stolen. When they finally find the thief he has sold the coat to an opera singer. The action revolves around the hunt for the coat with some hilarious sequences. At the end they find it, of course.

About two reels are in the opera house behind the scenes with the coat hunt by the two artists and the band of crooks who have discovered the coat's value. This allows for a highly hoked opera session.

Another feature of the film is Clair's use of music. None of the characters actually sing, except the opera singers, with the vocalizing and music in the background by a chorus. For instance, during a chase by a dozen or more men, with the coat thrown back and forth by all, the sound background suddenly changes to a roaring crowd, a whistle, etc., vividly giving the impression of a football game.

Rene Lefebvre, as the lad who wins the million, is splendid, and Annabella, as the girl, is very pretty.

If the film has any fault at all, it is that it's long for a farce.

SON OF THE LAND

(RUSSIAN MADE)
(Synchronized)

Soyuzkino production and Amkino release. Direction, Edward Ioganson. Cameraman, Alexander Gintzburg. American titles by Milton R. Levy. At the Cameo, N. Y., week of May 22. Running time, 45 mins.

Aigan	Boris Ivanitski
Sundzhebek	Vladimir Vikulin
Kailyla	Ivan Brokski

Propaganda of the most blatant kind with nothing to alleviate the pain.

It's the fat boss and the scrawny farm hand. One takes the grain and the other does the work. Then come the Reds and overnight Utopia has been established. Also the Reds have installed new machinery that brings water at all times and all the peasants are content because they no longer have to fear hunger and poverty. That's the gist of it.

Clothed in neither subtle or clever film, it's all as is usual with pretty bad photography and acting and about as bad as it can be.

Hard to figure where anybody can get entertainment out of this effort. An added problem will be what theatres in the United States or elsewhere—will show it.

ALWAYS GOODBYE

Fox production and release. Associate producer, John W. Considine, Jr. Directed by W. C. Menzies and Kenneth MacKenna. From story by Kate McLaurin. Stars Elissa Landi. At the Roxy, N. Y., week of May 22. Running time, 62 mins.

Lila	Elissa Landi
Graham	Lewis Stone
Reginald	Paul Cavanagh
Cyril	John Garrick
Sir George Boomer	Frederick Kerr
Messenger	Herbert Bunston
[illegible]	Lumsden Hare

While containing that important element of sympathetic interest, "Always Goodbye" lacks sufficient power to lift it into real figures. It may do average business in some better class first runs, and slightly above that in the small spots if the exploitation campaign is planted or there's something on the stage to attract. Anyway, it looks like a struggle.

Elissa Landi becomes a star here in her second picture for Fox or any one. While the move may or may not be justified it is unquestionably a mistake not to have surrounded her with a few names of b. o. appeal. Lewis Stone is the best known handle in the lineup, including the star.

Given stronger stories than "Always Goodbye" and proper piloting, Miss Landi should climb. She photographs better this time, works with ease before the camera and has appeal. She has the misfortune of a poor story, but a good part. Her directors, W. C. Menzies and Kenneth MacKenna, their first, have the same misfortune. Menzies was formerly art director for United Artists, MacKenna an actor in legit and on the Fox lot.

They have done pretty well, although some of the cutting is bad.

Miss Landi plays a girl with whom it's "always goodbye." Nearly every romantic adventure on which she embarks seems to end that way until, while visiting a wealthy diamond merchant as the self-appointed wife of a mugg who's after diamonds rather than love, she falls for the big chip and diamond man. That's Lewis Stone, who is far from at his best here.

Paul Cavanagh, as the gentleman crook, and John Garrick, as the swain who thinks the heroine is an heiress, are both below average if anything.

Very little comedy to help, which mostly boils it down to Miss Landi and the more curiosity aroused about her the better for this picture. *Char.*

THE EXILE

(NEGRO TALKER)

Frank Schiffman presents "The Exile" with an all-Negro cast. Directed and written by Oscar Micheaux, who adapted from story, "The Conquest." Eunice Brooks featured. Cast: Stanley Morrell, Katherine Noisette, Nora Newsome, Charles Moore, George Randol, A. B. Comathiere, Carl Mahon, Lou Vernon, Celeste Coles, Louise Cook, Roland Holder, Donald Heywood's band and Leonard Harper's chorus. Recorded at Metropolitan studios, Fort Lee, N. J. Independently released. At Lafayette, New York, May 16. Running time, 93 mins.

The Negro will not take his race-made talker seriously. This was borne out with "Hallelujah" (M-G) and the demonstration is again to the fore on this film.

Oscar Micheaux, colored, has been recognized as the pioneer in trying to film all-Negro stories. He directed this film. Frank Schiffman, who financed, is general manager for the Leo Brecher theatre enterprises and for years has personally operated the Lafayette, in the Harlem Avenue colored section. It's said that Schiffman and Micheaux placed the initial expenditure around $4,500, but it mounted and ran around $15,000.

Photographically there are some splendid shots in this drama which has its locale in Chicago and South Dakota. Most of the story is confined to Chi's southside. It runs only partly in dialog. Otherwise it's merely sound synchronization.

The most animated periods are in a cabaret where Heywood's band pep things up and plays for a lively chorus of eight girls. There's a nifty tap dance by Roland Holder and a wriggle by the vivacious Louise Cook.

Eunice Brooks is the principal woman, who, as Edith Duval, acquires possession of a Chi mansion on the southside and turns it into a hotsy-totsy.

The Harlem audience went after the amorous closeups by laughing, but that's a repeat experience on "Hallelujah."

Story tells of the man (Morrell) who pledged his love but calls off all bets when she declares she is going to turn her place into a loose rendezvous. The boy goes to a farm in South Dakota, where he becomes successful and falls in love with a white girl and later to learn that she has Negro blood.

Morrell stalks too much and is entirely too serious. Charles Moore was effective, if a bit stagey, while Miss Newsome, it is understood, is in her first screen part. Celeste Coles, soprano, only in for a solo bit. George Rondol, with considerable legit experience, is the heavy and registers.

There's not much of a line on Miss Brooks other than she became best known around Harlem when in "Shuffle Along." She's a looker and does fairly well on her first talker trick but has yet to shake off a certain staginess.

Micheaux, in his direction, shows a tendency to drag out scenes as well as pad speeches plus. Where speed is to be expected the picture dives into slow tempo which is ruinous.

Schiffman may get his money back for this one in the Negro houses but it is doubtful.

The only solution seems to be for producers of Negro films to forget the drama and go for out and out farce or light comedy. They should stand a chance of turning out a picture of this type which might be playable in the regular film houses as well as their own. *Mark.*

DER TANZHUSAR

("The Dancing Hussar")
(GERMAN MADE)
(Operetta)

Berlin, May 18.

Hegewaldfilm production and release. Direction, Fred Sauer. Manuscript, Fred Sauer and Jane Hess. Music, Willy Engel-Berger. Production management, Josef Stein. Photography, Eduard Hoesch and Giovanni Vitrotti; sound, Willy Kroschke. Recorded on Tobis-Klangfilm. Starring Oscar Karlweis, Friedl Haerlin, Gretl Theimer, Ernst Verebes, Albert Paulig, Max Ehrlich, Julius Falkenstein, Josef Dannegger and Oscar Sima. Running time, 73 minutes. At U. T. Kurfuerstendamm, Berlin.

At present there is a vogue in Germany for militaristic pictures. For the actors to be funny, they must do everything against military rulings. And for that reason it does not matter if the director is unsuited, like Fred Sauer here. The director only has to put his actors in uniforms and let them play dumb. The audience will be thankful for every joke.

Those who are looking for more are warned against going to see this boring, badly and cheaply made talker. They will also not notice that Oskar Karlweis, although he has a voice that appeals to women, is too stout and clumsy as a hero. Gretl Theimer is unimportant, and Friedl Haerlin better suited to the legit stage. Rest of the actors, excepting the really funny and adroit Ernst Verebes and the dry comedy of Oscar Sima, are much below average. *Magnus.*

Clearing the Range

Allied production, released by Hollywood Pictures. Directed by Otto Brower. Story by Jack Cunningham. Dialog by John Natteford. Ernest Miller, cameraman. Cast features Hoot Gibson, Sally Eilers, Hooper Atchley and George Mendoza. At Loew's New York, New York, one day, May 19, as half double bill. Running time, 61 minutes.

Entertaining little western given a few pleasing twists. Contains a little more humor than others beside the action so necessary to horse operas.

Hoot Gibson is the boy who returns to his home town to find the murderer of his brother, the bank president. He suspects who it is, but for fear he'll get others in trouble and for lack of evidence, plays fraid.

At night he makes his errands in search of evidence and is mistaken for a Spanish bandit. Finally brings the murderer to bay, and wins the girl who first didn't want anything to do with him because she thought him yeller.

Nothing really much, but good enough for its kind. Besides, Gibson has a following among western fans.

LE PETIT CAFE

("Little Cafe")
(FRENCH DIALOG)
(AMERICAN MADE)

Paris, May 17.

Paramount's Hollywood production and release. From the play of same name by Tristan Bernard. Dialog and lyrics by Bataille Henri. Directed by Ludwig Berger. Paramount, Paris, May 8.

Albert Loriflan	Maurice Chevalier
Yvonne Philibert	Yvonne Vallee
Mlle. Berangere	Tania Fedor
Pierre Bouquet	Andre Bauge
Philibert	Emile Chantard
Mlle. Edwige	Francoise Rosay

A smash, breaking all local Paramount records, number of admittances for the opening day jumping from the preceding figure of 9,800 for "Love Parade" to the new figure of 11,200. Nothing better than this film could be devised to counteract any bad effects of the poor publicity Chevalier was given in his last trip. He throws off the ritz and gives up the classes for the masses. Except in the last sequence, which is decidedly inferior, Chevalier scores heavily.

Story represents Chevalier as a waiter in a Paris cafe. The proprietor's daughter is in love with him. When the waiter inherits a fortune and the girl's father tries to shake him down for a large amount by tying him up with a long-term contract, the girl hides her love from the waiter, but finally reveals it when she breaks in on a duel he is unwillingly fighting.

No musical hit, though Chevalier breaks into song in several places, but he completely re-establishes himself. Andre Bauge is excellent as a fat cook and Emil Chantard satisfactory as the cafe owner. Contractual arrangements for credits do not reveal the name of the actor playing the dishwasher, who does a fine impersonation, and should be featured immediately after Chevalier. Femme parts not so hot. Yvonne Vallee, whose stage name hides the fact that she is Chevalier's wife, is unfavorably commented upon as support. Tania Fedor, despite used to gold-digging parts, appears ill at ease, and Francoise Rosay, miscast, hasn't a chance.

Direction, technique and sound satisfactory. The unfavorable angle of the film is the end, where French habits are ridiculed and one French general is made a nincompoop. Bataille Henri, a Frenchman brought to Hollywood by Paramount, might have avoided making Paramount appear locally tactless. These sequences are also technically inferior to the rest of the production.

As is, and even if it cost Paramount over $120,000, the French version will be a heavy moneymaker on its merits and by generally boosting Paramount's French distribution. *Maxi.*

Defenders of the Law

Standard Film [illegible] production, released by Continental Pictures. Directed by Joseph Levering. Story by Hampton Del Ruth. Cast includes Edmund Breese, Catherine Dale Owen, Joseph Girard, John Holland, Robert Glecker, Mae Busch, Al Cooke and Kit Guard. At Loew's New York, New York, one day, May 19, as half double bill. Running time, 61 minutes.

Small time gangster-cop combat meller. Cast for the main part quite good. Story fairly familiar, but this film suffices for double feature bills in its indie class.

California town is against the crime wave. Police notified a big racketeer from the east will make the town his camping grounds. Police captain, in love with the commissioner's daughter, is told to get the big shot. He recognizes him as an old war buddy, but nevertheless goes out to get him.

Big scene is the cops shooting it out with the gangsters, ending with the big shot killed by the police captain.

Isn't much of a film for adults. Especially coming after some of the ace gang films that top-notch producers have been releasing. Is a good film for kids, look for entertainment and for morale, for this deals more with coppers than with the bad men and unintentionally presents the [illegible] law and order is best.

John Holland plays the captain and does a nice piece of work. Catherine Dale Owen, as the heroine, miscast and seems not at ease from start to finish.

TROPEN NACHTE

("Tropical Nights")
(GERMAN VERSION)
(Made in France)

Paramount production and release. Direction, Leo Mittler; photography, Paul Rino; story by W. S. McNutt and Grover Jones. Stars Dita Parlo. Cast includes Robert Thoeren, Werner Hollmann, Fritz Greiner, Fritz Rasp and Manfred Fürst. At the Fifth Ave. Playhouse, N. Y., as half of double bill, week of May 23. Running time, 65 mins.

In Variety's review of the original American film, "Dangerous Paradise" of which this is a version, about the only good thing mentioned was the photography and sound. This version hasn't even that.

It's all the South Sea stories rolled into one. Difference is that instead of having one heavy this film has about six. All kinds of villains crossing and double crossing themselves.

Dita Parlo, in the former Nancy Carroll role, shines only in comparison to the rest of the cast.

This version was perhaps made at Joinville before they put in the new and improved methods. It would explain the sound being off here.

At the Fifth Avenue Playhouse the picture forms half a double bill with a synched version of "Variety."

Le Mystere La Chambre Jaune

("Mystery of the Yellow Room")
(FRENCH MADE)

Osso production and release. From story by Gaston Leroux. Direction, Marcel L'Herbier. Sets, Jaquelux. Sound, [illegible] and Tiporkoff. At the Eighth St. Playhouse, N. Y., beginning May 22. Running time, 105 mins.

Jos. Rouletabille	Roland Toutain
Mlle. Stangerson	Huguette ex-Duflos
Pere Jolibois	Maxime Desjardins
Larsan, the Great	Marcel Vibert
[illegible]	Van Daele

Good French film aimed at the box office and hitting. Nothing fancy, clever or original but enough ordinary appeal to satisfy French audiences. Any other kind of audience is completely out of it since no one without a knowledge of French can get it.

It's a mystery yarn. A shot is heard, a woman screams and the dash to a locked door. When detectives break in there is a woman who has fainted and no one else. Next night, of course, murder and things become more complicated.

Finally a newspaperman gets a clue, goes off to America to substantiate it and comes back just as an innocent man, the gal's lover, is about to be convicted.

One or two things are left unexplained, but it doesn't matter much. It's carried out with sufficient suspense to put the yarn over satisfactorily.

Acting is quite up to standard. Huguette ex-Duflos, as the gal with a hidden past, is satisfactory. Roland Toutain as the newspaperman is good looking and capable despite a tendency to overdo Fairbanks on acrobatics. Marcel Vibert is convincing as the detective.

Sound and photography okey without calling for any special hurrahs. Length could be trimmed about 15 or 20 minutes without hurting, but they like them long on the other side.

Film is the first made by Osso since their breaking away from Paramount and to go it alone over there.

Let's Love and Laugh

(ENGLISH MADE)

London, May [illegible].

British International production. Director, Richard Eichberg. Story by [illegible] and E. [illegible]. Recorded, RCA Photophone. In cast: Gene Gerrard, George Gee, Muriel Angelus, [illegible]. Length, 7,820 feet. [illegible] A. Running time, 80 mins. Reviewed at Prince Edward theatre, London, May 12.

Another attempt by British International to emulate the slick sophistication of the Hollywood farces, spiced up with cabaret and songs and garnished with the usual [illegible] of this sort. Although not successful in the Hollywood sense, it's another piece along the path B. I. seemed determined to tread.

As an attempt it's useful and better than most, but British International, nothing if not stickers, hasn't found the formula yet. Its trouble,

(Continued on page 66)

The Woman's Angle

"The Smiling Lieutenant" (Par). Lessons in how to lead a man to the bed chamber as taught by the merry Chevalier-Lubitch school will be eagerly studied by the city gals. But this course may be too scandalous for the country cousins. To them the star will look more like a cad than a hero.

"Donovan's Kid" (Radio). Jackie Cooper's magic will bewitch them into believing the heavy hoke of this old style melodrama.

"Kick In" (Par). Mechanical melodrama, monotonously paced, asks feminine sympathy with a pair of reformed crooks persecuted by the law. It makes no demands on audience intelligence.

"Everything's Rosie" (Radio). An endless succession of gags recited by Bobby Woolsey whose personality is not attractive enough to monopolize a film.

"Shipmates" (M-G-M). Robert Montgomery's sophisticated charm diluted in a loose-jointed comedy that may seem "darling" to the flaps. It will disappoint older women who prefer Robert as a gay, suave, young fellow.

"Le Million" (Tobis). Women who will brave attendance at a foreign language film cannot fail to be entertained by the inspired treatment and riotous comedy of this foreign musical film.

"A Son of the Land" (Soyuzkino). A cowboy and Indian thriller for the Communist minded, with tillers of the soil as the cowboys and landowners for Indians. A hero who thinks only of protecting the dam is not the type for American dames.

"Always Goodbye" (Fox). Elissa Landi is seen in an adventure story whose development holds no surprises. But Lewis Stone, the matrons' pash, is present amid rich surroundings.

"Tropen Nachte" (Par). Ponderous version of a Nancy Carroll film, unintelligible to American audiences.

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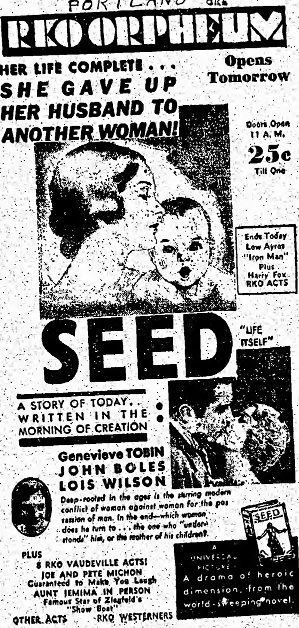

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HER LIFE COMPLETE . . .
SHE GAVE UP HER HUSBAND TO ANOTHER WOMAN!

Doors Open 11 A. M.
25c
Till One

Ends Today
Low Ayres
"Iron Man"
Plus
Harry Fox
RKO ACTS

SEED

"LIFE ITSELF"

A STORY OF TODAY . . WRITTEN IN THE MORNING OF CREATION

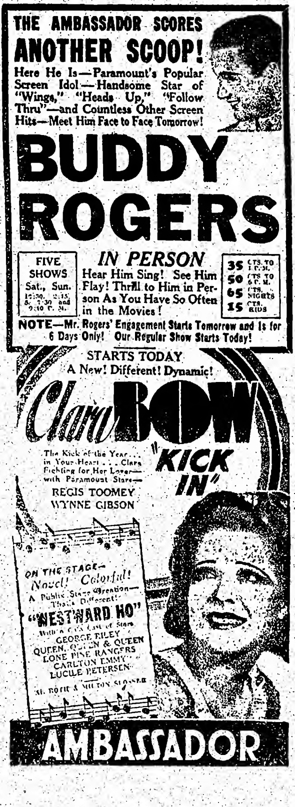
Genevieve TOBIN
JOHN BOLES
LOIS WILSON

Deep-rooted in the ages is the stirring modern conflict of woman against woman for the possession of man. In the end—which woman does he turn to . . . the one who "understands" him, or the mother of his children?

PLUS
8 RKO VAUDEVILLE ACTS!
JOE AND PETE MICHON
Guaranteed to Make You Laugh
AUNT JEMIMA IN PERSON
Famous Star of Ziegfeld's "Show Boat"
OTHER ACTS RKO WESTERNERS

A UNIVERSAL PICTURE
A drama of heroic dimension, from the world-sweeping novel.

ST. LOUIS



THE AMBASSADOR SCORES ANOTHER SCOOP!

Here He Is—Paramount's Popular Screen Idol—Handsome Star of "Wings," "Heads Up," "Follow Thru"—and Countless Other Screen Hits—Meet Him Face to Face Tomorrow!

BUDDY ROGERS

IN PERSON

Hear Him Sing! See Him Play! Thrill to Him in Person As You Have So Often in the Movies!

FIVE SHOWS
Sat., Sun.
12:30, 2:15, 5, 7:30 and 9:10 P. M.

35 CTS. TO 1 P. M.
50 CTS. TO 6 P. M.
65 CTS. NIGHTS
15 CTS. KIDS

NOTE—Mr. Rogers' Engagement Starts Tomorrow and Is for 6 Days Only! Our Regular Show Starts Today!

STARTS TODAY
A New! Different! Dynamic!

Clara BOW
"KICK IN"

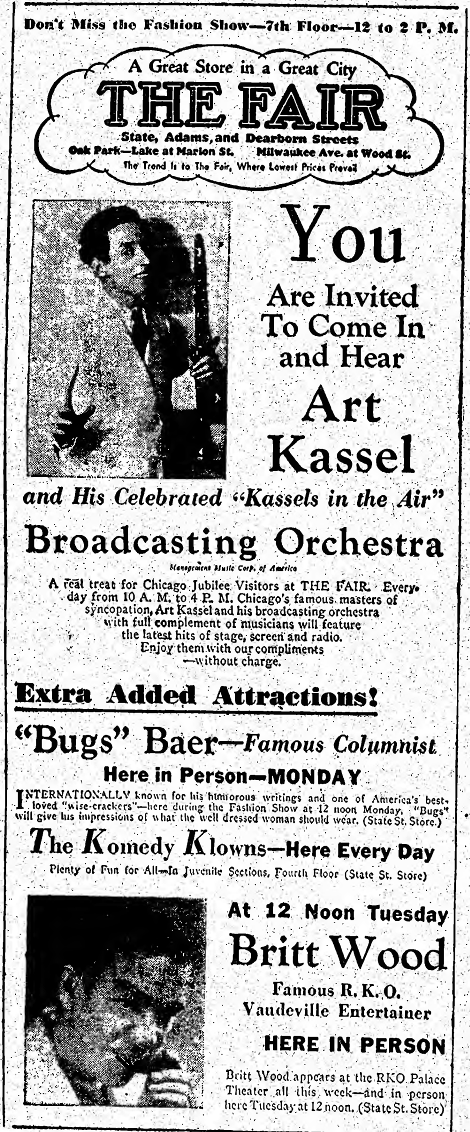
The Kick of the Year . . . in Your Heart . . . Clara Fighting for Her Lover—with Paramount Stars—
REGIS TOOMEY
WYNNE GIBSON

ON THE STAGE—
Novel! Colorful!
A Public Stage Creation—That's Different!—
"WESTWARD HO"
With a Gay Cast of Stars
GEORGE RILEY
QUEEN, QUEEN & QUEEN
LONE PINE RANGERS
CARLTON EMMY
LUCILE PETERSEN
AL ROTH & MILTON SLOSSER

AMBASSADOR

CHICAGO

DEPARTMENT STORE ADVERTISING



Don't Miss the Fashion Show—7th Floor—12 to 2 P. M.

A Great Store in a Great City
THE FAIR
State, Adams, and Dearborn Streets
Oak Park—Lake at Marion St. Milwaukee Ave. at Wood St.
The Trend Is to The Fair, Where Lowest Prices Prevail

You
Are Invited To Come In and Hear
Art Kassel

and His Celebrated "Kassels in the Air"
Broadcasting Orchestra
Management Music Corp. of America

A real treat for Chicago Jubilee Visitors at THE FAIR. Everyday from 10 A. M. to 4 P. M. Chicago's famous masters of syncopation, Art Kassel and his broadcasting orchestra with full complement of musicians will feature the latest hits of stage, screen and radio. Enjoy them with our compliments—without charge.

Extra Added Attractions!

"Bugs" Baer—*Famous Columnist*
Here in Person—MONDAY

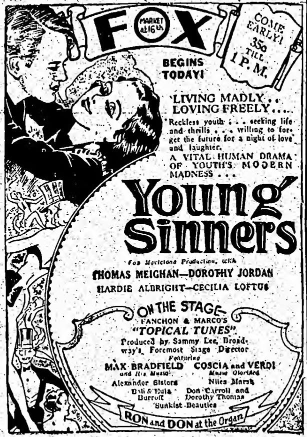
INTERNATIONALLY known for his humorous writings and one of America's best-loved "wise-crackers"—here during the Fashion Show at 12 noon Monday. "Bugs" will give his impressions of what the well dressed woman should wear. (State St. Store.)

The Komedy Klowns—Here Every Day
Plenty of Fun for All—In Juvenile Sections, Fourth Floor (State St. Store)

At 12 Noon Tuesday
Britt Wood
Famous R. K. O. Vaudeville Entertainer
HERE IN PERSON

Britt Wood appears at the RKO Palace Theater all this week—and in person here Tuesday at 12 noon. (State St. Store)

PHILADELPHIA



FOX MARKET at 16th

COME EARLY! 35c TILL 1 P. M.

BEGINS TODAY!

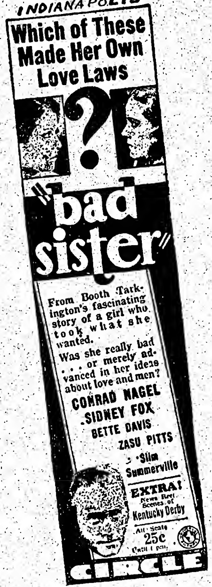
'LIVING MADLY . . LOVING FREELY . . . .
Reckless youth . . . seeking life and thrills . . . willing to forget the future for a night of love and laughter.
A VITAL HUMAN DRAMA OF YOUTH'S MODERN MADNESS . . .

Young Sinners

Fox Movietone Production, with
THOMAS MEIGHAN—DOROTHY JORDAN
HARDIE ALBRIGHT—CECILIA LOFTUS

ON THE STAGE
FANCHON & MARCO'S
"TOPICAL TUNES"
Produced by Sammy Lee, Broadway's Foremost Stage Director
Featuring
MAX BRADFIELD and His Music
COSCIA and VERDI Music Glorified
Alexander Sisters
Niles Marsh
Bill & Lula Burroff
Don Carroll and Dorothy Thomas
Sunkist Beauties
RON and DON at the Organ

INDIANAPOLIS



Which of These Made Her Own Love Laws ?

"bad sister"

From Booth Tarkington's fascinating story of a girl who took what she wanted.
Was she really bad . . . or merely advanced in her ideas about love and men?

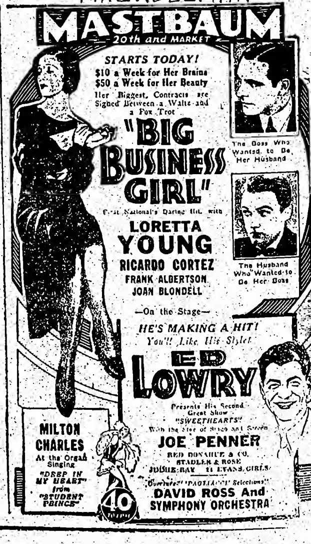
CONRAD NAGEL
SIDNEY FOX
BETTE DAVIS
ZASU PITTS
"Slim" Summerville

EXTRA! News Reel Scenes of Kentucky Derby

All Seats 25c Until 1 p.m.

CIRCLE

PHILADELPHIA



MASTBAUM
20th and MARKET

STARTS TODAY!
$10 a Week for Her Brains
$50 a Week for Her Beauty
Her Biggest Contracts are Signed Between a Waltz and a Fox Trot

"BIG BUSINESS GIRL"

First National's Daring Hit, with
LORETTA YOUNG
RICARDO CORTEZ
FRANK ALBERTSON
JOAN BLONDELL

The Boss Who Wanted to Be Her Husband

The Husband Who Wanted to Be Her Boss

—On the Stage—
HE'S MAKING A HIT!
You'll Like His Style!

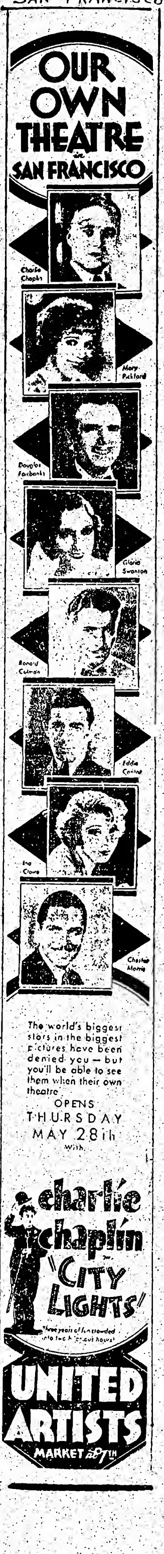
ED LOWRY

Presents His Second Great Show "SWEETHEARTS"
With the Star of Stage and Screen
JOE PENNER
RED DONAHUE & CO.
STADLER & ROSE
JOSIE BAY 24 EVANS GIRLS
Overture "PAGLIACCI" Selections
DAVID ROSS And SYMPHONY ORCHESTRA

MILTON CHARLES
At the Organ Singing
"DEEP IN MY HEART" from "STUDENT PRINCE"

40

SAN FRANCISCO



OUR OWN THEATRE in SAN FRANCISCO

Charlie Chaplin

Mary Pickford

Douglas Fairbanks

Gloria Swanson

Ronald Colman

Eddie Cantor

Ina Claire

Chester Morris

The world's biggest stars in the biggest pictures have been denied you — but you'll be able to see them when their own theatre

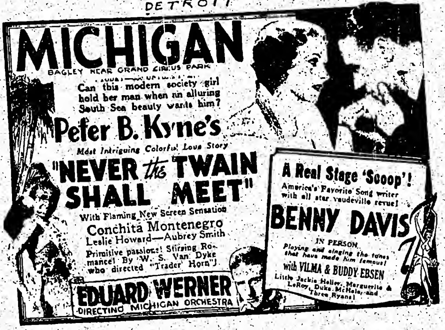
OPENS
THURSDAY
MAY 28th
with

charlie chaplin in "CITY LIGHTS"

Three years of fun crowded into two hilarious hours!

UNITED ARTISTS
MARKET at 7TH

DETROIT



MICHIGAN
BAGLEY NEAR GRAND CIRCUS PARK

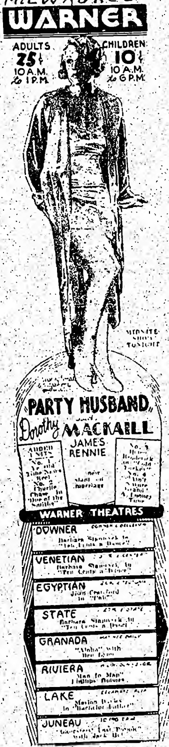
Can this modern society girl hold her man when an alluring South Sea beauty wants him?

Peter B. Kyne's
Most Intriguing Colorful Love Story
"NEVER the TWAIN SHALL MEET"
With Flaming New Screen Sensation
Conchita Montenegro
Leslie Howard—Aubrey Smith
Primitive passions! Stirring Romance! By W. S. Van Dyke who directed "Trader Horn"!

EDUARD WERNER
DIRECTING MICHIGAN ORCHESTRA

A Real Stage 'Scoop'!
America's Favorite Song writer with all star vaudeville revue!
BENNY DAVIS
IN PERSON
Playing and singing the tunes that have made him famous!
with VILMA & BUDDY EBSEN
Little Jackie Heller, Marguerite & LeRoy, Duke McHale, and Three Ryans!

MILWAUKEE



WARNER

ADULTS 25¢ 10 A.M. to 1 P.M.

CHILDREN 10¢ 10 A.M. to 6 P.M.

MIDNITE SHOW TONIGHT

"PARTY HUSBAND"
Dorothy MACKAILL
JAMES RENNIE
new slant on marriage

ADDED UNITS No. 1 [illegible] Reel No. 2 Charlie Chase in "One of the Smiths"

No. 3 [illegible] No. 4 [illegible] A Looney Tune

WARNER THEATRES

DOWNER — Barbara Stanwyck in "Ten Cents a Dance"

VENETIAN — Barbara Stanwyck in "Ten Cents a Dance"

EGYPTIAN — Joan Crawford in "Paid"

STATE — Barbara Stanwyck in "Ten Cents a Dance"

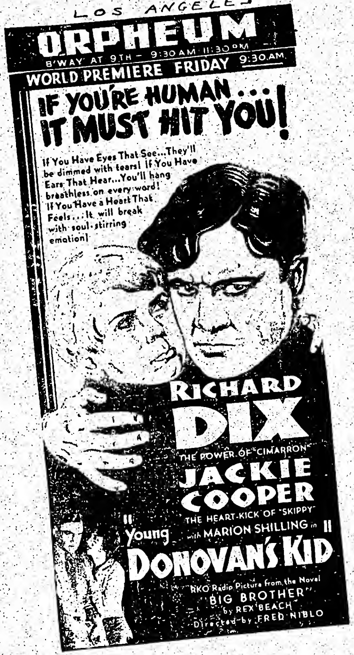
GRANADA — "Aloha" with Ben Lyon

RIVIERA — "Man to Man" Phillips Holmes

LAKE — Marion Davies in "Bachelor Father"

JUNEAU — [illegible] with Jack Holt

LOS ANGELES



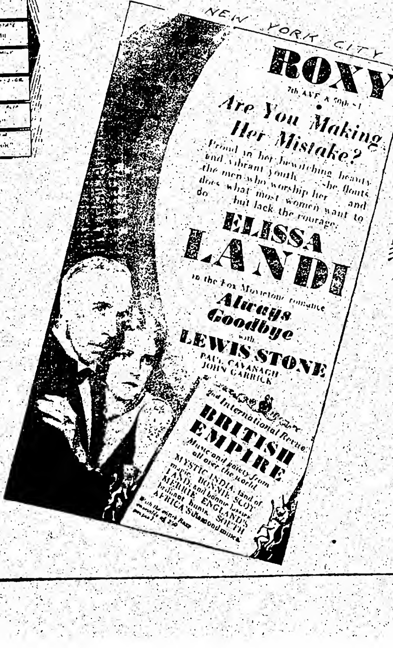
ORPHEUM
B'WAY AT 9TH — 9:30 AM 11:30 PM
WORLD PREMIERE FRIDAY 9:30 AM.

IF YOU'RE HUMAN . . . IT MUST HIT YOU!

If You Have Eyes That See...They'll be dimmed with tears! If You Have Ears That Hear...You'll hang breathless on every word! If You Have a Heart That Feels...It will break with soul-stirring emotion!

RICHARD DIX
THE POWER OF "CIMARRON"
JACKIE COOPER
THE HEART-KICK OF "SKIPPY"
with MARION SHILLING in
"Young DONOVAN'S KID"
RKO Radio Picture from the Novel "BIG BROTHER" by REX BEACH
Directed by FRED NIBLO

NEW YORK CITY



ROXY
7th AVE. & 50th St.

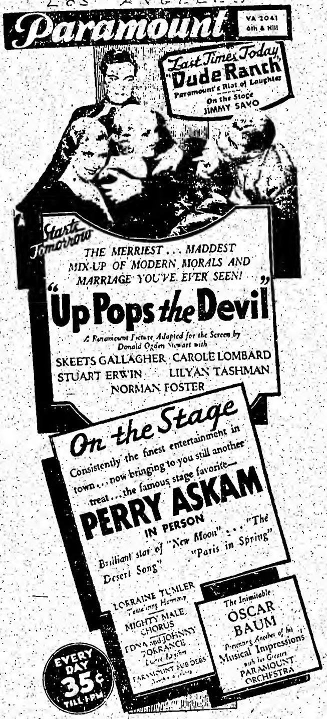
Are You Making Her Mistake?

Proud in her bewitching beauty and vibrant youth . . . she flouts the men who worship her . . . and does what most women want to do . . . but lack the courage.

ELISSA LANDI
in the Fox Movietone romance
Always Goodbye
with
LEWIS STONE
PAUL CAVANAGH
JOHN GARRICK

2nd International Revue
BRITISH EMPIRE
Music and gaiety from all over the world
MYSTIC INDIA, land of magic, BONNIE SCOTLAND and bonnie lassies, MERRIE ENGLAND'S brilliant hunts, SOUTH AFRICA'S diamond mines.
With the entire Roxy ensemble of 250

LOS ANGELES



Paramount
VA 2041
6th & Hill

Last Times Today
"Dude Ranch"
Paramount's Riot of Laughter
On the Stage
JIMMY SAVO

Starts Tomorrow
THE MERRIEST . . . MADDEST MIX-UP OF MODERN MORALS AND MARRIAGE YOU'VE EVER SEEN!
"Up Pops the Devil"
A Paramount Picture Adapted for the Screen by Donald Ogden Stewart with
SKEETS GALLAGHER CAROLE LOMBARD
STUART ERWIN LILYAN TASHMAN
NORMAN FOSTER

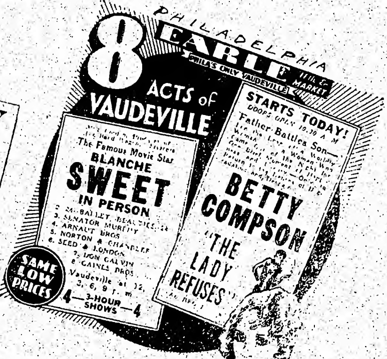
On the Stage
Consistently the finest entertainment in town . . . now bringing to you still another treat . . . the famous stage favorite—
PERRY ASKAM
IN PERSON
Brilliant star of "New Moon" . . . "The Desert Song" "Paris in Spring"

LORRAINE TUMLER
Tantalizing Harmony
MIGHTY MALE CHORUS
EDNA and JOHNNY TORRANCE
Dance Rhythm
PARAMOUNT SUB DEBS

The Inimitable
OSCAR BAUM
Presenting Another of his Musical Impressions with his Greater PARAMOUNT ORCHESTRA

EVERY DAY 35¢ TILL 1 P.M.

PHILADELPHIA



8 ACTS of VAUDEVILLE

EARLE
11th & MARKET
PHILA'S ONLY VAUDEVILLE

The Famous Movie Star
BLANCHE SWEET
IN PERSON
2. 24—BALLET BEAUTIES—24
3. SENATOR MURPHY
4. ARNAUT BROS.
5. NORTON & CHANDLER
6. SEED & LONDON
7. DON GALVIN
8. GAINES BROS.
Vaudeville at 12, 3, 6, 9 p. m.

4—3-HOUR SHOWS—4

SAME LOW PRICES

STARTS TODAY!
DOORS OPEN 10.30 A. M.
Father Battles Son—
[illegible]
BETTY COMPSON
"THE LADY REFUSES"

EXPLOITATION -:- -:- -:- By Epes W. Sargent

Vacation Trips

This is the time for a vacation trip contest. It can be made big enough for a city or small enough for a town. It costs little and should bring in a lot. Can be worked as a lone hand or with merchants or a newspaper. All it needs is a little money and much hustling.

The base is a two weeks' trip to some resort, with hotel and railroad thrown in. A due bill on the hotel can be promoted in return for an advertising display in program, on screen or in lobby. Transportation through the general passenger agent of the road. Kick in with little cash for spending money.

Announce the trip is going to the person who receives the most coupons or votes. On a lone hand, the votes are given with ticket sales. With a newspaper, ticket votes are given by the house, and the paper gives a certain number of votes for a three or six months' subscription.

If the merchants are interested, they give votes with purchases and should make a small payment for each vote. It is often possible to add the offer of a suit or dress, handbag or valise and other gifts suitable for traveling.

A trip to a nearby resort will sell tickets, and a jaunt to a more distant and desirable point will build even larger. Work on the usual balloting lines, but do not allot by chance.

Killing the Contest

One of the chief reasons why the newspapers are dropping contests in co-operation with the theatres is the overuse of the idea. Instead of conserving the newspaper's good will, in some sections the managers have run the obliging circulation manager ragged. One good contest may be a cleanup for the paper. That over, another is dragged in. They keep coming until the novelty is over-exhausted while the contests themselves are merely rehashes of old ideas or thin new suggestions not holding sufficient interest for readers.

Given a rest of six months, the papers probably will be glad to try the idea again, provided a good stunt is offered, but the effort to use the ideas week after week, with little change has disgusted the papers. In many sections all stunts are out.

In some quarters while it may be argued the advertising film is more or less responsible for the change in attitude, in general the lack of novelty is the chief reason, with too frequent repeats a close second. A vacation is the best cure for overwork.

Let the field lie through the summer and a lot of the papers will be glad to come back in the fall. And use a little judgment then.

Too Much Style

Practically every affiliated circuit, and most of the independent ones, have recently sought to pep up business through extra efforts to get the patrons in. In almost every instance stress has been placed upon the need for greater courtesy as one of the means to build patronage.

Where cooling systems are installed, managers are cautioned to give the public the right idea and to stress the theatre is kept "cool, but not too cold."

That advice might well be linked with the foregoing if the executives would gain the best results. It is not greater courtesy which the theatres need, but the atmosphere of friendliness which went out when the big circuits rushed to the military idea first launched by Roxy.

House attendants should be urged to be cool but not too cold, if patrons are to be brought back to the feeling that the theatre is something more than a place where a show may be seen. In seeking to enforce discipline, the matter has been overstressed and the house has lost that valuable element of personality which can be made its chief asset.

About the time that Publix started to grow up in a big way, this military idea began to sweep the country and now even in the small spots you get the same top-lofty reception that you can draw at any Broadway deluxer. It may impress, but it does not attract.

Back of the idea, of course, is the belief that ushers are not able to think for themselves. Possibly some of them do not, but many of them can, when they are permitted to, and others can be found with the same inherent sense of fitness.

Under the prevailing system they are not permitted to use their natural tact. Operators have laboriously anticipated every possible situation and have provided set rules and set speeches with which these situations are to be met. The rigid and inexorable application of these set rules and speeches has resulted in the gradual reduction of the house atmosphere until few remain to which the prospective patron turns because they suggest friendliness and welcome.

Gaudily uniformed ushers promenade the lobby telling the patrons just where they shall go. Others, inside, carry out this system. If the house rule requires that incoming patrons be shunted to the side aisles the set speech is "Seats in the side aisles." If the patron, spying many vacant seats on the center aisle, wants to know why, the same sentence is repeated. No explanation is offered. That speech meets—or is supposed to meet—that situation. Short of knocking the usher down and walking over him, you can not change the order. As a result, the patron is usually dissatisfied or annoyed.

Even the boys themselves are imbued with the spirit of superiority. They seem to believe they are there to see that the man who pays to see the show does precisely as he is told.

Valuation of Stunts

Too many exhibitors fail to value their stunts. They feel that anything done must be good, and do not analyze results. It is not possible to declare that a certain percentage of the receipts is directly traceable to any particular exploitation idea, but in a general way the reaction can be sensed.

A man may be put out on the street with a back sign. And he may bring in some loose change. But if street men with back signs have been used too often the chances are that most persons will not take the trouble to look back to see what the idea is. Used too often it stales. Following the man around for 15 or 20 minutes and noting how many persons turn to look will give an idea of how the gag is working. If not many turn, a switch should be made to something else.

Another common mistake is to centralize all exploitation around the theatre. This will possibly drive in those who are in the vicinity, but the downtown house should make a drive on the residential sections to get the people who do not intend to go downtown. If they can be coaxed, it means just that much more. It does not always happen the cheapest idea is the most remunerative in proportion to the investment, though it is always possible to dig out some inexpensive stunt that may do as well as one costing three or four times as much. Brains is worth more than money in stunts.

Changing the Pace

One way to get attention for a house is to do things differently. If lobby runs to cutouts and heavy display weekly, try cutting down to neat frames and nothing else for a time. It will be different, so it will be noticed. Now and then go to a splash and get twice as much attention. Whisper at them for a time and the ordinary conversational voice will sound like a roar.

One manager, famous for his trick lobbies, lays off stunt stuff every now and then. He knows even the best displays pall after a while. In the course of a few weeks he can return to the stunts and make them work all the harder.

It is the same way with advertising. Alternation in style will make big display and light layouts equally effective, and double the usual space becomes the usual thing if persisted in.

Juvenile Athletes

With the vacation season many cities devote their school yards to recreational centers to keep the children off the streets. It is a simple matter in most instances to tie up to this project with an athletic league, sponsored by the theatre and conducted by those having charge of the playgrounds. A few medals just before school opens again gives a talking point that will last all summer.

Often this stunt can be broken into a newspaper, where contests and similar hook-ups have been done to death. The circulation manager and the editor may see nothing in a week's contest, but they will appreciate an eight or 10 weeks' feature that will appeal to children and parents alike.

With the paper in, it may also be possible to promote other prizes from the merchants. If it can be arranged, talks by athletic coaches at matinees should further build the kid patronage. Theatre parties each week for the playground showing the best results is another help, but the scheme has all kinds of angles.

Tied to Tires

Learning that the India tire company had the "largest tire in the world," Fanchon & Marco publicity had the tire shipped to Hollywood, photographed in F. & M. idea unit inside the show and backed this with a wire from the president of the tire company. A print from the photograph is to be shown in the window of all India handlers, which will help in spots where they use the ideas.

Galloping Mothballs

Now that the moth campaign is on, it might be a good time to revive the rising mothball idea. It will work in with a store's display and help the merchant as well as the theatre.

The idea is a wide-mouthed jar placed in the window and filled with soda or other charged water. A handful of mothballs are tossed in; these rise to the surface and drop back to the bottom of the jar with what seems to be an uncanny effect. It really is very simple. The balls attract small bubbles of gas liberated by the water. When a sufficient number has collected the ball is buoyed to the surface, to mass again when a sufficient number of bubbles have burst to cause the mass to again become heavier than the water. When the gas is all out, the water must be merely replaced with a fresh supply.

It will work where a window display is desired.

Keeping the bottle cool will retard the action. Heat will hasten the release of the gas and the consequent movement of the balls.

Ether Auditions

Oakland, Cal.

Fox Oakland has hooked to KTAB radio station for a jazz band contest over the air, with the winner getting a stage hearing at the Fox house. Plenty of local organizations are jumping at a chance to get into the limelight, and the contest is going over.

With newspapers turning a deaf ear to contest hook-ups, there is a turn toward the radio. These band auditions may be supplemented by contests for singers, talkers, instrumentalists, and even dramatic skits or any local radio personalities. The idea is not new, but it is capable of being developed into something big if properly worked up.

The station is glad to get a novelty and the house profits by the current publicity as well as collecting the date the winners play.

Gift Epidemic

Minneapolis.

In an effort to boost hot weather business, theatres here and in the vicinity have gone batty on gifts for patrons. The Orpheum recently promoted a pony, two all-expenses trips to Seattle, with a week in that town, 100 potted geraniums and facial treatments for women patrons.

Publix pulled 11 Copeland refrigerators, each worth $210, an auto and half a dozen trips to Yellowstone Park.

Pony dealer supplied the miniature horse while the Northern Pacific donated the Seattle excursion. A cosmetic company had an expert in the Orpheum a full week lecturing on Hollywood beauty secrets and giving the facials.

The refrigerators go to the eight Publix uptown houses, one downtown and two suburbans in St. Paul while the Yellowstone vacations are for the out of town houses in this district. The St. Cloud Paramount got the car, donated by 21 dealers jointly, all of whom kicked in with newspaper advertising and staged a parade for ballyhoo.

Letting George Do It

Minneapolis.

Cliff Gill, Minnesota theatre advertising manager, did most of his advertising by proxy last week. A big department store took care of a slice, with a chain of shirt stores doing the rest.

Gill arranged to have the girls in the Publix unit model bathing suits in the store auditorium with Lou Breese, the house's m. c., officiating. Store ran large newspaper displays, giving ample mention of the girls, the house, the feature and Breese.

At the same time the Washington Shirt Shops carried life-sized pictures of Breese wearing their straw hats in each of its half dozen stores. These, too, went into the newspapers as well as in the windows, taking display space in which the theatre was starred.

Makes Others Hustle

Efforts of the affiliated circuits to pull in business with gags is having its effect on the indies, who constitute opposition in most spots. They have to trail in self-preservation with the result that many neighborhoods are doing more stunt stuff than they ever imagined they would, merely to keep the other fellow from taking the lion's share.

Trips for Toilers

Ft. Wayne, Ind.

Most Popular Working Girls contest by the Paramount theatre and "Journal-Gazette," has brought out more than 200 candidates, two of whom will be given free trips to Yellowstone Park. Awards for the runners up, too.

Contest put over by persuading large industrial groups to center their efforts for a single candidate in that group, both in stores and shops, and the interest is keen.

Changes in the standing of the contestants is posted daily in front of the theatre and serves as a permanent attraction. Also printed in the paper, but the theatre breaks the news first, where it will do more direct good. Usual voting idea with coupons with theatre tickets and newspaper subs.

Mileage Boom

Astoria, Ore.

Edgar Hart, of the Liberty, campaigned "Trader Horn" like a circus over a radius of 25 miles. His bill wagon put half sheets into every town in the territory, including a number of amusement resorts along the Columbia river.

In town he made a heavy splash and sold the Piggly-Wiggly stores on giving a ticket with each $5 purchase. Stores issued formal orders on the boxoffice and redeemed these in cash at face value.

Four mats were used in a newspaper coloring contest, to get the children, and Superintendent of Schools not only permitted an M-G-M representative to address the high school assembly but caused the picture to be announced in all grade classes, and there were nine broadcasts over the local station.

The big results came from the out of town patronage.

Weather Double Crossed

Syracuse, N. Y.

Exhibs who took the weather forecast at face value and iced their newspaper ads for Sunday were sorry. Most used cooling plant copy and the houses reported a flood of telephone calls asking if the steam heat was on when the thermom dropped instead of rising.

Loew's State got a break with a special shot of a mass calesthenics demonstration by school children, inserted in the newsreel. Every teacher announced in class when the picture would be shown and mat biz was heavy.

Smash Copy Lines

Columbia, S. C.

Garland DeLohr, Imperial, obtained the addresses of nurses and wives of physicians from the secretary of the Doctors' Building, and sent them cards with copy for "Doctors' Wives." About 250 names were obtained.

Copy read: "Do women pay for the privilege of being behind locked doors with their favorite physician? If the doctor is handsome and the patient is pretty, which will last the longest, her illness or her kisses? Who has the better claim on his time, his patients or his wife? A daring drama of what goes on behind the locked doors of the doctor's office."

Pretty much the same copy was used on heralds for general distribution in the residential section.

Gals Could Swim

New Orleans.

Rodney Toups crashed the dailies in a big way when he loaned some of the girls in a Fanchon & Marco unit to the opening of the City Park swimming pool.

Free Front Pages

Dallas.

Because a circulation manager wanted to put over a new edition of the "Journal," evening paper, Paul Short, of the Melba, got 31,000 front sheets, overprinted, without other cost than the $20 he paid a bunch of college boys to distribute them.

Having "Front Page," Short planned to purchase a few thousand copies for a red ink edition, but the paper was willing to supply the stuff to get the public interested. Such things do happen—when you watch for them.

Trolleys Help

Milwaukee.

Milwaukee Electric Railway and Light Co. is helping the theatres by selling weekly "Shopper-Theatre

(Continued on page 72)

BEHIND THE KEYS

Youngstown, O.

Warners deluxe house, memorial to the Warners who formerly lived here, has opened, with Dave Robbins manager and Frank Savage, resident manager.

House seats 3,500.

Westerville, O.

Fire in the generator room of the State theatre caused damage estimated at $30,000 covered by insurance. A. D. Curfman, owner, and other employees were injured fighting the blaze.

Milwaukee, May 26.

J. William Denbach, city manager of the RKO Riverside and Palace-Orpheum theatres, has been made district manager of Wisconsin RKO houses. Territory covers Milwaukee, Racine and Madison. Denbach came to RKO from the Milwaukee Fox offices three months ago.

Easton, Pa.

United Chain Theatre has Cameo, at Allentown, renaming it Transit. May 25 reopening with films.

Allentown, Pa.

Walter J. Hurley at State theatre taking management of College theatre, with the departure of Warren A. Slee to Richmond, Va., at the National.

Allentown, Pa.

Cameo, second-run, has passed to United Chain Theatres, with name changed to Transit. Will operate at 25c. Frank H. Mickley remains manager.

Elmhurst, L. I.

Robert Pillano now manager of Queensboro; Al A. Levitt, asst.

Chicago.

G. E. Braddock has replaced Leonard Grossman as manager at the RKO Majestic at Springfield, Ill.

Lynchburg, Va.

W. W. Klugh, Jr., ass't at Imperial, Asheville, manager of Academy (Publix) here. Succeeds J. A. Saidenberg, transferred to Tivoli, Chattanooga.

New York City.

Harry Harris has acquired the Washington theatre, in the Washington Heights section, from Lee Ochs. Straight pictures. Harris had the house at one time.

Elmira, N. Y.

Majestic (Warner) being used for little theatre productions.

Lawrence J. Carkey, formerly manager of the Olympic, Utica, now at the local Strand.

Memphis.

C. W. Wilson, from RKO's St. Louis office, now press agent of local Orpheum, succeeded Arthur Campbell, sent to New York.

With the absence of vaude, Orpheum has reduced its top to 40 cents. Lowest here for summer. Loew's State, Palace and Warner maintaining their 50c. scale.

Oklahoma City.

Effective May 23 Robert E. Hutchinson, former manager of the Liberty theatre, was appointed general manager for Warner theatres here, succeeded Leta J. Hill, resigned.

Oklahoma branch is detached from the St. Louis zone and will report direct to the New York office in future.

Oklahoma City.

Frank Startz, formerly RKO, appointed to district publicity for Publix in Dallas, Houston, San Antonio and other Texas cities.

A. C. Bray is erecting a new theatre in Gladwater, Texas, and C. H. Cox will build another there too.

Joe Brecheen of Dallas, head booker and office manager for RKO-Pathe, here.

N. J. Gordon has opened his New theatre in St. Paul, Kan.

P. S. Beasley has purchased the Topa theatre, Chetopa, Kans., from J. J. McCarthy.

Springfield, Ill.

Pittner and Barnes have purchased the Pershing theatre, Fairfield, Ill., from R. C. Custer Theatre Co.; H. L. Klingenfus has bought the Community theatre, New Athens, Ill.; T. J. Price has purchased the Home theatre, Oblong, Ill., and J. E. Whitten is the new prop of the Empress theatre, Chaffee, Mo.

Los Angeles.

Allied Theatre Owners of Southern California becomes international with the addition of A. M. Bernal, owner of the Coronado in Tia Juana.

G. A. Metzger, pres, and A. Alperstein, sec. and treas., are back in town after a trip to San Diego where they claim 100% signing of indie exhibs there.

Red Oak, Ia.

In a court order Louis Good, one of the Iowa theatre owners, is restrained from disposing of any of his property pending the outcome of a divorce action filed by his wife, Mabel Good.

She seeks custody of four children.

THE OLD FIGHTIN' COCK WILL NOT LET ANY STUDIO BEG, BORROW OR STEAL HIS STARS!

CONSTANCE BENNETT—(4)—beginning with "Common Law"
ANN HARDING—(4)—beginning with "Devotion" (temporary title)
HELEN TWELVETREES—(4)—beginning with "A Woman of Experience"
INA CLAIRE—in "Rebound"
BILL BOYD—(4)—beginning with "The Iron Chalice"
EDDIE QUILLAN—(4)—beginning with "Sweepstakes"

And the
GREATEST LINE-UP OF SHORT SUBJECT STARS IN THE INDUSTRY!

I repeat what I said in our announcement for '31-'32: RKO Pathe stars stay on the lot—and you can get the lot only from RKO PATHE.

NED E. DEPINET
Vice-President and
General Sales Manager

RKO PATHE

hurry!-
hurry!-

or you'll have to play a substitute

only 22½% of all available booking time still open!

FIRST COME! FIRST SERVED!

Greatest champion in the history of sports. The only man who ever won every important national and international golf title!

there's only one

BOBBY JONES

He Can not Be Imitated!

A Series of 12 VITAPHONE SHORTS "HOW I PLAY GOLF"

Publix-RKO Under Understanding In Few Spots—Admish Slices South

Upset of the RKO-Publix pooling plan does not affect an agreement between the two circuits to keep live entertainment out of Dallas, San Antonio, Houston and Fort Worth during the summer. Neither will it affect any intention on the part of the two circuits for an agreement under which each would stay out of Des Moines and Omaha.

RKO went to straight pictures in the Texas territory this week. Publix, already in that policy in San Antonio and Forth Worth, removes stage units from Dallas June 3, and from Houston June 17, in accordance with the agreement with RKO.

It also has taken its stage shows out of Des Moines and Omaha and, under present plans, will keep its de luxe operations in this duo in straight pictures over the summer. Omaha and Des Moines recently started the new B route extending into Texas.

Down South

Denver and New Orleans, where business is claimed better, for both Publix and RKO, will retain live talent. Publix will frame a show, probably at New Orleans, for the two houses. Later Publix may decide to tack on Birmingham, and Atlanta, two southern key spots which couldn't do anything with double features. Meanwhile, Birmingham's Alabama (Publix) will RKO vaude.

In the fall an entirely new and considerably enlarged B unit route may be organized by Publix to take in houses now dropping stage shows.

In going to straight pictures in the south, Publix is cutting down admissions as far as they will go, with scale to be 25c. to 1 o'clock; 35c. to 6; and 50c. to closing for Mondays to Fridays; 25c. to 1 o'clock, 50c. thereafter for Saturdays; 35c. to 2 o'clock, 50c. to closing for Sundays, and children 15c. at all times.

ORGANISTS' PART TIME FOR WB KID MATINEES

Approximately 45 Warner theatres are running kiddie matinees one day a week, giving part time employment to about 40 organists. Some of the organists double between the theatres.

Majority of the theatres are located in Pittsburgh. Others are in small towns farther west. Kiddie matinees are staged with the express intention of bringing the kids to the theatre through community singing. Organists act as m.c.'s, using slides for the lyrics.

This work is heaven sent to numerous organists, some of whom are working at commercial occupation, making the kiddie matinees a source of extra income.

Since the kid mats last only a couple hours, the organists working on the outside don't find it difficult filling in for them. Organists average anywhere between $10-$20, working at union scale, according to hours put in and number of theatres they play.

Exhibs' Headquarters

Complete renovation and expansion of the Theatre Owners' Chamber of Commerce now under way have gotten reports in circulation that Manhattan will be the headquarters of the new New York State exhibitor organization.

Leading members disclaim this, however, stating that the new dress is simply in accord with an increasing membership of its own.

Warners' Builds Camera Case for Sound on Film

Burbank, May 26.

A 90-pound camera case insulated with celutose and sponge rubber has been developed by the Warner-FN camera department and was issued to cameramen working last week.

Silencing has been the lot problem since Warners went sound-on-film the first of the year. The camera cover found OK for Vitaphone disks had to be swaddled in blankets when film track hit the lot.

TALKING OVER DEAL

Fox Man Coming East to Confer With RKO On Midwestco

Harry Fitzgerald, Fox division manager with the Midwesco Circuit, is due in New York currently to talk with Nate Blumberg, of RKO on the pending Fox-RKO theatre negotiations.

Deal includes houses in territories supervised by both which is reason for confab with desire on the part of the higher ups to have all concerned with past or future operation of properties on the ground when discussing the deal.

Harry Arthur and Louis Cohen are acting for Fox in the deal with B. B. Kahane representing RKO.

F-WC Rules Out All Merchants' Screen Ads

Los Angeles, May 26.

Fox-West Coast is ruling all screen advertising out of its houses. Managers have been instructed to quit running film ads now being shown without contracts. Those with contracts are being exhibited until termination.

Circuit has no tieup with national commercials.

Civil Rights Act Made Worthless in Pa. House

Harrisburg, Pa., May 26.

Bill of Representative William H. Fuller, Philadelphia, one of the three negroes in the House, providing for a $100 to $500 fine for discrimination against any negro by management or any employee of a motion picture theatre, has been amended in the Senate, making it practically worthless.

Measure, as it passed the House, changed an act of 1887 relating to equal rights, regardless of race or color by adding picture houses to the list of amusement places and moved the figures up from $50 to $100 to $100 to $500.

Senate returned the minimum and maximum fines to the previous low and made several other amendments that add nothing to the original act.

Stone's Vacation

Albany, N. Y., May 26.

Abraham Stone, operator of the Eagle and Hudson, picture theatres, sailed for Europe with his wife last Friday (22).

They will return in August.

All Nite Theatre-Car

Kansas City, May 26.

Newly opened Orpheum theatre has made a tie-up with an adjoining garage whereby patrons of the theatre can rent a drive-it-yourself car and return it the next morning.

Only charge is 10 cents a mile, with no additional tax for the time the car is kept out.

ENRIGHT ALL FILM 50c WITH SPLIT WK. POLICY

Pittsburgh, May 26.

Enright, dropping stage shows at the end of this week for the summer, is to go into a twice weekly change of pictures policy. Admission scale will be lowered to 50c. top at night, as against previous 60c., with 15c.-25c. for afternoons.

House is a 3,700-seater ~~deluxer~~ in East Liberty. New policy is the first time it's ever been tried in a site of this size around here. Pictures, changing Fridays and Tuesdays, will be day and dated with concurrent runs in downtown houses operated by Warners.

Cut Out Billboards

Port Chester, N. Y., May 26.

Manager William Michaelson of the Fox-Capitol, has cancelled all contracts for billboard advertising.

Due to much agitation in this section over unsightly billboards, the manager has announced that all future advertising of his theatre will be confined to newspapers.

LAEMMLE'S BOOK SALE

Sold 3,000 First Month—Going Into 2d Edition—Interesting to Lawyers

Through the efforts of Dave Bader, who collaborated with John Drinkwater in writing "The Life and Adventures of Carl Laemmle," the book will probably go into a second edition. Over 3,000 copies have been sold since the book appeared a month ago.

Lawyers are particularly interested in the biography, because of unique points developed by Laemmle in the General Patents Company fight. Bader who is personally watching the sales, reports the barrister buy exceptionally heavy.

Bader leaves for Hollywood in another month to resume his former capacity of personal representative of Carl Laemmle.

Tuttle Sailing

Hollywood, May 26.

Frank Tuttle, Paramount director, left here Monday for a three months' vacation in Europe.

He'll spend two weeks in New York before sailing.

Fun in a Barroom

By George McCall

Hollywood, May 23.

Producer: Boys, we got to fix up that barroom sequence.

Supervisor: Yeah, we gotta fix it up.

First writer: What's the matter with it?

Producer: Sumpn's missin'.

Second writer: What would you suggest?

Producer: We gotta get a new angle in that sequence.

Supervisor: Somethin' new is right.

Producer: Where the guy comes into that bar and looks around and don't see anything, that's where I mean.

He Really Don't

Supervisor: Yeah, where he don't see nothin'.

Producer: I been thinkin', can't you do a gag with a pickle? A pickle should get a laugh there.

Supervisor: Mebbe you could do somethin' with a brandin' iron. There should be a gag in a brandin' iron.

Producer: Who ever heard of a brandin' iron in a barroom?

Supervisor: It's just as right in a barroom as a pickle.

Producer: What could you do with a brandin' iron in a barroom?

Supervisor: You could do just as much as you could with a pickle.

Clean Slate

Producer: You haven't said anything funny since I met you.

Supervisor: Maybe not, but you don't get me suggesting a pickle for a laugh.

First writer: Suppose we try something else? The guy walks up to the bartender and says, "I bet you a buck you can't lift a bottle of beer without saying 'Ouch'." The bartender takes the bet and when he goes to lift up the bottle the guy socks him and the bartender says "Ouch." Then the bartender tries it on another guy and we can carry it all through the pitcher. Every time the gag is pulled, it builds up bigger.

Producer: I heard that one before.

Whose?

Supervisor: Didn't Billy Watson use that?

Producer: Who's Billy Watson?

Writer: Naw, he never used it. I haven't seen Watson since I was a kid.

Producer: You guys have memories that long.

First writer: No, sir, that's original.

Producer: Put it on paper. Anything is better'n a branding iron.

Supervisor: And don't forget a pickle is only an embalmed cucumber.

Publix and WB Off Ad Shorts, But Indie Organizations Will Continue—Hays Stepping In

Official filmdom has put thumbs down on all screen advertising. It is now lining up with the newspapers to eliminate all other inside and outside attempts to foster com~~mercial~~ subjects.

Direct opposition is being met in Allied, indie exhibitor organization, which not only refuses to abandon its newsreel medium, but this week is going after national accounts being abandoned by Paramount.

A political situation within the industry caused by the entrance of Allied as a national advertising medium is credited in high sources with being as responsible for the withdrawal of the two biggest producer-circuits as the adverse attitude of the newspapers. For several weeks prior to the decision the Allied status was discussed in producer circles; that if it went through the industry would withdraw from the screen advertising field through force of necessity of keeping its own skirts clean.

Publix officials Monday maintained that the public has always been favorable in reception of that company's ad shorts. The blame for withdrawal was laid officially to newspaper attacks; that the good name of the trade mark in type throughout the country means more than the $2,000,000 extra revenue per year derived from the advertising by Publix.

To denote the experimental status of its screen advertising Publix men point to the form of contract entered into with advertisers. By its terms, the contracts become immediately cancellable at the will of the company.

All Ads Off

Within another three weeks current advertising subjects will have exhausted their projection time on the Publix circuit. After then there will not be an iota of advertising on the screens of these theatres.

The same reasons go for Warners, with the exception that they had never entered into the scope of advertising indulged in by Publix. The latter had carefully mapped out its campaign for over a year before signing a single account.

Monday Allied's stand was admitted within not only defiant but jubilant. Admission of two Publix accounts (the biggest) switching over to the indie newsreel was made with the reported expectancy of having both on the allied line before the end of the week.

Under no circumstances will Allied withdraw its advertising newsreel, it is said, latest figures for which show 2,487 theatres averaging 539 seats each under contract for five years.

Captain Baynes has Abram Myers and Allied directors under direct contract to use his Kinograms newsreel for advertising purposes for the next five years. It was said by intimates of Baynes that under no circumstances will he agree to a cancellation of the contract without a compromise which, it was estimated, would throw the Allied organization into bankruptcy.

Hays vs. Baynes

With all Hays members but Baynes out of the advertising field, the situation in the Hays organization is now narrowed down to Baynes and that organization. It has been intimated right along in official circles that when Baynes accepts his first advertising money for the reel there is a possibility that the Hays directorate will request his resignation.

Newspapers have not finished their fight against screen advertising with the withdrawal of Paramount and Warners. Independent exhibitor leaders report papers in various key cities and towns are conducting a [illegible]-house campaign of their own. Indies are being flatly told that if they don't play advertising films they will be considered friends by their local papers, while if they do they will be regarded as competitors.

The advertising issue in filmdom now is practically an independent one, with unattached exhibitors and a horde of screen advertising agencies the targets of the newspapers and official filmdom.

GIVES IN TO UNION

Snider Couldn't Get Injunction Against Boycott on His House

Ware, Mass., May 26.

Ralph E. Snider, lessee of the Casino theatre, has reinstated union projectionists, ending a controversy that had reached the courts.

Snider had been denied an injunction against the union, charging conspiracy to ruin his business by intimidating, placarding, boycotting or trespassing. He alleged one placard said: "Please stay away from this theatre; union operator lockout for protest against 67% cut in wages."

The two who got their jobs back are William Burton and John Holmes.

Shorts Bill Drawing Best In B'way's 25c Twins

So far since their recent opening on Broadway, the shorts bill house of the twin Trans-Lux quarter drop-ins has been doing the better business, with a smaller capacity. The newsreel place next door seats around 225 and can get about $8,000 weekly on full capacity. The shorts resort of 165 seats can do around $6,000.

Trans-Lux's short program for its first week was full of old releases, mostly two-reelers. It was not considered a good show.

Each bill is running around 45 minutes.

Ticket Taker's Fast Thinking Stops Scare

Manley Fischer, young ticket taker on the 7th avenue side of Warner's Winter Garden theatre, displayed fast thinking in closing the lobby doors and quietly informing ushers in the theatre to be on the qui vive, as a fire raged next door in the Sammora Printing and Stationery store, 776 Seventh avenue.

Origin of the fire is unknown. It occurred while the proprietor was absent. Soon the entire store was ablaze. Smoke had gotten into the lobby but not into the theatre proper.

Fischer without orders closed the doors to prevent further smoke getting into the lobby. He feared the arrival of the fire apparatus would scare the patrons. He advised the head usher to shut the aisle doors, preventing any sounds from the street reaching the orchestra.

Fear New U. A. Houses Will Overburden Coast

Hollywood, May 26.

Northern California Fox-West Coast managers expressed themselves somewhat in dread of Joseph M. Schenck's visit through Frisco and thereabouts, looking over towns where already there are F-WC stands. Schenck's new United Artists circuits plan to build in each town as direct local competition.

These F-WC managers state that the circuit should have made peace with U.A. on product rather than bring more competition into already overcrowded towns.

OCHES' UNION FIGHT

Growing Severe in Bronx—Plenty of Attention to It

Increasing the scope of its campaign against the non-union Lee Oches houses in the Bronx, the Motion Picture Operators' Union, Local 306, got Norman Thomas, the Socialist leader, to speak at three open-air meetings before as many non-union theatres.

Tussle between Local 306 and Lee Oches has the Bronx in a frenzy, with actions and counter-actions between the two assuming headline proportions.

S.R.O. DAYS HERE AGAIN!

$10,000 ADVANCE SALE AT $2

FOR CHEVALIER-LUBITSCH

"SMILING LIEUTENANT"

●

Mobs Turned Away Every Performance as PARAMOUNT Big Ace Starts Two-a-Day Run at Criterion, N. Y.!

MAURICE CHEVALIER
ERNST LUBITSCH

"THE SMILING LIEUTENANT"

with CLAUDETTE COLBERT

CHARLIE RUGGLES and MIRIAM HOPKINS

Music by OSCAR STRAUS

By Ernest Vajda and Samson Raphaelson. Based upon "The Waltz Dream" by Leopold Jacobson and Felix Dorman, and the novel "Nux der Prinzgemahl" by Hans Muller

●

"THE SMILING LIEUTENANT is Lubitsch at his top; Chevalier at the height of his screen career". (*Film Daily*) ..."Most delightful entertainment talkies have yet produced". (*N. Y. Graphic*) ..."Not far from perfect. Chevalier in great form, Hopkins fine, Colbert sincere and gracious". (*N. Y. Herald Tribune*) ..."Another triumph for Lubitsch and Chevalier. Fresh, vibrant, sparkling". (*N. Y. American*) ..."Lubitsch's best talkie". (*N. Y. Sun*) ... "Positive genius. Acted superbly all the way". (*N. Y. World Telegram*).

FIRST BIG GUN IN THE BARRAGE OF PARAMOUNT 1931-2 HITS!

Pre-release two-a-day engagement of "THE SMILING LIEUTENANT" in New York gives public taste of Paramount triumphs coming: "AN AMERICAN TRAGEDY", "MONKEY BUSINESS", "24 HOURS", "NO ONE MAN", "A FAREWELL TO ARMS" and scores of others. Wise exhibitors are getting set for the Big Box Office Jubilee by buying Paramount for next season NOW!

1912 • 1932
Paramount's 20th Birthday JUBILEE

PARAMOUNT

N. J. Indie Exhibs Divided Over Allied's Free Newsreel Ad Scheme

Efforts of Allied States Assn. to bring reported pressure against exhibitors in order to get theatres to guarantee playing time for Allied's newsreel, containing advertising, is seen in indie circles as threatening the structure of the exhib organization. The first sign of danger comes from members of the New Jersey state unit, who are protesting vigorously against the use of advertising, on the one hand, from anyone, and, on the other, from Allied.

Meanwhile the commercial screen thing is beginning to receive severe attacks around the country, leading the industry closer to the thought that public reaction is becoming dangerous.

Leon Rosenblatt, for years an exhib politician and a member of the M. P. T. O. of N. J., affiliated with Allied, is leading the New Jersey crowd in protesting against Allied's demands for increased revenue through the advertising reel, Rosenblatt says he expresses the opinion of many other exhibitors in feeling that Allied is digging its own grave by figuring out all types of schemes to raise money instead of functioning as protective agency for the indie exhib.

In addition to furthering the advertising thing, deplored by exhibitors to begin with, it is claimed Allied has fallen down by not exercising enough care in investigating or approving exhibition contracts of distributors.

Under the sales issue, pointed out specifically, are the resale contracts of Columbia to cover "Dirigible" and of Metro to cover "Trader Horn." In originally selling these pictures the contracts contained the usual clause, which specifies that if the pictures are cancelled as road-show produtions, the account has the right to cancel another purchased under the same contract. To offset this under the resale contracts both Col and Metro are demanding higher rentals for "Dirigible" and "Trader Horn," respectively, without permitting the exhib to cancel another.

Not the Same

These contracts were signed by many exhibs, it is claimed, on the presumption that Allied was keeping a careful check on contracts and would give the exhibitor the same guidance as he had had (at least with the MPTO of NJ) in the past.

This and the Allied newsreel proposition are being vehemently opposed by Rosenblatt, himself a theatre operator, and other exhib members of the New Jersey unit who agree with him.

Sidney Samuelson, long a stormy petrel in exhib ranks and now president of the New Jersey unit, as well as on the national board of Allied, is putting up a fight in his organization for support of the newsreel. He and his lieutenants will go to bat with Rosenblatt and others kicking over the traces at a special meeting to be held at the Lincoln hotel, New York, June 3.

Exhibs themselves who have paid their dues feel that New Jersey has met its obligation and that signing for the newsreel should not be considered another obligation. Around 100 exhibs have already been stampeded into taking the reel, but the majority are holding out and say they will refuse to come through.

National Screen Service Trailers

are the backbone of Talking Picture Advertising

New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

FOR SALE

IN PHILADELPHIA

Equipment of industrial moving picture studio—price reasonable—studio occupies premises on lease which can be renewed. Write Box 75, Variety, New York.

ANN PENNINGTON

CAPITOL NEW YORK NOW

Let's Love and Laugh

(Continued from page 57)

as usual, lies in selection of story and treatment.

Picture opens with an elaborate cabaret sequence, value of which is lost through insufficient lighting, while extra camera angles would have given the effect of sumptuousness. Actual story development is not smooth enough and the dialog is not funny. It's pretty obvious B. I. went out to get a winner with this, and it is certainly over the average of its farces, looking like getting money back very comfortably in the sticks. English showmen can book it knowing it's not the wet squib most English comedies are, but it's no rave outside the middle class houses.

Story is one of those things about a bachelor's party on the eve of his wedding, who wakes up to find himself married to a chorus girl. Said girl's boy friend pops in, has a row and the two men disappear in the canal, accepted for dead, with fierce fight waging between the wife and the fiancee as to which should be regarded as the widow.

Both the lads crop up, nicely dry and happy, and hide from each other and the world in general, each regarding himself as the murderer of the other.

Story like this can't make good film material, being too loosely knit and inconclusive. Some individual scenes are good, as when George Gee, as the detective, holds a seance to talk with the ghosts of the dead men. Picture would have been more entertaining had the lighting and recording been studied a bit more.

Playing, on the whole, is over English standard. Gene Gerrard shows he would be a talker proposition if properly handled, able to balance comedy and romance nicely. Gerrard uses some rubber-faced gags quite well. Muriel Angelus is not too happy as the girl friend.

The musical number isn't at all bad, but the picture isn't quite snappy enough. For the State, not quite. *Chap.*

The Fighting Sheriff

Columbia production and release. Directed by Louis King. Starring Buck Jones. Story and dialog by Anthony Stuart. Featuring Loretta Sayers. At Loew's New York, one day, May 22. Running time, 65 minutes.

Loretta Sayers, termed a Westchester society deb, and Buck Jones, now calling himself Charles, with the "Buck" in parenthesis and in the middle, distain each other for a long time but after a lot of hard riding, shooting and occasional killing, finally do the usual.

It's that kind of a picture, with a couple of points not scored by the average dime western filler. Stuart Anthony spent more than the regular half hour writing the story.

It's an action picture 100% for the 10c. definition of the phrase. *Waly.*

SIN SHIP

Radio production and release. Directed by the late Louis Wolheim. Story by Keene Thompson and Agnes Leahy. Adaptation and dialog by Hugh Herbert. Nick Musuraca, cameraman. At Loew's New York, one day, May 25, as dual feature. Running time, 65 mins.

Captain McVeigh	Louis Wolheim
Kitty	Mary Astor
Marsden	Ian Keith
Charlie	Hugh Herbert
Tourist (Detective)	Russell Powell
Dave	Alan Roscoe
Cook	Bert Starkey

A production that starts out to be a thriller and winds up after 65 minutes with the thrills still to come. Even this cast is no help. It can only play the smallest spots and is another mark for those who contend that actors should not direct their own productions. This was the late Louis Wolheim's first as a director. That it's playing Loew's New York as a first run tells the whole story.

Wolheim is the hardboiled sea captain who likes his gin and wimmen. A couple, posing as minister and wife, request him to take them to a distant spot supposedly to do missionary work. The captain, on the boat, attempts to attack the woman, and she gives him one of those sermons. The pair, it later develops, are fugitives from justice. Wolheim finds out, gets sore and then softens. Toward the end the supposed minister is nabbed by a cop. So is the girl, but for some unexplained reason she is set free. So Wolheim and the girl determine to start it all over again.

No backbone to any of it including the acting of Mary Astor and Ian Keith.

1st Run Cut to 25c in Syracuse Sends Local Mgrs. Into a Panic

Syracuse, N. Y., May 26.

Interpreted here as indicating the collapse of the negotiations by the major circuits for a pooling arrangement in this city, the Fox-Eckel this week reduced its top from 40 to 25c., with the juvenile rate cut from 15 to 10c.

According to Gus W. Lampe, managing director, the new schedule is not a temporary one for the hot weather months, but permanent. The reductions had a bombshell effect on the local Rialto. Display copy used by the Fox house emphasized a "thrift policy."

What action the local Paramount and Warners' Strand will take to meet the competition move is uncertain. Both have straight pictures as a policy; the Eckel, in addition to films, offers Paul H. Forster, featured organist.

Whether these two houses, with a top of 50c., or the deluxe second runs scaled at a quarter, will feel the Eckel's move the greater has showmen here puzzled. That it spells trouble for someone in a town overseated as Syracuse is, permits no argument.

As an instance of just how tough the going here is may be cited the return to Frank Sardino's Syracuse Sunday of Koo-Koo Mahoney's burlesque stock. Sardino, after a stormy four months with burlesque, during which he ran afoul of the authorities on numerous occasions, dropped it several weeks ago to try talker on a 10c. grind.

The reform element patted themselves on the back and told Sardino the elimination of burlesque would mean their patronage. It didn't, with the result that Sardino finally took the bull by the horns and booked Mahoney for a summer run. Talkers remain, with scale a dime for matinees and 15c. nights.

Girl Ice Sellers

There are persistent reports RKO contemplates a split week for Keith's. Business there has been off for months, with the quality of film fare held responsible locally. Conviction here is that the talkers coming in are not strong enough to stand up for a full week.

Keith's is bringing in John Steel, tenor, as a "name" to bolster the bill. In addition, the house will have a home talent turn, Van Sisters, from Fulton. The girls operate an ice route there and have attracted quite a bit of attention. Which explains their booking. They were ready to go on for the current week, and had been billed to open. Then came the discovery that their contract called for the following week.

FIRE CRYING ALARMIST NEARLY CAUSES PANIC

Smoke from a wood fire issuing from a chimney on 48th street immediately back of the RKO Mayfair theatre, at 47th street and 7th avenue, caused a near panic in the theatre Thursday night (21) at 10:15. It resulted in shuffling up quite a few patrons and the calling out of flocks of fire apparatus.

Smoke from the wood fire was evidently sucked into the theatre by the big fan atop the roof, causing some unknown man in the balcony to give a muffled cry of fire. It set the balcony rushing for the stairs at once. The fool's cry was not loud enough to reach the orchestra audience. Although downstairs wondered what the rumpus was about with people tearing out of the theatre, they sat in their seats and continued watching the feature.

The front doors of the theatre were the only ones used by the mob in their exit, none going to the long fire escape in the back which comes out on the 47th street side.

The same man who growled out the fire call also pulled the alarm as he lit out of the place four steps at a time ahead of the mob. Several women were rolled up against the walls and mussed up a bit, but no casualties were reported to the management.

With the downstairs crowd on the run, also the tale might have been different.

Schine Adding Houses

Chicago, May 26.

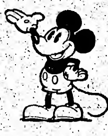
Schine circuit still expanding in Ohio. Took over the Ohio, in Piqua, from the P. & R. Amusement company, on a 25-year lease, and reopened it as the Piqua. The Opera house will be sent on its way again shortly as the Miami.

Tunes Redding, who negotiated these deals, also working on another theatre deal in Lancaster for the Schine circuit.

FANCHON AND MARCO IDEAS

A Fox Theatres Unit

Now Available for Independent Exhibitors



A solution to the DOUBLE FEATURE BILL
A full length drama and a
Mickey Mouse
that will satisfy the most greedy audiences.
Try it and see, says
WALTER DISNEY

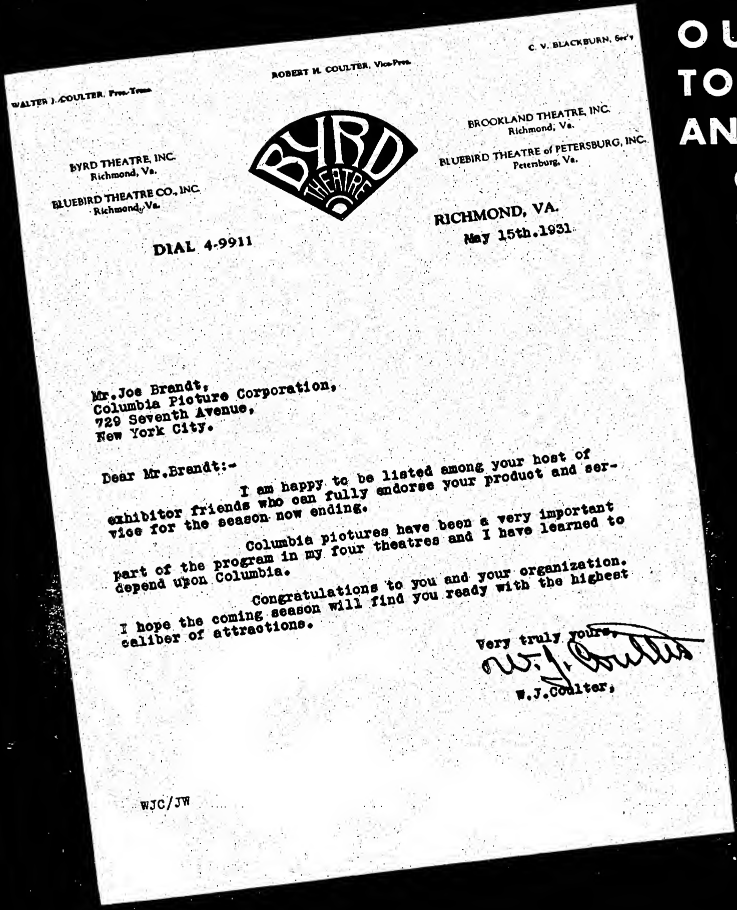
VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
May 26-28
AUDUBON, NEW YORK

EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
London, England

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

PERRY ASKAM
PARAMOUNT THEATRE, LOS ANGELES

ANOTHER GREAT SHOWMAN WRITES AN AD FOR COLUMBIA!



WALTER J. COULTER, Pres.-Treas.
ROBERT H. COULTER, Vice-Pres.
C. V. BLACKBURN, Sec'y

BYRD THEATRE, INC.
Richmond, Va.

BLUEBIRD THEATRE CO., INC.
Richmond, Va.

BYRD THEATRE

BROOKLAND THEATRE, INC.
Richmond, Va.

BLUEBIRD THEATRE of PETERSBURG, INC.
Petersburg, Va.

DIAL 4-9911

RICHMOND, VA.
May 15th.1931

Mr.Joe Brandt,
Columbia Picture Corporation,
729 Seventh Avenue,
New York City.

Dear Mr.Brandt:-

I am happy to be listed among your host of exhibitor friends who can fully endorse your product and service for the season now ending.

Columbia pictures have been a very important part of the program in my four theatres and I have learned to depend upon Columbia.

Congratulations to you and your organization. I hope the coming season will find you ready with the highest caliber of attractions.

Very truly yours,
W. J. Coulter
W.J.Coulter,

WJC/JW

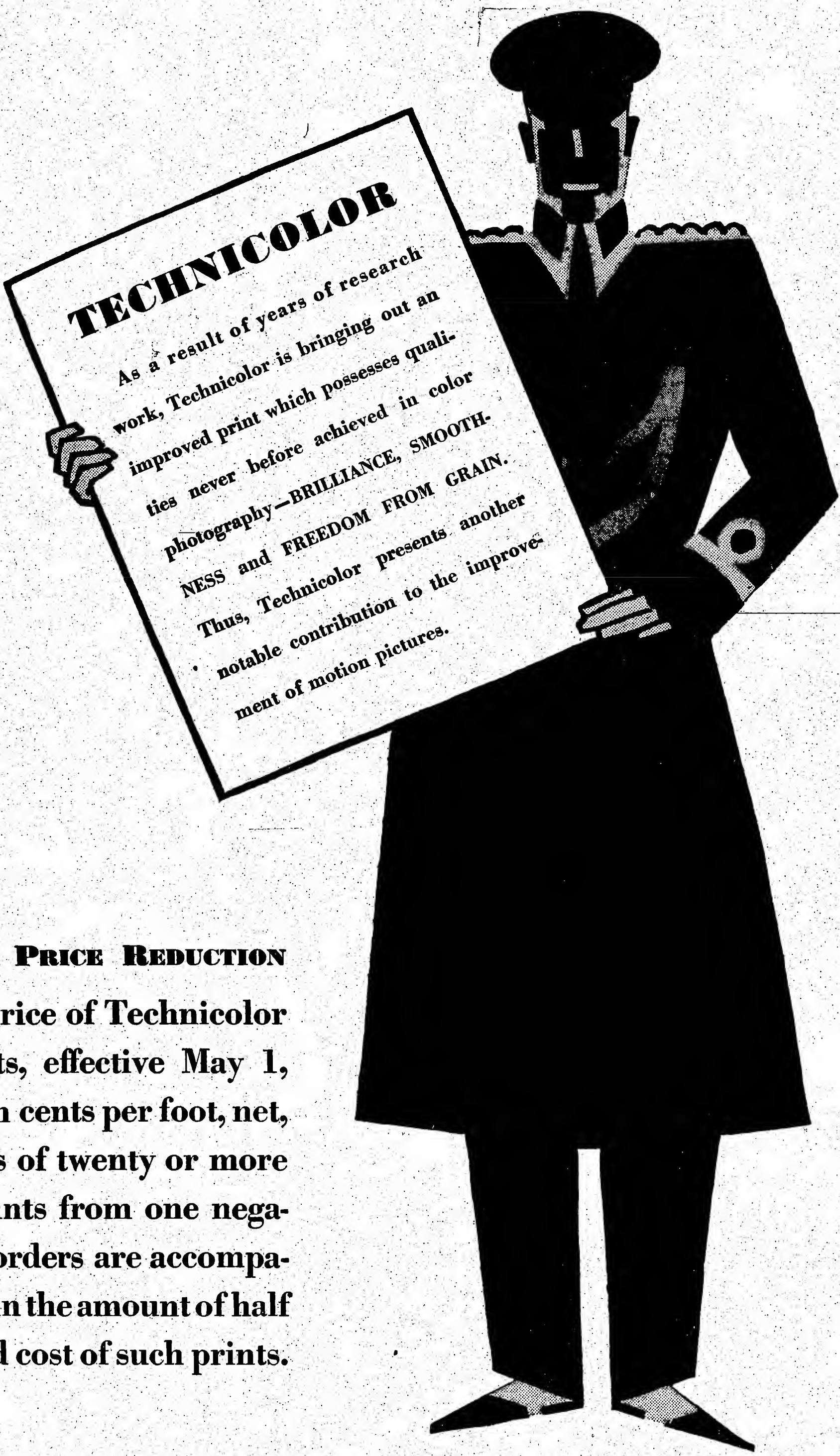
OUR ANSWER TO MR. COULTER AND EVERY OTHER COLUMBIA EXHIBITOR:

YOU HAVE ALWAYS PROSPERED WITH COLUMBIA!

YOU HAVE LEARNED TO DEPEND ON COLUMBIA!

WHEN WE PROMISE THAT 1931-1932 WILL BE THE GREATEST YEAR IN COLUMBIA'S HISTORY, YOU KNOW FROM PAST PERFORMANCES THAT YOU CAN DEPEND ON COLUMBIA MAKING GOOD!

COLUMBIA'S BIG ANNOUNCEMENT FOR 1931-1932 IS ON THE WAY! THE BIGGEST BOX-OFFICE NEWS OF THE YEAR FOR EVERY SHOWMAN!



TECHNICOLOR

As a result of years of research work, Technicolor is bringing out an improved print which possesses qualities never before achieved in color photography—BRILLIANCE, SMOOTHNESS and FREEDOM FROM GRAIN. Thus, Technicolor presents another notable contribution to the improvement of motion pictures.

SUBSTANTIAL PRICE REDUCTION

The new price of Technicolor release prints, effective May 1, 1931, is seven cents per foot, net, on all orders of twenty or more complete prints from one negative, if such orders are accompanied by cash in the amount of half the estimated cost of such prints.

TECHNICOLOR

TECHNICOLOR MOTION PICTURE CORPORATION

BOSTON HOLLYWOOD NEW YORK

Vacations on Their Own or None Listed This Summer for Publix

In some departments of Publix, or all, including home office and outside, depending on what is decided, personnel may be affected on vacations this summer as a result of the economy programs of both organizations. Faced this year is the necessity of losing vacations altogether, with a view to maintaining man-power following reduction of forces, or as an alternative, either freely or mandatory, a vacation of one or two weeks without pay.

Already in a couple of Publix spots employes have been told they will have to take vacations on their own expense accounts, while in others the inside seems to be that there will be no customary vacations. Particularly in theatre operation there are many persons who do not get a vacation each year. These in some cases will have to take one, but won't get their regular weekly salary while on it.

For the Paramount division of the Paramount-Publix organization, it has been decided there will be the usual vacations this summer, with pay.

Officially, while it is admitted there has been considerable discussion about vacations and how they will fit into the economy drive, it is said no decision has been reached.

Union Men

With union help, billposters and others, Publix expects to create a saving during the summer through making deals for vacations where previously never taken. Chicago is the first instance where a deal has been made with unions, the operators in that city agreeing to lay off two weeks at a time over the summer.

In Pennsylvania the first deal has been made with billposters employed by Publix. They will each lay off two weeks, also, Publix figuring it can squeeze through the summer on thinner staffs.

HELD ON MINOR CHARGE

Brooklyn Theatre Managers Must Answer in Special Sessions

A trial will be held in Special Sessions court at a future date of the charges of admitting minors inside the theatres without parents or guardians made against the RKO Dyker and Prospect theatres in Brooklyn, N. Y. Charges preferred by the children's society.

Two of the other RKO houses, Kenmore and Bushwick, taken at the same time by the society's agents have had their hearings set for June 27 in Special Sessions.

Arrests were made during the showing of "Cimarron." That week the Brooklyn houses had made a tie in with the public schools over there for the scholars to see the talker.

WB'S FUTURE TRIPLE DAY-DATERS HIT F-WC

Hollywood, May 26.

Local circuits will watch the new Warners' de luxer on Wilshire and Western closely when it opens for the fall and probably creates a triple day-date policy with the Warners' Hollywood and Downtown.

Because of this, Fox West Coast is dissatisfied with its zoning system and will go in for rezoning to eliminate the long clearances between first and subsequent runs. The way F-WC is lined up it has many more second, third and fourth runs all over than the firsts and wants to get the product pronto to the naborhooders following the downtown openings.

Indie exhibs out here are peeved altogether and want to eliminate all clearance save for a fortnight or so. That's practically all the Fox Wilshire in Beverly Hills has been doing following the first runs at Loew's State, downtown.

Stench Bomber and Indie Union Man Questioned

Louisville, May 26.

After stench bomb fluid had been poured into Loew's, August Lewis, 27, went to the Rialto and bought a ticket, presenting a dollar bill reeking of the stuff. The ticket seller notified the manager, and detectives were called, who arrested Lewis. He had two half-pint bottles of the fluid in his possession, Captain Parr announced.

Lewis confessed that he was promised $15 to pour the fluid, and planned to also visit the Strand and Alamo.

H. L. Curry, 36, head of an independent union said to be unrecognized by the American Federation of Labor, was arrested and accused of hiring Lewis. He denied the charge.

Balancing

New management took over a small foreign house in New York recently and immediately decided to start an economy wave. Both booth men were immediately cut to a new pay low of $25 apiece. Objection was made by the house manager, who pointed out that one of the men was married and had a family.

"Oh, yeah?" said the new owner. "Well, all right. Give him thirty and cut the other man to twenty."

CIVIC ASS'N IN 'SUNDAY' FAVOR

Wichita, Kan., May 26.

Wichita's Greater Wichita Association is coming to the rescue of Sunday pictures. If county attorney, George Adams, carries out his threat to close theatres on Sunday, after July 5, the association will attempt to force him to clamp the lid on all Sunday biz.

Frank Newberry, president of the group, says evidence has been collected against the municipal golf course, municipal swimming pool, private and free golf courses, where caddies are employed, drug stores, selling anything other than drugs, filling stations and other lines. Association is ready to lay 400 complaints on the attorney's desk the day picture houses are closed.

Association's action follows a protest to Adams of the local Retail Merchants' Association.

M. M. Marks Alone

M. M. Marks has resigned from Warners to return to independent theatre operation.

Marks formerly operated with his brother in Chicago until selling out to B. & K. Reported he may negotiate with Fox for some of the latter's eastern houses.

Dove Story Trouble

Hollywood, May 26.

"The Age for Love" still hasn't grown into story form, although a flock of writers have had a finger in the script. Howard Hughes now has Robert E. Sherwood here freelancing as a writer, working on dialog and story for the Billie Dove picture which Frank Lloyd will direct. Ernest Pascal and Edwin Justus Mayer were last writers on the story.

Hughes has given Lloyd a term contract. The director was borrowed from First National, but wore out his last option there while working on the Hughes story. Following the picture Lloyd takes a vacation in Europe for several months.

"Age" is now set for around June 15.

Exhibs Given Best of It in Several Instances of Film Substitution by Warner-FN and Universal Distribs

If anything, the theatre is beginning to get a break on substitutions. While during the past season there have been fewer actual production substitutions than in previous years, of still greater import to the exhibitor has been the delivery in many cases of pictures conceded to be of greater potential value than those originally contracted for and replaced.

Another concession made to the exhibitor is Universal's new policy of notifying all accounts of substitutions it is making after pictures have been sold but will not be delivered. This not only includes production subs, but story and star replacements.

On current season U has three complete production substitutions. In place of "Merry Go Round," sold as a talker, U is delivering "Seed"; instead of "Saint Johnson," postponed for production, it delivered "Virtuous Husband," and supplanting "Ourang," which goes over on the 31-32 schedule, U this season picked "Iron Man."

Both this company and Warner Bros.-First National have given the account the best of it under some of their substitutions. U's "Seed" is fully conceded as coming under that head. Its "Iron Man," with Lew Ayres, meaning a star delivery where none was promised with "Ourang," might also be considered an exhib break.

Money Pictures

WB-FN lead with "The Millionaire" (WB), "Public Enemy" (WB), and "Party Husband" (FN).

"Millionaire" was on contract attached to "Both Were Young," based on story by Hugh McNair Kohler but promising no star. Finished product, based on story by Earl Derr Biggers (name in itself), was delivered with George Arliss, with this regarded as potentially of greater value to account than if there had been no substitution.

Most outstanding break of all and a substitution is "Public Enemy." This was originally sold as "His Brother's Wife" and described as a sophisticated drama of married life. It is down on the records as a theme substitution, with no star or author designated when sold originally.

"Party Husband" was the substitute for "Captain Blood," sold as a talker remake of the Sabatini story. On substitution, it's an original by Geofrey Barnes, with Dorothy Mackaill added as star, this giving exhibs more than they may have bargained for originally.

The Frank Fay picture, "God's Gift to Women" (WB) with Fay's name for whatever added b. o. value may not otherwise have been derived, is a sub for "The Egg Crate Wallop," sold as a fight story. "Egg Crate" was made some years ago by Charles Ray. Delivery with Fay might be considered a concession.

Other substitutions were "Murder Will Out," by Ed Doherty, in place of "On the Riviera," which was to have been by Frank Molnar, and "Captain Thunder," founded on story by Hal Davitt and Pierre Couderc, as sub for "A Gay Caballero," which was to be based on a Stewart Edward White story.

Less Number

During the past season there have been considerable story and star substitutions, with these every year in plentitude, but a decrease in the number of actual production substitutions, that taking in theme, authors and stars.

The author substitutions are in the largest brackets, but frequently this is due to changes on writing assignments at studios, where stories are not thrown out altogether, the theme and type of picture remaining intact.

Paramount is attempting to avoid substitutions in the future by announcing only slightly over half of its program at spring conventions, leaving the balance of the set-up undesignated, so that it will not have to decide too far in advance what it propopses to make and deliver, thus keeping more abreast of b. o. and fan demand.

Inside Stuff—Pictures

A growing tendency of studio execs and [illegible] p.a.'s to butt in on theatre operation and advertising of their affiliated chains is beginning to show signs of kickback in stage quarters. There are at least two instances in major company situations where barriers are being raised by the theatre minds.

One is known to be more rigidly put than the other. Insiders view this tendency on the part of film men to butt in on theatre operation as one of the things which the industry must break away from. The illogical position is clearly shown in one of the instances referred to where the film studio execs demanded to rework over certain theatre advertising before co-operating in putting a picture over.

While the theatre folks are known to have agreed to suggestions catered to them, so far as relating to advertising the film they refused point blank to [illegible] where it concerned stage show advertising. The film mentors insisted that the stage show advertising be cut down to next to nothing or nothing.

In this instance the particular theatre involved in the melee is [illegible] for its stage entertainment rather than its films.

Where the situation has been aggravated due to the undue ambitions of a film p.a. who would like to overreach although not fitted by experience to do so into the theatre advertising realms, it has served only to estrange the people he was attempting to subdue and who now do not treat with him directly but through an intermediary.

No secret that Fox-West Coast, operating the Pantages, Hollywood, is not wild about its deal with the Pan outfit, wouldn't mind calling off the 20-year agreement. It's a 50-50 arrangement over the house overhead, with Fanchon & Marco units going into the Pan the third week after Loew's State, downtown Los Angeles, first shows 'em.

Should Pan call it quits, it would probably shift the present Chinese

(Continued on page 80)

Vacations and Pay

RKO managers are getting their two weeks' vacation with salary this year. Goes ditto for the assistants. All in line with the Sarnoff-Brown optimism campaign.

They forgot about it [illegible] most all over the [illegible].

WANT ARBITRATION ~~BACK~~

Indies South Think [illegible] Too Costly—Charge Exchange [illegible]

[illegible]

Indie exhibs [illegible] desire to restore the [illegible] arbitration board, [illegible] years ago when [illegible] with distress.

Many of the [illegible] against idea of involving attorneys in [illegible], with the resultant costly suits. Others accuse exchanges of contract violation, citing recent specific case [illegible] held out [illegible].

Indies figure [illegible] costlier than [illegible] get better results.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Big Brother"
"Smart Money"
"5 Star Final"

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Foremost Film Writers and Dialogicians

FRANCIS EDWARDS FARAGOH
"Iron Man"
"Little Caeser"

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

Six Top Money Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Screen Play
"Up Pops the Devil"
A Paramount Picture

WALDEMAR YOUNG
FIRST NATIONAL

Hollywood Shorts

By Claude Binyon

Hollywood, May 23.

She opened her eyes, stretched indolently and looked at the curly head beside her. It must have fallen off during the night because it was her own.

Screwing it back on, she hopped spryly from the bed and limped to her bath with a badly wrenched ankle. In the orchid privacy of the lavishly decorated ablution chamber she disrobed and gazed at herself in a full-length mirror. There were no scars so she knew her appendix was still okay.

'Pardon me,' said a voice. The girl gasped and swung about, then swung back sheepishly. She had been talking to herself, excusing herself for standing in front of herself. She had been fooled because she wasn't quite herself.

Under the staccato acceleration of a cold shower the girl mused jerkily. She was a star at last! After years of struggle, most of it against assistant directors, she had come to her reward. Soon theatres all over the country would be heralding, "Two splendid features for the price of one!" And Helene Holocaust would be starred in the first-run feature. It was all so glorious she almost went nuts thinking about it.

She would wear gowns so sheer and clinging that people would wonder how she ever sat down. She would relax languorously in the arms of crisp, well-chiseled leading men, and flaps all over the country would pant a fog on theatre screens.

Jerry Calls Up

The jangle of the 'phone interrupted Helene's reverie. Stepping from the shower, drying herself briskly, powdering profusely and combing out a handful of her curly locks, Helene answered it. Jerry McGlug was on the line.

"Hello, honey," said McGlug confidently. Helene frowned.

"Hello, Mr. McGlug," she said coolly.

"I just finished up at the slaughter house," said McGlug. "As soon as I get washed up I'll drive over in the Ford and we can spend Saturday afternoon necking in Hollywoodland."

"I'm sorry," snapped Helene, "but I have a pre-engagement, Mr. McGlug."

[illegible] said Jerry. [illegible]

"I laugh," [illegible] Helene. [illegible]

[illegible] kidding," said Jerry. [illegible]

[illegible] "Mr. McGlug," said Helene. She hung up the receiver because it was the only thing to do, then went into the bedroom and slipped into a dress, skinning her knee painfully. In two shakes of a little lamb's tail she was at the studio gates.

The Gateway, Too

"Mr. Crenshaw wants to see you," said the studio gateman, gazing at Helene lustfully. He was the lustiest gateman in Hollywood.

Helene thanked the old gent and laughed airily. Soon men all over the country would be looking at her image hungrily. Helene Holocaust, the star, would be every jelly's pash.

Mr. Crenshaw received Helene immediately. He had no alternative, as Helene walked into his office without knocking.

"How does it feel to be a star?" he asked, paring his fingernails and thinking of his golf.

"Natural," said Helene.

"You've worked a good many years for this day," said Crenshaw.

"A couple," Helene frowned.

"We're gonna give you a great buildup," said Crenshaw.

"Thanks," mumbled Helene.

"Yes, sir," said Crenshaw. "We're gonna give you a Marie Dressler buildup.

"A what?"

"You know Marie Dressler. We're gonna plug you as the world's greatest character actress."

"But—"

Crenshaw smiled. "Don't try to thank me now," he said. "Go over and take a look at your new bungalow. That's another surprise for you."

Helene arose with difficulty. "I'll look at it some other time," she said, "I've got a date this afternoon."

"Tsk, tsk," chided Crenshaw.

"Yeah," droned Helene. "I'm going riding in a Ford and neck."

TEXAS INDIES ALL TOGETHER FOR 1ST TIME

Dallas, May 26.

Following recent directors' meet, first annual convention of the new Texas indie group, Theatre Owners Protective Assn., is slated for August.

Although having completed one of the hardest battles ever waged against legislation by an organized group in Tex. show biz, new indies have never met as a whole. Organized chiefly as counter attack against the peculiar Will Horwitz-Tex. Allied stand for state censorship, TOPA came out ace and, in turn, drowned no less than five or six tax bills in this season's legislature.

Initial parley was set for June, but probability of more taxation trouble this summer deferred. With state nursing deficit of around $6,000,000, which a 3c. cigaret tax won't offset, special summer session is likely. That may mean another fight for pictures.

Jerry Sunshine

Hollywood, May 26.

One extra is so anxious for work he doesn't phone, he telegraphs.

Five members of Central Casting staff received wires from him on one day remarking that he was cleaned up with the dentist, hoped that vacation was over and how about a call for Monday?

UNION JURISDICTION UP FOR SETTLEMENT

President William F. Canavan and I. A. execs went to Washington today (Wednesday) to spend several days in conference with the heads of the Electrical Workers' organization over jurisdictional rights of the respective union bodies.

The meeting is expected to put a final understanding as to the maintenance work in all theatres between the I. A. men and the electrical workers.

With Canavan were Fred Dempsey (I. A. secretary-treasurer); John Nick, St. Louis; William C. Elliott, Cincinnati; George Browne and Tom Maloy, Chicago.

Electricians' Demands Put IATSE in Session

Los Angeles, May 26.

Walter Craft, personal rep. for William Canavan, head of the I.A.T. S.E. jumped back east for conferences with Canavan on the deal to unionize the Hughes-Franklin circuit and attend meetings in Washington with his boss on the jurisdiction of sound equipment.

Jurisdiction by the Brotherhood of Electrical Workers, who want to come in and replace members of the operators' union on repair and maintenance of talker equipment.

ONLY 2 INDIE MOBBERS LEFT

Hollywood, May 26.

Since the Producers Association organized the Central Casting Bureau in 1925, the independent casting agencies furnishing mobs to the producers have gone the way of silents.

Only two indie agents remain, the F-K operated by Loretta Fitzpatrick, and the Cinema Casting, both catering to indie producers who aren't members of the Association. Others start and operate for a few months, folding when the b. r. blows up. Casting offices have to carry the producer accounts often for several months.

Indie casters work on a 10% basis which they deduct from the extras checks. Central takes no commission being supported by the producers.

Preventing Martyrdom

Miss Fitzpatrick is the oldest in the business, having been operating for the past 10 years. At one time she had the business sewed up. The biggest mob of specialized extras ever handled in pictures was banded together by Miss Fitzpatrick when Paramount gave her a call for 2,000 swimmer, who were to take the water from several sinking ships in a war picture. She had them corralled over night. When they reported at her office she figured that grabbing off 2,000 swimmers in a few hours was too good, so she hired a plunge for a day and made them all demonstarte their aquatic ability.

Of the mob less than 200 stayed on top. Later she landed enough floaters through swimming clubs and highschool swimming teams.

(Week May 22) BROOKLYN—PARAMOUNT—NEW YORK (Week May 29)

FRANK CAMBRIA'S
"VENETIAN SERENADERS"
FEATURING

HARRY SANTLEY
HARRY LENETSKA
Direction
WM. MORRIS OFFICE

AL HARVEY
BAYES and SPECK
Gondoleering Over Their Fourth Publix Tour
Like Grape "Nuts," There's a Reason

Thanks to
I. M. HALPERIN
BOROS MORROS
NAT. KALCHEIM
MAX TURNER
FRANK CAMBRIA
and the other
Publix Personnel

Direction
Harry Santley
Harry Lenetska
WM. MORRIS OFFICE

BOBBY GILBERT
"With His Talking Fiddle"
"I'll Take a Crack at It"

MY EVERLASTING
APPRECIATION TO
BOROS MORROS
NAT. KALCHEIM

ZITA ROSSI
PRIMA DONNA
LYRIC SOPRANO

HENRI THERRIEN
TENOR

EDDIE HALSON Presents

RKO
Larry Puck
CHAS. MORRISON OFFICE

DOROTHY and YELLOW JACKETS
SWEENEY HAMID
MAC GARDINER
DOROTHY O'BRIEN
JOHNNY KING
ROBERT SMITH

Direction
Harry Santley
WM. MORRIS OFFICE

Many thanks to Frank Cambria, Nat Kalcheim, Harry Lenetska

YOU CAN ANSWER THIS QUESTION BLINDFOLDED!

"WHICH is the ONLY PICTURE that could do business like this?"

(and these are just a few of many box-office reports)

AKRON	*Excellent*
CANTON	*Excellent*
COLUMBUS	*Fine*
DAYTON	*Excellent*
PHILADELPHIA	*Excellent*
RICHMOND	*Great*
GAINESVILLE, GA.	*Beat BEN HUR*
ROME, GA.	*Biggest gross in history of the town*
VERO BEACH, FLA.	*Beat all records for three years*
TULSA	*Two big weeks!*
OKLAHOMA CITY	*Remarkable*
HAMILTON, ONT.	*Excellent*
AUGUSTA, GA.	*Excellent*
HARRISBURG	*Excellent*
PROVIDENCE	*Excellent*
LOCKPORT, N.Y.	*Broke all time house record*
READING	*Excellent*
ROCHESTER	*Excellent*
SYRACUSE	*Excellent*
ALBANY	*Excellent*
BALTIMORE	*Excellent*
BUFFALO	*Exceptional*
HARTFORD	*Excellent*
NORFOLK	*Highest business in house this year*
YOUNGSTOWN	*Excellent*
BINGHAMTON	*Broke all records by $2000*
LITTLE ROCK	*Excellent*
ATLANTA	*Excellent*
TUSKALOOSA, ALA.	*Excellent*
NEW ORLEANS	*Marvelous*
MONROE, LA.	*Double normal business*
HOUSTON	*Broke four year record*
CHATTANOOGA	*Great*
GRIFFIN, GA.	*Excellent*
DOUGLAS, GA.	*Excellent*
BUFORD, GA.	*Swell*
TAMPA, FLA.	*Best this season*
AUBURN, ALA.	*Excellent*
NASHVILLE, TENN.	*Broke all records*
MERIDIAN, MISS.	*Twice normal business*

Certainly it's "TRADER HORN, I love you!"

The Theme Song of **METRO-GOLDWYN-MAYER**

Exploitation

(Continued from page 60)

Weekly Passes" for 75 cents. Good any time except between five and nine p. m. weekdays and four to seven p. m. Monday to Friday.

Gets the mat shoppers out of the theatre early and many of them come down just because it costs nothing extra. On Sundays two half fare kids may ride free when accompanied by a pass-holder.

Supplements the regular dollar-a-week passes good any time, but the extra quarter off is a bait for the women. Spend it for the theatre ducat.

Sells "Skip" to Adults

New York City.

When "Skippy" played Loew's New York houses an extensive campaign was planned to sell the picture to the adults with such lines as "A great picture for grownups," with "Not a cartoon comedy" to kill another wrong angle. This has been about the same all over the country. Where the picture was sold as an appeal to adults, the grosses went up. Where the appeal was chiefly to the children, the matinee business was strong with night takings light.

The "Have you a 'Skippy' in your home?" contest idea was used by Eddie Dowden in the Brooklyn "Times" and by Manager Mayer in the "Observer," a Brooklyn neighborhood weekly, and by Elliot Forman in the Long Island "Star." Wally Allen used it uptown in the Bronx "Home News," getting plenty.

Minneapolis Hustling

Minneapolis.

University of Minnesota permitted RKO cameramen to film the Cap and Gown parade and engineering school celebration. Loving cup for the best float was presented winning class from the Orpheum stage on an off night and the house was packed with students. Films ran a week and proved a draw.

Tie-up with the Minnesota Dramatic Guild gives one act plays on Thursday nights for five weeks. Organizations showing are winners of semi-finals in league competition, with Orpheum shows as the finals. Cash and a loving cup to the winner.

Kids Pay Dues

New Haven.

The Paramount has started the Kearney Walton Whoopee Club. Walto [illegible] Membership is around 1,000 with kids paying a jitney fee [illegible] badge. Money is used for athletic equipment for the use of the members.

Youngsters come to early show, giving their own program. For the 15-cent price they are permitted to remain for the first regular show. Weekly attendance is about 400.

Kids put on their own shows, under supervision, and weekly tryouts are held. Interest seems to hold up well.

Passes for Safety Drivers

Providence.

E. M. Fay hooked on to a local automobile safety drive with an offer of passes for drivers who brought their cars for inspection at stipulated hours.

He rode along on all the heavy publicity given the drive and most of the passes were better than two-for-one, since he gave singles and a few came alone.

The committee credited him with helping to get a larger number of cars inspected than anticipated. One of the best bally's worked here in a long time.

Local Bills for "Devil"

New Haven.

For "Up Pops the Devil" (Paramount used two ideas to get over a tough title.

In the lobby a one-sheet board was made up of bills on the billheads of local concerns, supposed to have been run up by the character husband. Note in the center, in a woman's handwriting, remarked, "You'll have to pay these bills yourself if you want to be so extravagant."

Local paper gave tickets to writers of the best 150-word explanation of the origin of the title.

Playing Up Books

Portland, Ore.

Book origins help pictures in this section, so Ted Gamble helped "Seed" with book markers when it came to the Orpheum.

"Millie" had its troubles here because the book was not well known until after the film showing, so Gamble figured that the idea was to sell the book first.

One Does; One Doesn't

Indianapolis.

Following the passage of a more stringent parking law the Lyric and Apollo have been letting [illegible] free parking space. A screen ad pays the rental of the lot and a man at $[illegible] a week checks the cars. A. J. Kalberer makes free parking a sales point in his newspaper ads to good effect.

Free bus and street car transportation, tried out by the Indiana, did not work out so well and the idea has been dropped.

Clean Teeth as Passes

York, Pa.

Working in with the public schools, the Strand and Rialto, Warner houses, gave special performances for children on the Dental Honor Roll of the schools. Some 2,500 children were divided between the two special shows.

Roll is kept by the school authorities to check children whose molars need dental attention and who have made the proper visits to the crockery carpenters. Not obligatory. Offer of a theatre party helps to put the idea over.

Not So Good

Seattle.

State, a grind, is running "Office Wife," and in the entrance and all over the front the recent Bowles case in Portland is played up. Full pages of newspapers, references to "office wife" and speculating on the death of Mrs. Bowles.

The effect is to give the impression that the picture deals with the sensational death of Mrs. Bowles, and to that extent was not good publicity.

Completely Cafe

Paris.

Paramount theatre built its lobby into such a realistic cafe front for Chevalier's "Little Cafe" that it had a lot of the patrons guessing. Next door to the Cafe des Capucines, the house looked like another refreshment spot in spite of the billing.

To carry along the idea the program was done into an imitation of a menu card. Had the regulars talking plenty.

"Women" With Gloves

Los Angeles.

Fox-West Coast is exercising extreme care in selling "Women of All Nations" (Fox), especially around Los Angeles, according to instructions sent out.

All reference to it being a sequel to "Cockeyed World" is prohibited, with a telegram from J. R. Grainger, Fox sales manager, to Oscar Oldknow reproduced in the instructions. The picture in its present form has the Hays office clean bill of health.

Instructions point out that "Cockeyed World" while a hit throughout the country did not do business in the Los Angeles territory because of too rough advertising.

Beheading Tallulah

Miami.

H. H. Wise got a new contest for "Tarnished Lady" with a hook to the "Herald." Paper printed a head of the star each day for four days. The fifth and sixth days they were to be pasted on the women's pictures in merchant advertising. It was permissible to supply neck lines, but the picture had to be in proper proportion. It worked well, running wild.

Cake, Tea and Fortune

Seattle.

Femmes rule the Fox Fifth Avenue this week. Grandma Bakeries are serving cake slices and tea or coffee free, with a reading of tea leaves on request.

Mrs. M. Van Horn, representing the bakery, is getting plenty of extra publicity, and the house is selling matinee biz.

RKO's Fat Men's Clubs

New York.

The Associated Fat Men's Clubs of America, Inc., the object of which is to promote social welfare between the fat men belonging to the order across the country, has been promoted by E. M. Orowitz, exploitation director for RKO.

Idea will be used four weeks apart by three intact RKO units.

Nut Contest

Chattanooga.

Ralph E. Phillips placed his dependence on an estimate contest for "Cracked Nuts" at the Publix State.

Public was asked to estimate number of peanuts and pecans on display in the lobby a week prior to the picture.

Looking for a "Miss"

All of the theatres in the Comerford division of Publix are holding beauty contests with the idea of picking a gal to send to the international show at Galveston.

Wonder if they will call her "Miss Comerford."

Ducks for the Patrons

Detroit.

Elimination of the lobby entertainers at the Michigan has been plugged with ducks which disport themselves in the fishpond in the lobby and give a performance at each break. Four shows week days and five on Sunday.

Nearby restaurant feeds the birds in return for an option when they, too, are cut.

Trade Trailer for Band

Three Harlem picture theatres, New Douglas, Lafayette and San José, use trailers on the Savoy ballroom. In return the Savoy sends its band to play as a stage number, giving each house a band two or more nights a week.

Works well from both angles. All houses are in the Negro neighborhood.

Ticketed Babies

New York City.

Wally Allen hated to see good publicity going to waste, so he offered tickets to the Loew theatres as prizes in the New York "Journal's" "Healthiest Baby in the Bronx" contest.

Paper made a fuss about the theatre in every story.

Battle of Celebs

Portland, Ore.

Fox Paramount is planning "Personality Month" for June. There'll be a playup of picture personalities and celebs in person. Stepin Fetchit is leading off.

Orpheum is countering with a "vaudeville celebrity" period. Trixie Friganza and Olsen and Johnson pace making.

Neighborhood Nights

Dallas.

The Palace is trying special nights for different neighborhood's with school bands playing on the stage. Special prices also go with these dedicated nights.

State's Nifty

Loew's State, New York, had an effective marquee sign, the center of which was a four blade affair with the fans rising vertically. It is pivoted into the sign so that any slight breath of air will cause it to revolve. Not only gets attention, but doubles the announcement capacity.

They Tell Me I'm Good
Anyway, I KNOW I'm Different!

LAMBERTI

THE XYLOPHONIST WITH A SENSE OF HUMOR

LAFFS—LAFFS—and MORE LAFFS

"Imitated But Not Duplicated"

My Record Speaks For Itself! 5 Years with Publix Units and Still Going Strong

Thanks to
My Original Sponsor
MORRIS S. SILVER
of Chicago—WILLIAM MORRIS AGENCY

Current with
BORIS PETROFF'S "CUPID'S
CARNIVAL" UNIT
Minnesota Theatre, Minneapolis, Now

Cloudburst Maroons Thurston's Tent Troupe and Audience on Opening—Traveling in 24 Trucks

By BOB LANDRY

Harvey, Ill., May 26.

Mingling the show business of yesterday with the modern methods of today a combination vaudeville and magic entertainment, promoted and financed by Harry Thurston, brother of the well known Howard Thurston, started out as a tented enterprise. And on its opening night here last week ran into what the stagemaster optimistically described to the audience as a shower, but which the audience knew was a cloudburst.

In that unhappy experience there was a graphic and vivid picture of what outdoor show business means to the rheumatism-immune sturdy souls who follow the trail that leads from one corner lot to another. Rather amusing was the philosophic calm of the show's employees compared to the restlessness and disorder of the audience.

The Thurston outfit travels and lives in some 24 odd motor trucks. Several of the trucks are Pullmanized with miniature sleeping berths. In these cramped quarters, without an inch of privacy or room to turn over, the performers and others will live for from four to five months. And at that it's palatial, magnificent, and dignified compared to the life with the small carnivals.

Wet Premiere

In that drenching baptism of a brand new show playing its first performance, the vaudeville bravely tried to carry on. Unremittingly beating its tattoo on the canvas the rain smothered all other sounds, including the valiant five-piece orchestra. No one ever heard the final answer to the complicated piece of business the Empire Trio started but could not finish. Few could keep their minds off the raging elements to attend the dance routines of the Chesson Sisters, or to enthuse over the girl who waltz-clogged on roller skates.

Finally the magician got started. But by then the canvas, under the weight of the pools of water, had become a sieve which sent sudden streamlets down necks, driving half the reserved seat holders (75c.) back to the unreserved paddock (50c.) and forming puddles in the ravine-like canvas benches that had to be tipped on end to pour out the water.

And amidst this pandemonium of

(Continued on page 103)

Vaude Acts Like Russia, Some Making Return Trip

Some American acts returning from European tours comment highly upon the chances for success in Russia. At least one or two will return there next year to remain indefinitely.

One act claims it came out of Russia with more money than obtained in any other foreign spot. Colored acts, particularly, are enthusiastic about the land of the Soviet, from the professional standpoint.

Mabel Albertson Starts Divorce Suit in Mass.

Lynn, Mass., May 26.

Mrs. Mabel Albertson Ripley, 28, of Lynn, singer and dancer, has filed suit for divorce in Salem Probate Court against Harold A. Ripley, New York, publicity director. She charges Ripley was cruel, addicted to liquor and failed to provide for her and their two children, whose custody she seeks.

Dropping her [illegible] abruptly, Mrs. Ripley came home to Lynn with her children so as to bring the divorce suit. They were married in 1923 at [illegible], N. Y.

BROWN IN MUSICAL

Russ Brown, formerly Brown and Whitaker of vaude, goes into "Free for All," the new Schwab & Mandel musical. Show starts rehearsal July 14.

Louis Schurr arranged the Brown engagement.

Jim Mullins Ill

Boston, May 26.

Jim Mullins is very ill at the St. Elizabeth Hospital here, he having had a ruptured appendix before an operation Sunday morning (24).

This morning his condition was reported at the hospital as still critical.

It left Mullins in a critical condition, as peritonitis and gangrene set in.

Mullins is the manager for Koran, the Mystic.

OVERBOARD ON WIVES

Clyde Tillotson in Jail—Wife No. 1 Nearby for 30 Days

Des Moines, May 26.

Clyde Tillotson has been indicted for bigamy here. Case was pressed by Kaye Thompson, 18, wife No. 2. Opal Marie LaBalfuer, who alleges she was wife No. 1 and also Tillotson's former vaude partner, says he married her under the name of Jean C. LaBalfuer in 1928. Tillotson married the Thompson girl in 1930.

While Tillotson is languishing in jail wife No. 1 is also serving a 30-day sentence for intoxication.

Upstate Divorce

Tivoli, N. Y., May 26.

Leon R. Terwilliger, a farmer living here, has obtained a divorce from Ina F. Terwilliger, former actress.

New NVA Arrangement

(Continued from page 1)

Pat Casey, Katz informed Dr. Mayer he had been chosen by the board to take supreme charge of the Saranac Sanatorium, and everything pertaining to or about its operation. Dr. Mayer accepted the appointment and left for Saranac Monday night. His authority is absolute, as was plainly indicated by Katz.

Dr. Stern, general medical director for Paramount-Publix, consented to Katz' request that he head an examining board of surgeons in New York to pass on all applicants for admission to the N. V. A. Sanatorium. Dr. Stern and his associates will volunteer their services. Physical examination of expectant patients at the Sanatorium is a departure for that institution. It will ensure a close co-operation between the Sanatorium's staff and the Dr. Stern group.

Application for the Sanatorium will hereafter be received only through the N. V. A. offices, which are to be at 1600 Broadway, after Monday (1). The clubhouse with its staff will cease to exist at the present West 46th street address after May 30. Notices were issued this week by Casey to the N. V. A. in New York and at Saranac, informing them of the change and the appointment of Dr. Mayer. Mail formerly delivered to members at the clubhouse will be available at the new address. N. V. A. offices at 1600 Broadway will be in the Variety Managers Ass'n suite.

With the closing of the clubhouse the N. V. A. Club as an organization passes out. The former regulation that only members in good standing of the N. V. A. will be admitted to the Saranac institution will do away with it.

Variety Professionals

Any professional appearing upon the stage in the variety field will hereafter be eligible to admission at the Sanatorium as a guest-patient if vouched for by the examining board of physicians in New York.

Attending to the minor details for the present of the N. V. A. in New York City will be Henry Chesterfield, formerly secretary of the N. V. A. Club. He has performed those duties for several years. Despite that the N. V. A. Club and its membership are now but a memory, with the insurance benefit also abolished, the N. V. A. Fund as previously will continue to assume charge of the destitute, ill and dead among variety players.

Advertising Shorts

At the N. V. A. board meeting it was decided to stop the annual collections in the theatres called the N. V. A. Drive Week. These collections are ordered out pending a substitute in the plan. This, Katz believes, may be found in a more extensive advertising short campaign next season along the lines of the advertising short employed in the last N. V. A. Drive. Katz is of the opinion that there may be two or three such shorts, backed by national advertisers with the showings [illegible] tention, rather than to [illegible] members of the N. V. A. Fund [illegible] cats.

Another decision [illegible] meeting was [illegible] Saranac [illegible] that under Dr. Mayer's [illegible] the N. V. A. Sanatorium [illegible]

will become one of the foremost tubercular hospitals of the country. Katz expressed to Dr. Mayer his thought in that respect, and also informed the Doctor that the board had unlimited faith in him, to the extent that his control of the Sanatorium is "without interference or politics," added Mr. Katz.

"Do anything you wish, Doctor," stated Katz, "in personnel or operation. It's entirely up to you. We don't intend to ask you a word about it for one year."

A report that he might resign as N. V. A. president, following the present disposition of the N. V. A. matters, was denied by Mr. Katz.

Charity List Okay

The NVA charity list, amounting to between $2,500 and $3,000 in and around New York will be continued. It is estimated the upkeep of the Sanitarium at Saranac will run from $225,000 to $275,000 annually.

Dr. Mayer's sanitarium post will not interfere with his private medical practice. As a highly regarded specialist on the lungs, Dr. Mayer is frequently called to all parts of the country for consultation.

With the abandonment of the N. V. A. Clubhouse in New York, the building remains under its ground lease to the N. V. A. Its dark maintenance is around $30,000 a year. Cost of the operating the clubhouse for members, figured as a net loss, has been $150,000 yearly. The building may be leased or sold.

The V. M. A.

No mention at either meeting was made of the Variety Managers Assn. This also has been conducted by Pat Casey with a staff of its own, although the V. M. A. staff, like Casey, devoted considerable of its time to the N. V. A., without extra pay. As the regulator of the internal differences of the variety field, the V. M. A. has been a medium of arbitration. It relieved the manager and the actor of angry contact and combat over grievances by either filed with the V. M. A. Its decisions have been accepted and in nearly 100% all judgements in arbitration decisions have been followed.

At present there is no fund to support the V. M. A. It is presumed to be supported through dues from members' theatres, but these dues have not been paid for a long while. Casey is said to have supplied the moneys to pay V. M. A. employees for the past year or more, besides not drawing his own salary. Casey's claims against the V. M. A. for moneys advanced and salary are reported over $125,000.

$500,000 Net On Drive

A full accounting of the N. V. A. collection week in April has not as yet been turned in. With the absent reports and from returns to date it is said the net proceeds of the drive will be around $500,000. On top of this will be the amount received through the advertising N. V. A. short, amounting to around $150,000. This will give the N. V. A. Fund [illegible] As a [illegible] around $[illegible] the N. V. A. [illegible]

Vaude Salaries Must Come Down, Says RKO—Aimed at Name Acts Which Can't Stand Up as Draws

Inflated vaudeville salaries are coming down. The excess elevation will be lowered through an automatic process of salary cutting. Acts now regarded by the bookers to be receiving more than they warrant will feel the pruning knife next season.

As a starter the principal variety booking office, RKO, called a meeting of agents last week to discuss the salary problem. Loew's, Fox, and Warners probably will follow.

The 25% cut for all acts in the Publix picture houses is for that circuit only and a temporary drastic economy measure for the summer, but also might have some bearing on picture house salaries in the future.

At the RKO gathering the agents were advised that while RKO does not contemplate enforcing a general or definite scale of cuts, certain reductions have been found necessary. The agents were told that they would not be requested to ask acts to take definite cuts, but to explain to the turns that in order to keep vaudeville going they will have to work at a lesser figure. Similar argument probably will be advanced by RKO to the labor unions.

Aimed at Top Salaries

The slice is aimed chiefly at present high salaried acts, many of whom are now receiving off balance figures in comparison to their drawing power as evidenced at the box office. RKO thinks the abnormal salary is now necessary at only one theatre, the Palace, and only for names there. Most of these acts are not playable elsewhere. The Palace has always exerted a bad moral influence over the rest of vaudeville as a salary booster and subsequent cause for objections from lower salaried but more valuable acts.

Many outside names are paid from $3,000 to $5,000, and more for a week at the Palace, but the balance of the theatres are more in need of good moderate priced turns. These are continually playing and are therefore more vital to the business.

RKO bases its theory on the relations of show business to the rest of the country under current conditions. The Publix 25% cut on its acts is another move in this direction, though the film circuit states these will revert to normal after the summer.

Fox and Loew, are also both off the so called name acts over the hot-weather. Fox has reduced its

(Continued on page 77)

Smelled a Bouncer

Marty Dewey says Billy Gaxton returned Charlie Morrison's $90 check, to save the bank that trouble.

Sherman Barred Off Loew Floor Over Suit

Irving Sherman, of the Kaydow agency, has been barred from the Loew vaude floor over a suit for alleged commissions due him from the Tiffany Twins. The Twins have also cancelled their 12 weeks of Loew film house time with the "All Girl Revue."

Marvin Schenck, Loew booking manager, called Sherman on the carpet demanding that he stop suit against the twins, which Sherman refused, with the resultant barring order. The act refused to open unless Sherman withdrew his action.

Chicago Club Artists Want Peony Hook-Up

Chicago, May 26.

Club Artists' association here is dickering with the Peony organizations in New York and Boston for some sort of reciprocity agreement. New York and Boston organizations are already reciprocally affiliated, Boston cards being good in New York and v.v.

Just what good the agreement will do here is rather vague. The local club performers' group is not a union in any sense, but is primarily a social organization. It started out with some strength, even winning a strike in a battle with the club bookers, but at present all of the meetings are devoted to figuring out the next picnic spot.

Papa Marx Likes

Hollywood, May 26.

Making his acting debut in "Monkey Business," the father of the four Marxes sported a natural, full head of hair.

His youngest son, Zeppo, was wearing a toupe.

Father Marx is sold on the profession. "Maybe I'll take Durante's place with Clayton and Jackson," he opined.

Dr. Mayer's Entrance as Boss of N.V.A. San Gleefully Hailed by Patients

Saranac, N. Y., May 26.

Dr. Edgar L. Mayer will make his office and home at the N. V. A. Sanatorium. He returned from New York this morning and at once assumed charge of the institution.

Dr. Mayer has his own home downtown, but will give that up when arranging its lease. At the Sanatorium Dr. Mayer will provide hospital accommodations, probably on the top floor of the building, for local patients unaffiliated with the show business who are unable to pay for the [illegible] treatments and [illegible] other hospitals. [illegible] will be [illegible] the Sanatorium [illegible]

northern New York section to also contradict the reports.

It is accepted that with Dr. Mayer in charge of the Sanatorium contentment will reign once more throughout the building. It comes after the severe and long course of nagging, fretting and annoyance the sick people of the Sanatorium have had to endure for over two years.

RKO's Mgr. School Starts June 11 Under Lenihan

Plans have been completed for the new managerial RKO school opening June 11. It will run three weeks with Ed Lenihan, manager of RKO's Flagship [illegible], in charge.

There will be at least 12 pupils, including several of the [illegible] managers now getting a [illegible] RKO house[illegible].

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Publix Cuts Stage Unit Acts 25%; No Longer Paying More, but Less For Talent Than Vaude Circuits

In line with Publix's present economy drive—cutting operating overhead to the bone—all acts with the chain's stage units have taken cuts up to 25% effective immediately. Following this major move, Publix has decided it will buy talent in the future cheaper than it has up to now, regardless of circumstances, with the order from above to get it at the lowest possible figure.

Under reported plan, Publix will offer acts approximately 25% less than their set salaries on RKO or wherever they have established a standard stipend. The order is mandatory for those buying talent for Publix, with the big picture circuit quoted on the inside as not only of the belief talent has been costing too much, but, in many instances, it is claimed, acts have nicked Publix as high as double their regular RKO or Loew salaries. There are plenty of instances where RKO standard acts have received 25% or more from Publix than they have in vaude, the increased number of shows daily sometimes figuring, but from now on it's going to be less than RKO, Loew or Fox pays, depending on the attraction, says Publix.

Within less than two weeks Publix effected cuts up to 25% of present salary under contracts with acts now playing the Publix time or about to go in new units. Most of the reductions were engineered here and on the road by Harry Hollander of Publix and Harry Lanetska of the William Morris office.

Appreciates Co-operation

Publix's attitude on the splendid way in which artists came through on cuts is that it was accepted in the spirit in which Publix hoped in the face of economy measures it would be accepted by the rank and file of acts. Publix goes on the record as appreciating the willingness of acts to take cuts asked.

While artists, anticipating a lean summer, were at the same time displeased to get requests for a cut, none turned in notices, according to Publix. They have the same privilege on cancellation as Publix, under a two weeks' notice provided for in the Publix talent contract.

NIGGEMEYER JOINS RKO, BUT MOSTLY ON RADIO

Charles Niggemeyer, a bone of contention for the past week between RKO's theatre operating and booking departments, is on the payroll of the circuit but not as a member of the booking office.

The former Publix unit producer's duties on the theatre end involve pit orchestra overtures and presentations. Niggemeyer's radio job is concerned with the RKO broadcasts over NBC. Both assignments are under direction of Milton Schwartzwald, RKO's music supervisor.

The booking department refused to sanction the operating department's appointment of Niggemeyer as producer and stager of the vaudeville units. The booking contention was that all stage dressing, beyond booking and spotting, is being satisfactorily handled by the circuit's fashion advisor, Jeanette Hackett.

Candy Connection

Hollywood, May 26.

Helen Robinson, titled the "sweetest girl in America" by the National Confectioners' Association, is here waiting to go into a Fanchon and Marco unit.

Understood the candy organization will cooperate with the unit in exploitation.

Just for the Ride

Hollywood, May 26.

Tom Patricola got in first week for a series of shorts for Educational.

Pearl Twins came along for the ride but no flickers.

Producer Yates Given RKO Agency Franchise

RKO has issued an agency franchise with full floor privileges to Irving Yates, the vaudeville unit producer. It permits Yates to book his own acts and others in the RKO floor direct.

As a non-franchised producer, Yates has been selling his productions to RKO through other agents, mostly the Morrison office, on a commission split.

Ether Star Gazer Goes from $12 Suite To Springfield Coop

Springfield, Ill., May 26.

Leo Veneko, in the astral world "The Great Veneko," has been telling on the radio or in written communication what the stars hold in fate for any clients, but the constellations double-crossed him last week and he now gazes at the stars from between the bars of the county jail. He was confined on a technical charge of defrauding an innkeeper.

Veneko came last week to reveal the future to prospective clients in this community, and confidently engaged a three-room suite at $12 a day in the Abraham Lincoln. The clerk after a few days wanted material evidence of the gazer's finances and accosted the Great Veneko with demand for cash—or else.

Veneko did not respond and the cops were called.

RKO Sued for $2,500 In Cancellation Tiff

Chicago, May 26.

Suit has been filed here for $2,500 against RKO by Harry P. Munns for his client, Harry D. Sadler, operating as the WLS Showboat vaude act. Money is claimed due on contract for one week at the Georgia theatre, Atlanta, starting last Sept. 29.

House had gone straight sound just previously with the musicians working on a week-to-week basis following the expiration of their contract Aug. 31. Unable to get together with the managers the union withdrew. RKO is claiming, as its defense, that this constituted a strike and that therefore all contracts were abrogated. Sadler's point is that there was no strike, merely a change of policy and that, furthermore, RKO had four weeks in which to give the act the necessary two weeks' notice.

SONG TOO HOT FOR KIDS

Girl Singer in Publix Unit Given Lay Off on Pay

Pittsburgh, May 26.

Because a song that was the backbone of her act was considered too suggestive for neighborhood audiences, Sugar Marcell, singing single with the Publix unit, "Down Went McGinty," got a vacation with pay here last week. Miss Marcell had been yanked from the unit playing the Stanley because of the booking of Lillian Roth as an extra attraction into the downtown house and was shipped to the other WB presentation house here, Enright.

She worked the first show at the Enright but her hot number, "In Hollywood," was held too spicy for the kid trade at this site and she was ordered to drop it. Protesting that she wouldn't go on without it, the management agreed to do without her rather than take chances.

Miss Marcell rejoined [illegible] in Toledo.

Lastfogel's Looks

Now abroad, Abe Lastfogel will take looks at the William Morris offices in Paris and London.

Lastfogel will be away about five weeks. He left [illegible] City May 15.

Do It Quick

An agent visited one of his acts' Long Island home over the weekend and the actors' two kids met him at the door.

"If they sing, dance, tell gags or recite, let 'em get it over with now," said the agent. "I came here to relax."

PUBLIX AFTER NAMES OVER SUMMER

With a view to creating a draw as against lack of it lately in pictures, Publix will probably go heavy on name attractions over the summer for the Paramounts, New York and Brooklyn.

Circuit has set Libby Holman for a week in each and Clayton, Jackson and Durante for a singleton in Brooklyn, with the Broadway deluxer a possibility to follow.

Miss Holman comes into New York June 12, following across the East river June 19. Her show, "Three's a Crowd," closes June 6 after a full season's run.

Publix is angling for other names. Circuit's scouts are covering the stage field, vaude and legit.

Theatre Threatened If Not Returning N.V.A.'s Collection and Picture

State theatre, Newburgh, N. Y., indie, which participated in the last NVA fund drive by showing the "Stolen Jools" short and taking collections, has been notified by the V. M. A. that prosecution will follow if the print and a collection report are not returned by today (27).

A series of letters from the V. M. A. have failed to bring response from the theatre.

The Newburgh house was a last-minute entry in the NVA drive. A print that had been sent to a dark theatre in Colorado was recalled for the New York indie. The State's representative in negotiations for the NVA short was Jack Allen.

HIGGINS' $35,000 TO SETTLE—GOES LEGIT

Radio Pictures has bought off Peter Higgins' picture contract for $35,000. The vaudeville tenor's Radio agreement, made a year ago, carried options for five years and, besides features and shorts for Radio, covered RKO vaude.

Contract was issued before musical cycle in talkers had passed. Higgins does a single on the stage.

Under Radio's release, Higgins will go legit in the Schwab and Mandel musical, "Free for All." This was negotiated for Higgins by Harry Fitzgerald. NBC has a deal with Higgins for broadcasting during the show engagement.

RKO Theatre Dept. Says 80 Wks. of Vaude, Maybe—8-Act Units in Doubt

Headline Acts Only to Be Played Up by RKO

The headline act, or next in billing, will be given preference in all newspaper and stunt advertising campaigns by RKO in the future. This is a change back to the old custom after 12 weeks of concentrated work on new ideas and billing for vaude.

Recently it has been the custom to pick out any act with exploitation possibilities for emphasis, regardless of its importance on the bill.

Hollywood Too Much For Ribber Barnett; Peppered by Gaggers

Hollywood, May 26.

Ribbing the ribber has made Vince Barnett, the professional burn-up guy and son of Luke Barnett, famous for the misery he causes distinguished guests at banquets, a sweet target during his Hollywood sojourn.

Latest was to give him a bill for $762.39 for a three-day stay at Agua Caliente, too rough even for any Mexican take-'em spot. Barnett accepted the sad news and went into a serious discussion with the resort management that he was being grossly taken advantage of.

Another playful prank on Barnett was taking him for a ride. He was kidnaped for two hours by reciprocal pranksters and still believes it's on the level.

As previously recounted, the champ burn was at Hotel Roosevelt wedding breakfast two weeks ago when the house detective and a stooge sheriff interrupted the formal wedding breakfast demanding their bill or else. The new Mrs. Vince Barnett took it so literally, and glared at her new spouse with so much suspicion that the ribbers had to expose themselves for fear of propelling the romance on the rocks.

VAUDE FOR COLONIAL

Old Percy Williams House to Play Vaudfilm in Autumn

The Colonial goes under the RKO operating banner in the fall. It will reopen some time in August.

Policy has not as yet been determined, but will probably be vaudfilm, though it may first start with straight pictures and then switch when the weather cools.

The Colonial, Broadway at 62d street, is one of the old Percy Williams houses, long considered in the two-a-day Manhattan spot. Of recent years it has been leased to Walter Hampden, this lease expiring four months ago. The theatre has been dark. The Hampden name may be retained.

RKO's theatre department declares there is a possibility of that circuit having 80 weeks of stage time, including 20 weeks of eight act bills next season. RKO's booking department substantiates the 80-week prediction by giving it an even money chance to materialize, while not regarding the eight-act policy with such favor.

The booking department favors, at the outside, a six-act bill on the unit time, but points to the four-act unit's success this season as its recommendation.

At a private dinner in Hollywood last week David Sarnoff, president of RCA, the parent company of RKO, credited the RKO rotating four-ace unit vaude bills with holding up the grosses and keeping down the losses on this formerly heavily losing Keith circuit.

Over the eight-act policy there remains a distinct division of opinion within the RKO organization. One theory is that the policy isn't right, as shown in its failure on the recent try in all but one spot, Los Angeles. The opposing view is that the policy deserves a more seasonable chance and more liberal booking treatment.

Theatre Dep'ts stand

Oddly, the theatre operating department of RKO is the faction favoring eight acts. This despite it has been shown quite impossible to run eight stage turns with pictures in the short time allowed by the modern theatre operating style of shorter bills and increased turnover.

The objections to eight acts are based chiefly on flaws shown in the policy's recent flop try. Chiefly is the contention that four acts at $3,000 and four more at $700 can't blend and the two combined comprise spotty entertainment. Whereas the $3,000 four acts by themselves are of equal and consistently entertain.

Regardless of the number of acts per show, with the eight-act idea in or out of the 80 weeks of RKO stage bills, if materializing, would amount to more time than that circuit's vaudeville books have held in over four years.

"OPPOSITION" RULE EVEN ON FREE DATES

Chicago, May 26.

Sam Herman, indie booker, is running into trouble with the West Englewood for its one Saturday show. Acts are refusing to work for him, fearing of alienating RKO good will. It is due to the RKO Englewood, in the same district, ruling out all acts working the one show stand for Herman.

This edict includes even the RKO free showing night on Tuesday, with two acts having been cut off in the middle of their routine when the manager discovered that they had played the competing house.

Curbstone Layoff Actors Told to Hideaway More Often by Agents

Agents are advising their layoff acts to stop playing the 46th-47th street curbstone. That one-block stretch along Broadway, in front of the Palace, where the best bon mots and wisecracks are born, is regarded by the agents as an indirect salary-cutter.

When an act holds a spot on the curb, he's usually laying off. When seen there too frequently he comes to be known as a chronic layoff. The bookers see him, figure he needs the office more than the office needs him, and off this goes another clip off the salary. That's the agents' theory.

The 46th-47th curb is like the sidewalk spot in front of the [illegible] in Paris. The chief difference is that on the Broadway curb the tables and liquors are absent. But an actor can stand there [illegible] during a few hours probably see about every other actor or show business acquaintance who happens to be in town.

Permanent Route

For the constant layoff the curbstone front is a 52-week route on the fresh air circuit. The ozone contains a mixture of carbon monoxide fumes from the passing autos and the hot air tossed [illegible] stage conquests.

[illegible] vacation spot [illegible] some [illegible] is nifty [illegible] ex-millionaire [illegible] the expensive beaches.

[illegible] around the Vaudeville [illegible] agents' warning to their acts [illegible] Broadway columnists who [illegible]

Ann Suter and Song Team Squabbling Over Payment

Ann Suter and Harry Miller and Lew Lehr, the writers of her songs, are in a squabble. Both parties have their attorneys working on the matter. The boys wrote six numbers for Miss Suter on an out and out buy with no royalties involved. She paid a retainer and continued until she had cleaned up [illegible] of the amount, according to Harry Miller, and then suddenly stopped paying.

Miss Suter's contention is that RKO did not accept three of the songs and because of this she feels she only owes the boys half the original money, which [illegible] paid.

Miller and Lehr wrote more songs to [illegible] Miss Suter [illegible] days.

[illegible]

Units Off for Summer

[illegible]

F&M VAUD UNITS WILL EXTEND ON FOX TIME

Fanchon & Marco's current plan and working of transforming every fourth unit into a straight vaude intact bill is contemplated for expansion along bigger lines in production and presentation. Ultimate aim is to play a straight vaude intact in place of present units on an 8-act formation with girls. The vaude intacts may be increased gradually, replacing the present units, but not entirely.

The change will likely be first tried out in New England. It calls for arranging the 8-acts in a coherent continuity with lighting and drops to fit an entire program layout. Included in the idea is for one big headliner to do the fronting as m. c.

Impetus for the change other than the b. o. has been noted in a survey from the field that put the Fox Theatres managers on record as favoring the expansion of the vaude plan.

SAM TISHMAN OUT AS RKO VAUDE BOOKER

Sam Tishman has accepted the franchise proferred by the RKO booking office and will go into the agency business with his brother, Irving. The latter is a partner in the vaudeville producing firm of Tishman & O'Neal. Jimmy O'Neal is Sam's father-in-law.

It is likely that O'Neal will continue producing with the Tishman brothers representing his acts besides their own on the RKO floor.

Tishman's successor on the RKO unit show book is Dolf Leffler, promoted from an assistant booking capacity. Leffler, a nephew of George Godfrey, came to RKO about two years ago. Lately he has assisted Arthur Willi on the Palace and New York theatre book. He's now the youngest first string booker in the office.

When Sam Tishman left RKO last week he completed 22 years with the one organization. He spent the last 20 years on the books, and in his time bought acts for practically every theatre on the circuit.

Tishman started as an office boy in the old Western Vaudeville exchange, Chicago, 22 years ago. Shortly after he became a booker and remained with the combined Keith and Orpheum office in Chicago until two and a-half years ago, at which time he was transferred to New York.

Other than mutual dissatisfaction on Tishman and RKO's side, no cause was given for his leaving.

CARELESSNESS IN BILLING

Same Matter Continued for Weeks After an Act's Member Left

This letter is another sign of continued carelessness in the billing of acts by the acts mostly.

New York, May 20.

Editor Variety:

Several weeks ago while playing the N. Y. RKO theatres with the Wallace Sisters, you reviewed me as being the outstanding member of the act.

I left the act four weeks ago. Now I read a review of the Palace, Chicago, and find that you have used my name instead of the present juvenile and saying he sings in a frog throated monotone, lending uncertain and not graceful support to the sisters.

Teddy Wren.

6 ACT BILLS FOR READING

The vaud film, Reading, Pa., went straight pictures last Saturday (23) for the summer.

House resumes with vaude again in August, but instead of playing four acts on a split as formerly, may augment to six each half.

New Grady Associates

Dennis Dufor and Johnny DeSylva are additions to the new Billy Grady agency.

Both were formerly associated with the Max Hart office and lately have been on their own.

Testimonial

Hollywood, May 26.

Six Lucky Boys and Mike Marco were wrangling all morning over the difference between the $900 offered and $1,000 they wanted. Finally one member of the act, with a gag, won the extra yard by ad libbing from a "Variety" he happened to have with him.

With argument getting more serious as time progressed, the risley act went into a formation on a couch in Marco's private office in Hollywood, and as one of them was being tossed about by the other he pretended to read from "Variety this pseudo-news story: "Marco almost had the Six Lucky Boys signed for the circuit, but too bad that $100 difference stood in his way."

This was just the amount of comedy relief necessary to make Marco stretch the point.

LOEW'S MAY CUT TO 4-ACT BILLS

Loew's booking and theatre departments are meeting on adoption of four-act bills in place of the present five-acters. If passing, it will start during June.

All New York Loew vaudfilmers, exception the State and Metropolitan, will be affected.

Under five acts as a summer policy the Loew stage shows are playing at a 25% cut. It is reported figured four acts on the same budget might improve the quality of the bills.

COAST UNIONS IN L. A. MANAGERIAL HUDDLE

Los Angeles, May 26.

All musicians, stage hands, operators and union officials are conferring tomorrow (27) with local theatre executives in an attempt to co-operate on keeping overhead down by eliminating overtime charges in the pit, booth and backstage.

Unions are sympathetic on the readjustment of overhead and will cooperate.

Evansville Deal

Evansville, Ind., May 26.

RKO is taking over the Majestic, independently-operated house, under a 10-year lease from Philip Skora. It will refurnish and redecorate in preparation for shifting local vaude and picture policy from the Grand.

This will occur around July 1, when the RKO lease on the Grand expires.

MURRAY'S CUBAN BAND

David and Hilda Murray have returned from Cuba with the Castro Havana orchestra under their management.

There are 11 musicians in the outfit besides the Murrays. Act will break in around here.

5 HOLYOKE ACTS

Mountain Park theatre, Holyoke, Mass., opens May 30 with vaudfilm, indie booked by the Dows.

Theatre will play five acts on a full week doing only one show a night. Years ago this date was a standby of the Boston Keith office for the summer books.

Fox's Pure Entertainment Decree Now Extends to Ad Stage Acts' Ban

Commercial vaude units look to be completely out of theatre consideration now that Fox has turned down the idea after it had been relayed to F. & M. following the turndown by Loew's which had first gotten the idea. It is unlikely that either RKO or Paramount will accept the plan and the waiting tie-ups which had been arranged for Loew's vaude seem set for an unborn death.

Fox's kayo to the commercial vaude units or acts is made by order of Phil Bloom, local head of the Fanchon & Marco office which books all Fox vaude time anywhere.

Bloom's action evidently was impelled from the higher ups although the idea may have had little chance for making Fox entry anyway under present conditions. The edict against commercialized stage performance is in line with the original ban against ad screens and propaganda films and newsreels by the management of Fox Theatres.

Prior to this Fox banned political gestures and reference to municipal investigations from the stage. The Bloom edict on the ad units makes the Fox cycle of banned material from stage to screen complete.

Fox's aim to keep its theatres clear of outside commercialism is the Oldknow-Arthur plan, put into effect some months ago for an untainted entertainment policy on a 100% basis.

F-M Would Increase Route 15 or 20 Weeks By Adding on Indies

Los Angeles, May 26.

Fanchon & Marco are out to increase their present 40 weeks to 55 or 60, by going after indie exhibs. This is providing that the indies are in spots non-competitive to Fox-West Coast using F-M talent.

FWC will help this augmentation campaign by adding some of its own houses to the stage policy. This may include the new Arlington, Santa Barbara, which opened May 22. Latter, if it adds the units, will not do so until the renovated Warner house there opens in the fall.

Wesley Barry in Tab Legit for F-WC Stage

Los Angeles, May 26.

Fox-West Coast will give sawed-off legit drama a try as picture dressing in the middle west, using a 45-minute version of "The Moulting Angel," produced by Albert W. Gillis, ex-Minneapolis exhib.

Wesley Barry will be featured in the play, written and produced by Ralph Welles at the Troupers last summer with himself in the lead.

First Fox spot to get it will be Cheyenne, Wyo., with one or two night stands in other Fox houses between there and Wichita. Gillis figures on a Reno opening week after next.

If the tab-drama works in the middle west Fox will encourage other producers.

Dropping of Publix Time Switches Spots Around

Chicago, May 26.

With the six weeks of southern Publix time being ruled out, houses on the route will be shifted into other channels.

Understood that the Denver theatre will get Fanchon & Marco units and the World, Omaha, is to go straight film, as do the spots in Texas. The Paramount, Des Moines, slides into the RKO fold both for management and vaude, and the Saenger, New Orleans, is slated for continuation of stage shows, though it is not yet decided where they'll come from. Understood they'll be home grown.

'Personalities' unit, now on the route, is the last show going through.

Lahr's Added Weeks

Bert Lahr is continuing his RKO bookings.

He goes in the last half week of May 30 at the Coliseum and may play other Met area spots.

Return Engagement of
FRANK
MITCHELL
and
JACK
DURANT
CENTURY THEATRE
BALTIMORE, MD.

RUSS DENNY
"Anything for a Laugh"
R-K-O EN ROUTE
DeVito and Denny
with
Dot Stevens

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Bolla

IMPORTANT
Harold Spencer or Irene Cornell communicate with the manager of the Capital Bond & Share Corporation Limited, 276 St. James Street West, Montreal, Canada.

BLONDELL & MACK ATTRACTIONS
BOMBY
AND
RADIO GANG
Henry J. Kelly
May 23, Academy, New York
TRACY and VINETTI
May 23, Franklin, New York
SAM SHEPARD
PRESENTS THE
5 Hot Shots
May 23, Academy, New York

MISS JAPAN
FUMI KAWAHATA
"Miss Kawahata is a beautiful girl who could get by without her beauty, on the strength of her ability as a dancer. Dazzling is a good word to describe her."
NOW AT
RKO PALACE, New York
with
JOE WONG and
PICKARD'S
SYNCOPATORS
Dir. MILES INGLES
JACK CURTIS OFFICE
Ez Keough
Representative for Radio

Popular People Who Eat Regularly at
GERSON'S
RESTAURANT
On 47th St., next to stage door of Palace Theatre, New York.
HARRY LENETSKA
HARRY HOLENDER
DOLPH LEFFLER... JAMES BARTON
MORRIS and CAMPBELL
DR. ROCKWELL
HARRIET HOCTOR
JACK BENNY... HARRY RICHMAN
KELLER SISTERS and LYNCH

PICK AND PAT
MALONE THE PADGETTE
WOR MINSTRELS
NOW—PROCTOR'S, NEWARK, N. J.—NOW WEEK MAY 23
BROADCASTING AT 8 P. M., TUESDAY, WOR
Direction, MILT LEWIS

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Vilt Mitt, former show girl, is trying to throw Zbyszko, former wrestler, to whom she is married. Legal arguments have been halted in an effort to arrive at an alimony settlement privately.

Jean Sarament, French author, claims Chaplin's "City Lights" is plagarized from his "Prettiest Eyes in the World." Society of Authors taking the charge seriously.

Belle Livingston is in bankruptcy for $33,177, with $390 as assets.

Mrs. Evelyn Lacey Davis, who charged that Robert H. Davis, her husband, played around with Peggy Hopkins Joyce and Helen Morgan, has been awarded $750 a month alimony in the Supreme Court.

Washington reports that even matrimony has been hit by the depression. Both marriages and divorces are below the 1929 figures.

Nedicks, Inc., which controls more than 150 juice stands in N. Y., is being sued by City Bank-Farmer's Trust Co. to compel payment of $594,000 due on its bonds.

Watson Davis, editor of Science Service, gave astrology, fortune telling and similar radio grift a hard ride at the National Advisory Council on Radio in Education Saturday.

"Sahdji," a new ballet by William Grant Still, negro composer, was one of the features of the Festival of American Music at Rochester last week. Favorably received.

Moss Hart and Irving Berlin are working on a comedy for Sam H. Harris. No details yet.

David Burton is quitting Hollywood for Broadway.

Alcohol still with a capacity of nearly 30,000 gallons daily was found in fashionable Sutton place last week. Plant in the old Consumers Brewery.

McBride's theatre agency has obtained the concession at the New Waldorf-Astoria hotel.

Amphion theatre, Brooklyn, goes stock June 1.

Treasury Department has ruled that Boccacio's "Decameron" is okay if the pictures are proper.

Connie's Tavern, on upper Broadway, was the scene of a near-riot when the dry agents raided the place. Newspaper photographers were pretty badly mauled by Connie's sympathizers. Daily Mirror had a blast over it.

"Too sick to be loving" was the defense offered by Winfield A. Foreman in his wife's separation suit. She caught him with a charmer in his apartment, but his physician testified Foreman was far too sick to be amative.

John Colton and Clifford McGuinness are making a stage play from "Serenade to the Hangman" for Sam H. Harris for fall production.

Joan Fullerton has been appointed stage manager of "Melo."

Martha Madison, co-author of "Subway Express," is the bride of Count Vincent Gorbino.

Ambrose Spencer M. Crummey, husband of Jane Carroll, of the "Follies" and more recently the Metropolitan Opera, died May 19 of acute alcoholism.

Police are protecting the employees of the New York Times who are in a position to give out the Stock Exchange daily figures. Professional gamblers concerned in the "numbers" have become a pest. Times alone gives the complete figures, the exchanges having eliminated the last five digits by ciphers in an effort to stop their use.

Mrs. Phil Cook, wife of the radio star, was removed to a hospital May 19. Her condition is more favorable.

Ralph Barton, cartoonist, committed suicide in his penthouse in East 57th street May 20.

Ruth Ann Pennypacker, formerly of Tex Guinan's girl flock, is seeking a divorce from George F. Kenny, Newark realtor, who, according to her account, gave her plenty beatings. She stood for them until discovering he was not as wealthy as claimed. Then to her lawyer.

Hugh McGinley was stabbed six times in a row over a dancer in a cheap taxi joint.

Dora Relkin, wife of Ed Relkin, the booker, manager of Molly Picon and other stars, is bringing suit for separation and $200 a week in place of the $11 she has been receiving. She claims all Ed's money has been lavished on another woman who has been passing as his wife. It's $200 or the lady's name.

Belle Livingston is going to mix pleasure with business. While running that Reno night club she may air her own encumbrance.

Roseland dance palace is putting its taxies into pajamas. No increase in scale.

All musical selections at the dinner given Channing Pollock by the Elah Club were from operas for which Pollock wrote the lyrics.

Not a single bar has been uncovered since the razing of buildings for Radio City was commenced. All were moved out of the speaks before the houses were turned over to the wreckers. In the area covered by the four side streets, probably 70 speaks.

Dorothy Appleby, of "Young Sinners," attempted suicide in Central Park lake. She was fished out and returned to her husband. That was still more news, for no one knew that she had been married to Morgan H. Galloway at Harrison, N. Y., April 30. Attempted suicide was the result of a love tiff.

It was generally supposed by her friends that Miss Appleby would presently marry Peter McCarthy.

Henri Bernstein returned to France Friday.

Adelaide French, former player, but now a dramatist, was severely hurt in a taxi smash.

Following her American tour, Molly Picon will keep right on going until she makes a circuit of the globe.

Edgar Allen announces that he has Mrs. Nixon-Nirdlinger, who recently shot her husband, under contract for early New York appearances.

Channing Pollock will give six lectures for the summer course of the League fo. Political Education at Nantucket. Starts in July.

Fist fight in "Sloppy Joe's" (New York) cabaret was followed by the intrusion of four men who shot up the place. Noise attracted the police, who arrested several employees, charging them with the posession of liquor.

When Vera Marsh leaves "America's Sweetheart" her role will be taken by one of four chorus girls.

Josephine Garrett McNamee is suing the radio announcer for a separation.

Failing to contact the producer, the Dobbs Ferry Grain Company was given permission to nail a summons to the front door of the Ziegfeld home at Hastings, N. Y., demanding payment for $976 worth of chicken feed supplied his prize flock. Real chickens this time.

Echoe of the Kane-Posner case was heard when Posner's sister testified in the bankruptcy suit that Helen would not kick in when Posner hopped to Detroit with an appeal. Miss Posner made it a matter of court record that she did not approve of Miss Kane.

American Feature Film Co., former distributors of Universal product in New England, is suing that company for $1,350,000, alleged charged in excess of the agreement.

Chicago judge has declared that the author of "Vagabond Lover" is Jesse Brown, an attorney. Brown will now attempt to recover royalties. Hopes to get about $10,000 from Vallee, Feist and the phonograph companies.

The cast for the Player's Club's annual production, this time "The Way of the World," comprises Walter Hampden, Fay Bainter, Moffat Johnstone, Cora Witherspoon, Ernest Cossart, Dorothy Stickney, Gene Lockhart, Erna Rowan, Samuel Merwin, Elliot Cabot and William S. Raney.

Maurice Schwartz's Yiddish Art theatre may be housed in one of the Shubert theatres this fall.

Sued for separation by his wife, the former Mrs. Norma J. Steelsmith, "Big Bill" Edwards has brought countersuit for divorce in White Plains, offering the evidence customary in this state.

Some of the top-hole psychological experts, each with from six to a dozen letters tagging after their names, were guests at a luncheon at the Savoy-Plaza to investigate Gene Dennis, a psychist, who is at the Beacon. It was a great break for Ruth and the p. a.

Robert L. Ripley, back from Europe on the "Leviathan," landed at Newark Air field instead of a dock. He was taken off the boat just outside Ambrose Channel by a hydroplane and hustled to New York to keep a date.

Vandals wrecked the offices of the "Daily Racing Star" early Friday morning, dumping about 150 galleys of past performance charts and doing about $7,500 worth of damage. The proprietor, Ray Tollerson, blames it on the competition between racing sheets.

Mme. Germaine, who sells corsets in the Radio City area, has a lease good until next November. She is squawking because the wreckers on the adjoining buildings are peeping into the windows and embarrassing her customers, but says she isn't going to move.

Latest in television was shown at Schenectady last week. The actors talked back to the audience, replying to questions, picked up and transmitted to the scene of the broadcast.

Wed ten days ago to a Newark clothing merchant, Norma Taylor, one of Tex Guinan's gals is going to improve her Paris engagement by chucking hubby.

Rialto theatre, Westfield, N. J., burned May 21.

Paul Robeson is in a London hospital suffering from laryngitis. "The Hairy Ape" was forced to close after only four days when his throat went bad.

Ganna Walska has settled out of court suit for $187,000 brought by her public relations counsel. The $100,000 was for press work and the remainder for bookings.

"Friars Friendship Frolic" at the Amsterdam June 21. Direction of George M. Cohan.

Arden Leeds announces she will marry Humberto de Royas, Spanish playwright, in June. Ceremony in Madrid.

Jack Linder is casting for "Daughter of Diamond Lil," sequel. Summer tryout.

Crosby Gaige is planning a rep show for the coast next season to present only the plays of Channing Pollock.

Theatre robbers at the Strand, Perth Amboy, N. J., were nabbed when one of the cleaners, trussed up, worked out of the bonds and notified the police.

Films on Sundays in Pelham, N. Y., for first time in 10 years. Mayor is William J. McBride, of the ticket agency.

Crosby Gaige has Mary Phillips under contract.

LOS ANGELES

Yola D'Avril (Ward), actress, and Edward Ward, composer, separated after seven months of wedlock. Miss D'Avril stated their temperaments clashed too much. Made up after a separation of seven days.

Wedding of John McCormick, former director, and Mrs. Janet Hamilton Gattis, scheduled for May 19, has been postponed because no final papers have been issued in the divorce obtained a year ago by Colleen Moore from McCormick. Planned wedding party went through as an engagement affair.

Trial of the suit brought against Alberto Guglielmi, brother of the late Rudolph Valentino, by Dr. W. E. Balsinger for $200 assertedly due on a bill for remodeling his nose has been postponed until June 23.

Lew Cody, actor, asked police aid in searching for a $5,000 cigaret case, the gift of his late wife, Mabel Normand. Loss was discovered after a party at his home last week.

Elizabeth Garrett, studio stenographer, is suing Otis E. Garrett, film editor, for divorce on charge of mental cruelty and infidelity. Both ask for custody of their daughter.

On belief that Mrs. Owna Johnson, dancer, who disappeared from her home five years ago may have been abducted and slain, an investigation is on here to determine whether the skeleton of a young woman found on the desert near Victorville, Calif, is that of Mrs. Johnson.

After drifting helplessly about in a dense fog at sea for 16 hours, Marvin C. Park, Wilshire theatre manager, his parents and his eight-year-old nephew were rescued by a sailor.

Nancy Adams, sister of Mrs. Cecil B. De Mille, announced last week she would be married to Herbert Howard Calvin, Los Angeles business man.

Alexander Pantages and Jesse Shreve, accused of contributing to the delinquency of minors, filed motions for separate trials in San Diego courts last week, averring that evidence not applicable, but damaging to their cases would be introduced if they were tried jointly.

Samuel T. Curson, tax advisor, convicted of assisting Richard Dix, actor, to make his 1927 income tax report incorrectly, was fined $500.

Ruth Marie Jannette, actress, will be tried in Superior Court on a drunk driving charge. A policeman was forced to draw his gun before she'd submit to arrest.

Fire, starting from a spark produced by a keg being dragged over a cement floor, destroyed several tons of film and injured two employes of the Film Reclaiming Co. near Burbank.

Balboa theatre, suburban house, held up by two bandits who bound two employes and took $252.

R. William Neill, film director, must pay Mrs. Ellen De Kruis, nurse, $17,019, damages for injuries received in an automobile accident, the court adjudged last week.

Raymond Dennis, assistant manager of the Cabrillo theatre in San Pedro, foiled an attempted holdup of the week-end receipts by struggling with the two bandits. They knocked him unconscious, bound him and fled without cash.

Hazel B. Maddox, radio entertainer known as Betty Malloy, was arrested in Long Beach with a boy friend, Rolla Harlow, on complaint of Henry Gracina, who alleges they took $150 worth of clothing and jewelry belonging to him.

Frank Calvin is recovering from an appendicitis operation.

Henry Gould, millionaire held for psychopathic observation at the request of his brother, A. L. Gilbert, former film producer, told officers he had put all of his remaining money in an iron box and sent it somewhere, forgetting its destination. The box assertedly contains $1,000,000, one-tenth of his original fortune.

Sally Hurst, former showgirl, is suing Dr. C. B. Worthy, dentist, for $27,470, charging that during the extraction of a tooth last April the doctor let a filling drop into her right lung.

Alona Marlowe, actress, will not press her charges of assault and battery against Lilyan Tashman. She accepted a cash settlement.

Daisy De Voe, ex-sec. to Clara Bow, and at liberty on bail pending her appeal from theft conviction, is suing Fred Girnau, himself indicted on four counts of sending obscene matter through the mails, and also at liberty on bail, for $100,000 damages. Miss De Voe charges she gave Girnau her life story and not that of Miss Bow, which he printed. She labeled Girnau's attacks on Miss Bow's character as "vile, grossly false and indecent." Girnau told police when pinched that his articles were based on an affidavit given to him by Miss De Voe.

Ann Christy, actress, won a retrial of her suit for $100,000 against the Herbert M. Baruch Corp. Asserted in her first action that she suffered injuries when she drove her car into an excavating machine left in the street by the defendant.

Ian MacLaren, picture actor, will play Christus in the Pilgrimage Play produced here every year. He had the same part in 1928 and 1929.

Cynthia Goode, English dancer, won $6,000 damages against Walter Wills, dancing instructor, alleging that the defendant failed to catch her during a rehearsal, causing her to fall and break her ankle.

Henry Gould, millionaire brother of A. L. Gilbert, film producer, was committed to a private sanatorium in Culver City, after testimony had been introduced to show that he is insane. He was examined at the request of his brother, who asserts that he wasted nine-tenths of a $10,000,000 fortune.

BAT RETAINS TITLE WITH BEACOUP BOOS

By JACK PULASKI

Usually a championship boxing match provides a thrill, but Bat Battalino's win over Fidel La Barba was blah. They should have fought with their hats on to "In My Arms."

It was La Barba's chance to get back into the title ranks, and some wagers had him the favorite at 9 to 5. Battalino was the favorite until Friday afternoon. Bat from Connecticut is no wonder as a featherweight, but he had little trouble standing off the coast boy.

La Barba had the class and Battalino the energy. For six rounds Bat backed Fidel around the ring and it grew tiresome. The razzes from the boys upstairs were on continuous policy. In the seventh Fidel opened up and it looked for a time as though he might do something. The count, however, showed he won few of the 15 rounds.

They introduced Kid Chocolate, who meets the winner. If Bat is to hold the championship he will doubtless have a much tougher time of it against the Cuban. Bat has defended his title several times this season, once against Kid Francis, who made a better showing than La Barba.

Radio Version Better

Over the radio they say the match sounded exciting. That merely proves broadcasting helps the game, with some listeners possibly deciding to see the next show. From ringside it looked as though the boys could have continued trading gloves all night without hurting each other. Not a drop of claret.

Fairly good crowd, but there was added dissatisfaction over the exhibition because of the price, $9.10. That has been top for the past three weeks, and applies to the McLarnin-Petrolle return bout, carded for this Friday.

Garden started popular-priced new talent shows last week at $1.50 top. Planned to put on other such shows during the summer. First card was topped by Tony Ficcucello and Ad Warren. In the first exchange Warren was tapped by a left hook that toppled him. The bout only lasted a bit more than a minute.

WB Off to Good Start, Taking 2d in League

Results of the baseball games last Saturday (23) between the clubs of the Motion Picture Athletic Assn. are as follows: Warner Brothers 6, RKO 4; Columbia 8, National Theatres 1; Fox 14, RCA Photophone 8. The Pathe-ERPI game was postponed and will be played tomorrow (28) at Queensboro Oval, 59th and First Ave.

The Warner team, which went through all last season in the league without winning a game, won their second straight victory, so far, showing considerable strength.

Official league standing, week ending Saturday (23) is:

	Won	Lost	Pct.
Columbia	3	0	1000
Warner Bros.	2	0	1000
RKO	2	1	667
Fox	2	1	667
ERPI	1	1	500
RCA Photophone	0	2	000
RKO Pathe	0	2	000
National Theatres	0	3	000

Rudnick Going Into Newark

Max Rudnick, operator of the Eltingle burlesque stock, New York, and so far making an average of $7,000 gross, is negotiating for the Empire, Newark, for stock similar to that at the Eltinge.

It's likely that the Eltinge and Empire companies will alternate playing weeks.

FOX B'KLYN POLICIES

Vaude will completely drop from the Fanchon-Marco booked Walker, Brooklyn, next week. Walker has been playing four acts on the weekends.

The Ridgewood and Republic, two other Fox houses, will continue vaude throughout the summer over the weekends.

South Bend's RKO Off in June

South Bend, Ind., May 26.

In June the RKO local Palace will close for the summer.

RKO Slicing

(Continued from page 73)

vaude budget 35% and Loew 25% for the summer.

Specifically considered in the RKO salary lowering are the present and past picture names that go vaude between films or as a last resort. Some of the picture acts played by RKO this season at from moderate to high salaries, of which few actually drew to the boxoffices, were:

Leatrice Joy, Lita Grey Chaplin, George K. Arthur, Sammy Cohen, Esther Ralston, Ruth Roland, Ben Bard, Mildred Harris, Lew Cody, Our Gang Kids, Sunshine Sammy, Buck Jones, Blanche Sweet, Carmel Myers, Rin-Tin-Tin, Ricardo Cortez, the late Alma Rubens, Sally O'Neil, Molly O'Day, Harry Langdon, Francis X. Bushman, Sr., Francis X. Bushman, Jr., and Roy D'Arcy.

Des Moines Local Switch RKO Vaude Over to Par

Des Moines, May 26.

May 24 the Orpheum went silent only, with RKO vaude acts moved into the Paramount.

Morgan Ames, RKO div. mgr., says the Orpheum will be closed for the summer as it has no cooling system. Straight pictures there now.

Emphasized this is not a pool between RKO and Publix, but a local arrangement.

Going vaude, the Paramount will put its band in the pit and do away with the m.c. stage presentation. Arrangements with the local musician's union have not yet been completed.

Opening day for Paramount changed from Saturdays and Tuesdays to Sundays and Wednesdays.

Century's Fall Vaude

No vaude for any of the Century circuit theatres this summer, but there is a possibility several may try vaude-film around Labor Day.

The last vaude booked by the Century was in its Freeport, L. I., house on a split.

RKO-WB Talk New Deal for Earle, Philly

Warners and RKO are talking over a new booking arrangement for the Earle (WB), Philadelphia. A result may be the elimination of the RKO four-act units playing there on spot bookings.

The Earle is using eight-act shows with four Warner-booked turns besides the RKO troupes. Latter are reported considered not sufficiently flexible for the house.

Average cost of the RKO four-acters for the Earle is $3,000 a week plus a booking fee for the vaude circuit.

For the first time in months with RKO vaude last week and pictures, the Earle leaped out of the red. It netted $500.

Philadelphia, May 26.

Warners' Earle theatre, playing RKO's four-act units, violated the RKO anti-billing rule for act producers and agents last week. With Max Gordon's "Bandwagon" here and a Gordon act, Blanche Sweet, at the Earle, the film girl was given the Gordon billing.

RKO notified Warners of the infraction, but the Earle management answered it was running its own shows. Gordon's name stayed in.

Gordon Unit Postponed

Dave Gordon's third and final unit and the last production unit bill to be played by RKO has been set back from June 6 to July 11. The unit, as planned, was called off when found to run overboard on cost.

Runaway Four and Ross and Bennett, originally booked as two of the show's four acts, go on an RKO route June 6, but on a non-unit bill.

Indie Agents Hope for More Sundays New Season

Indie vaude agents are looking ahead to more Sunday dates than ever next season. At least that's one of their hopes.

The Empire, Newark, which has been playing burlesque will try big Sunday shows.

Starting the first Sunday in September, a series of 12-act shows will be tried. Harry Lorraine will book.

Bert Levey Loses Six Towns in Utah Region

Los Angeles, May 26.

Bert Levey vaude is out in six towns around Salt Lake City. Had been booking four to six acts.

Local Million Dollar, downtown spot, has also dropped its six acts, which Mikeljohn & Dunn booked.

MORE STAGE SHOWS IN ROCHESTER IN FALL

Rochester, N. Y., May 26.

Prospect is for Rochester to have stage shows in four and possibly five theatres next fall, against two at present. Publix contemplates reopening the Eastman in September with orchestra and local stage number, or else bring in the units again.

Comerford's Capitol may add vaude in fall.

2 Coast Vaude Outs

Los Angeles, May 26.

Strand, Long Beach, will discontinue vaudeville next week. Played a month of acts coming down from the Million Dollar.

Leaves the state with RKO vaude and the Long Beach, Bert Levey booking.

Million Dollar downtown in L. A. dropped vaude and went 25c double feature similar to the Mirror, Hollywood, of the Hughes-Franklin chain.

J. J. Franklin, formerly with H-F, has the Lazarus chain which includes the Million Dollar.

ILL AND INJURED

Frankie Masters, out as m.c. at the Oriental, Chicago, this week due to a cold.

Francis Pallister, costumer with Publix-B. & K., knee operation in Chicago.

Jimmy Savage, lyric and slide man with B. & K., has ankle in cast, having broken two bones when he stumbled at the Oriental theatre, Chicago.

Down to $500 Nut

People's, Bowery, with burlesque stock, is being operated now on a $500 weekly nut.

It has a cast of eight principals and 18 chorus girls. None of the former is receiving over $30, regardless of "name" or experience. And the femmes are each receiving $18 a week.

Garden, Socked, Closes

For the first time in the history of the Billy Minsky-operated National Winter Garden (East Side), burlesque stock closed last Saturday night (23) far in advance of the usual summer folding. The earliest it had previously closed was June 23.

The management had given the company its notice on a week to week basis some weeks ago and when the biz did some skidding the Minskys up and closed quick. Salaries were paid and the house locked up until next fall.

A new show had been rehearsed and was all set to open Monday at the Garden.

UNION ORCHESTRA WALKS

Pretty Terrible Tab Performances Follow in Winnipeg's Dominion

Winnipeg, May 2[illegible].

New Dominion Frivolities show ran into trouble on the opening when the orchestara walked just before the show. House new, calling it unfair.

Everything in a hastily gathered orchestra was there except a piano player. A taxi got her down just in time. When the comedian, Jimmy Coghill, went out to do his number the pianiste had to play the introduction with one finger. Coghill clowned it through. The Irish comic proved a find, and the company had a terrible opening week.

Things got going smoother and the show is continuing, but it's typical of the times.

Colored Revivals Flop

Irvin C. Miller has abandoned efforts to make all colored musical revivals at the old Gayety, Montreal, pay.

For two weeks Miller played Miller and Lyles in "Shuffle Along," following with "Keep Shuffling," last week.

No biz and no guarantee for further shows brought Miller and company back to New York.

The Gayety, for years playing burlesque, was named Des Arts on its musical try.

Academy, Pittsburgh, Reopening

Pittsburgh, May 26.

Academy, local burlesque house, which closed for summer fortnight ago after a brief spring stock policy, will reopen next week with a colored stock troupe. Company is to remain indefinitely, and may stay through the summer, marking first time in several years that Academy has been lighted during the warm months.

Negro company carries its own jazz band and is headed by Drake and Walker, Ethel Brown, Heloise Bennett, Ida Brown, Evans Price, Helen Stokes and Sam Russell.

SLIDING BILL'S WIFE WON'T LET HIM FORGET

Sliding Billy Watson, [illegible] comedian whose correct name is David Shapiro, 53, residing at the Hotel America, almost slid from [illegible] his grapefruit at breakfast when Detectives Charles [illegible] and Dave Malice of the West [illegible] street station told Sliding Billy he was under arrest.

"Wont again," [illegible] the comedian [illegible] the sleuths [illegible] doing on his stage [illegible]. Shapiro was told the worst. He left his breakfast unfinished and started for West Side Court, where he was arraigned on the charge of being a fugitive from Philadelphia.

Mrs. Anna Shapiro, wife of Billy, swore out a warrant charging the comedian with failing to keep up his weekly stipend ordered by the courts of $25 a week. The charge in Philadelphia is abandonment. Shapiro has two married children and grandchildren.

"It is a tough break for a grandfather, but the sooner I get back the better for me," said Bill. He told reporters he was in arrears, but added he was broke. He expects to go to work in Sept.

"I married Mrs. Shapiro 30 years ago. I lived with her for two years. That was plenty. I should have got a divorce then," asserted Billy.

An old chum, Jake Plum, bondsman, furnished bail for the actor until the arrival of extradition papers.

Kelly's in "Heaven"

Hollywood, May 26.

Lew Kelly, former burlesque comedian, goes into "Heaven on Earth" for Universal.

He'll handle the chief comedy part.

Bernstein's Summer Stock

Rube Bernstein back in New York after trying stock burlesque in Cleveland, will try it again in Washington this summer at the Gayety.

Figured a summer spot because of the number of regularly employed government workers.

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ANATOLE'S AFFAIRS OF 1931 (12) with Bob Nelson

Revue
26 Mins.
State

This is Anatole Friedland's second vaudeville production without Anatole in person. The former composing and producing actor is just producing now. And having gone through the elementary grades, he's taking a post-graduate course on the headaches of producing for vaudeville.

"Anatole's Affairs of 1931" is a double headache, amounting to a $12,000 ache for Anatole, with plenty of that $12,000 not visible in the act. His problem now seems to be just to get his money back. He'll be satisfied if he does.

This is probably the most ambitious vaudeville production in recent years, with much flash and most of it wasted. The young fortune in pure silk hangings won't interest audiences because audiences won't know the price, and they aren't likely to care at all when the action in front of the million dollar trimmings is hardly that valuable.

Amidst all of this exquisite drapery, two terrible blackouts are shoved in bluntly. They are the sort of blackouts that shouldn't have been lighted up in the first place. They cut through the guts of the act like a jagged rapier.

In talent, it appears that Friedland has spent the most where the least merit is located. Heading the turn is Bob Nelson, throughout as m. c., after his single turn up ahead. At the State Nelson took a brodie next-to-closing and it cost the flash act all interest it might otherwise have gained through its m. c.

Six-girl line, an exceptional group, carries most of the costumes, besides the act. In their pickout bits, in which each lands solidly on her own efforts, they show the strides made in dancing in recent years. When each member of a line can step out and almost stop a show on individual efforts and then return to line formation and work as well in unison, it's a remarkable group of young ladies.

But six girls couldn't look like $12,000 on a stage with that much currency sewed together for costumes, and a solo tap dancing girl, another in a speed acrobatic number and a boy at the banjo don't largely increase the apparent cash value. Although all three are excellent specialty people in their lines, especially the tap dancer, who doubles on her toes and in whirlwind twirls.

In both of his recent acts Friedland has shown some unusual production ideas. His talking screen opening for "Twentieth Century Revue" caused much comment and notice, and in this attempt he again starts off with a novelty. The stage is black and through the eye appear white-gloved hands in a drill. At the finish the girls step out for their first tap routine.

A costume parade later on to Nelson's singing is a flattering sight item for vaudeville, with the rumba set and costuming in another number equally pretty. Anatole also went beyond the customary vaudeville expenditure limits in the finale, a phosphorous costume affair. There is dough all over the act. The trouble is that not enough people will recognize it.

Nelson could help the act and himself by refraining from all gagging during his announcements, or else discard his single turn up ahead and stick to the revue. His pop song delivery, usually salable for Nelson in any theatre, is buried under some of the world's worst comedy. If these are the gags Nelson and Bill Glason are scrapping over, both of them had better duck when the Joe Miller estate hears about it.

Anatole Friedland should use this as a guide to his future producing. He probably has learned through it that one can't sink $12,000 in the limitations of vaudeville stage and the short routes available nowadays, besides confining it to 26 minutes, and expect to have it look like $12,000 worth.

Not when vaudeville's bookers seem perfectly satisfied with the short-profit, big-quantity productions of today. No booking office playing and paying the $1,000 acts should encourage the spending of $12,000, and that goes for RKO.

Friedland has shown some rich production ideas in his work so far and indicates he'll have no trouble, financial or otherwise, if practicing economy. Nobody appreciates undue extravagance in vaude. Anatole's next idea should be how to produce for profit for himself.

The reward for sinking $12,000 in a vaudeville production is an Orpheum route for an even break or less, with the route not even including the Palace. *Bige.*

JOE WONG PICKARD'S SYNCOPATORS (8)

Band Flash
16 Mins., One and Full (Special)
86th St.

Joe Wong, clever Chinese boy around recently in another, is hooked up with a Chinese string ensemble composed of seven mandolin players and a singing leader, probably Pickard. A Chinese girl, Enid Kawahata, is an additional feature. The idea is a series of American singing and dancing specialties, figuring on the novelty of Chinese doing them to carry the idea over.

The band, although okay, is not necessary, even though making it a flash of sorts. Wong and Miss Kawahata are the act. The girl is pretty and does a slow high kick acro control number that's excellent. In a second fan number she showed lots of class.

Wong does several imitations, in which he lets out a clear, sweet high tenor voice that could be a show stopper if he willed it. Some dance bits out of the band went for laughs, but unnecessary. The act as is runs 16 minutes with all in, but would be a solid vaude piece of entertainment with just Wong and the girl for 10 minutes.

"CHIC" KENNEDY

Songs, Comedy
19 Mins.; One
Jefferson

Another of the Village Grove Nut Club's proteges, this blonde girl looks like a comer with proper handling. Less accentuated makeup for her unnatural golden hair and some intermediate matter in her routine that will lend more contrast in her song and chatter stuff would help.

Otherwise okay and on second here Miss Kennedy clicked.

Opening, Miss Kennedy dolls in an abbreviated bath mat for a skirt plus old-fashioned getup for a shirtwaist and a feather hat to spiel a tough gal getoff. After that a change on stage for "Heaven Will Protect the Woiking Gal," then a folding screen with figures, with which Miss Kennedy spots four characters in a sort of playlet takeoff.

That's a good bit if Miss Kennedy can cultivate more change in her tonal inflections as she does the different potboiler characters. Finish is a song with chatter. *Shan.*

SENORITA CARETA

Songs
15 Mins.; Two (Special)
Audubon

Senorita Careta, soprano with bad diction but possessing a voice of power rather than range, has doubtful sledding up to her closing number, a medley of pop and operatic airs with that topped by "Two Hearts." Fault is largely with routine and numbers selected, seeming to least suit the singer's voice. Not a strong bet for houses in this class, but passes as a No. 2 turn.

With two femme pianists (blonde and brunette), the Senorita opens with a high-toned number in English, turning to a ballad before making a change. Her medley, which seemed to please here, when reviewed, was made up of "Songs I Love," the "Two Hearts" waltz following.

Pianists do a pop duet to break for the costume change.

On second here and liked. *Char.*

ELBE and RESSEL (10)

Flash
12 Mins.; Full (Special)
Audubon

A song and dance flash with a comedy opening and a few laughs later that merits booking for houses like the Audubon. Opened show here and found fair favor, Monday night.

Elbe and Ressel are a mixed team, with each doing specialties and leading numbers. Opening is novel and along comedy lines, with the girl doing a routine with four boys backing, her partner trying a takeoff on same number with four girls backing him, all dressed in laugh costumes.

Later on the man does a Cy Landry sort of dance, using same music as Landry does. This scored, as did girl's song, done up red hot. Two of the boys fill a spot with a buck dance, over oke.

Leading up to close, Elbe and Ressel work out a park bench bit for laughs as part of a song specialty by the femme member. *Char.*

BUD and FRANCIS CRAIG (2)

Dances
10 Mins.; One
Hippodrome

Small-time hoofing act that wouldn't stand a chance without the help of Bud and Francis's mammy and pappy. They were so announced, but "mother" has been seen before in a similar hoofing turn.

Either way the youngsters owe it to the old couple for making the act what it is. Bud and Francis are just another pair of hoofers themselves.

Old couple declare they'll do some of their old-time dance numbers. For the ages they appear to be, both are agile and deserved the applause.

BOBBY BARRY and Co. (5)

"The Bouncer" (Comedy)
20 Mins.; Full (Special)
Jefferson.

Bobby Barry has been in and out of vaude more times than he has fingers and toes, yet in a bit of roughhouse satire on present-day gangsters and falling back on hokum of the good old burlesque days, he is stepping in for comedy attention.

Barry's a funmaker of the old school. He applies his clowning and dancing type of musical comedying to the new turn, which garnered many laughs at the Jeff. And any time the hoke seemed to slow up a bit Barry stepped on the gas by slamming one of the other men across the head with bunches of celery. He also worked in some comedy with a prop bird ready to be Barry shows up as the bouncer. carved on the dinner table. In the cafe were Helen Lloyd, Elinor Farom, Marea Kearns, Ken Nicholls and Cliff O'Rourke appear for specialties. Nicholls and O'Rourke double as a doctor and owner of the cafe. O'Rourke has only one song, using "Wabash Moon."

Some wisecracking with Barry the leader.

Barry's act should go even better in the hinterland, where the complete hokum layout should find receptive eyes and ears these days. *Mark.*

NATE BUSBY (3)

Comedy and Singing
17 Mins., Two (Special)
86th St.

Nate Busby, of whom there is no record in the files, is a blackface comedian of the old school. He has three unbilled men with him, constituting a singing quartette, and has laid the scene in a jail house. Characters, besides Busby, are an Englishman, tough guy and a growling keeper.

The idea is an excuse to get away from straight singing. Mixed in with the song is some comedy of rather ancient vintage, around a tough guy about to be hung and the other two jail birds who get in his way. A lame music cue is an excuse for a mother's apron strings number by the keeper, with a sob recitation telling why jail birds become jail birds. This was the finish number and utilizes the other three voices for the last few bars of the song in harmony.

The outmoded idea is so old that it was apparently thought new here, and the act went over okay.

LEE, LEE, LEE and LEE

Knockabout
9 Mins.; One
State

Sure thing after the first minute or so and from then on a natural show-stopper. Such trick falls as taken by the tumbling trio of this quartet cannot help but stop a show. The fourth, previously at the piano, tops it with hock steps and knee-drops. Only some playing and experience stand between the Lees and closing act classification.

The boys have borrowed here and there for a few bits, with no favorites played, but enough of their stuff seems new and original. It suggests they can eventually drop the rehash and do their own turn 100%.

They are three straight boys and a mop-headed stooge type who dances and plays the piano. They kick each other around to heavy laughs. This type of sight comedy is popular now, especially in the big theatres, and that's a help at the start.

Title is odd and catchy. *Bige.*

JIM and NANCY KELLY

Comedy
12 Mins.; One
Loew's Orpheum

This act scintillates in spots and drags in others, due to the type of material used and bad change of pace. The boy and girl team have not quite decided. This is most evident in the switching of comedy in gag formation, in which, with the girl doing a dumb kid and the boy a half wisecracking straight, both take cracks at the laughs.

They are talented and likeable, but ill advised. The girl's ability at creating laughs should be encouraged. The solid laughs they got should be the tip off on the pattern to follow.

Singing cry finish is weak.

LOHSE and STERLING

Acrobatic
7 Mins.; Full
State

Appearance and conduct of the woman of this mixed team in the air and on the ground are an immediate asset. She does her share on the Roman rings, double bar and trapeze and with her partner comprises an excellent aerial act.

Man does a series of chair balancing tricks on the swinging trapeze and gets enough out of the final for a strong getaway. He's an expert in all departments on the rigging and works fast most of the way. The chair stuff could be trimmed slightly for quicker effect.

Woman has two costume changes and in both shows a dressing taste not usually associated with acrobatic turns. *Bige.*

LEW POLLACK

With Joey Ray
Songs, Dances, Chatter
25 Mins.; One; Two (Special); Three (Special)
86th Street

Lew Pollack must have written millions of tunes and he has had many published and many hits. So that when he comes to the vaude forum he ought to let his achievements in the music field do the work for him. Less chatter from Lew and more piano work that would let the kids in his act show more to the front and leave all the personality stuff to them and Joey Ray, besides the latter's voice, would benefit immensely.

A bit between Pollack and Ray over the former sticking to his song writing and Ray to his singing was truth. Ray is from legit and has been on the air. He's worth billing on ability and rep besides personality. Anyway he's the only so-called actor in the act.

However, between Pollack and Ray, the act can go anywhere just with a memory sortin effect if nothing else, outside the opening number and where Ray sings theme song excerpts from Pollack's compositions while the girls do memory tableaux behind the transparent drop.

In between some meaningless chatter serves to bring on three girls and boy for dancing poses. The boy is good and the blonde girl who does a tap roll has a winning smile, but outside their cute appearances the stuff they do is ordinary, the boy being best. Two little black-haired girls help out, too. Finish has all five doing a running walk to the audience front that lacks a kick finish.

Before the act hits out for bigger results it needs some showmanlike attention to trim time and work. Great audience reception here can indicate that it can go on as is if Pollack is willing. *Shan.*

JIM McDONALD (5)

Hokum and Singing
14 Mins.; One
Loew's Orpheum

Jim McDonald, a nut comic in street clothes and no makeup, assisted by four stooges, has developed something slightly different in his hoke offering.

Three of the boys, after being kicked around and cuffed, pull out a piano and deliver a pop song in trio harmony that tied things up. The fourth stooge is also talented in a dancing way. Having really talented stooges is the twist that's different. Usually all they hold is a beating.

McDonald keeps the pace. They finally walk all over him. The trio is good and the audience showed its preference by demanding another song for the act's encore.

McDonald announced they are radio singers from Pittsburgh. All unbilled.

TORELLI'S CIRCUS

Animal
6 Mins.; Full (Special)
Loew's Orpheum

Composed of Shetland ponies, dogs, a monk and a mule, this act is the usual animal turn of formations by the ponies, fast riding on their backs by the dogs and some comedy developed by the monk when teamed up with a dog in leaps on the Shetland.

The animals are well trained and do various tricks with no prodding from the ring master.

Old time vaude trick of the kicking mule and the colored boy who tries to ride him are also in, and moth eaten as the gag is, it brought yells. Especially when the boy took the prop fall with the mule biting from the rear. Act is interesting and good entertainment, especially for children, who this year have been ignored by vaude.

JACK and JERRY

Skate Dancers
10 Mins.; Full Stage
Jefferson

No fancy whirls, swings or routines on the rollers by Jack and Jerry. They start off with a tapping routine and follow with individual specialties. But a neat, effective act.

The woman does a tap, not on rollers, which is both skillful and pleasing. Man sticks to the skates for some difficult steps, a la Russian, and does an acrobatic nipup that's a pip. He also works in some ground tumbling on the rollers that were short and engaging. *Mark.*

Jean MADDOX and Gail MACK

Comedy
10 Mins., One
86th St.

Jean Maddox recently split with Ebi Clark and has teamed up with Gail Mack, formerly Gail Rossiter of Rossiter and Mack, standard team. The new combo is a happy one and runs smoothly. Material of the former Maddox and Clark routine, written by Harry Conn, is retained and a bit brighter under the straight treatment of Miss Mack.

Miss Mack stands a full head taller than Miss Maddox and looks stately, a perfect contrast to the bounding, clowning Jean.

LOIS TORRES (5)

Acrobatic
6 Mins.; Full (Special)
Chester, New York

This starts out like a Spanish flash but quickly reveals itself as an acrobatic novelty. Speedily executed, and with a youth who performs smoothly, it's a rater for the better class houses to open or close.

Miss Torres does not do very much, and in the acrobatic routines is the weakest. Her tumbling efforts fail to reveal much finish, but the four men with her are there and plenty. Besides tumbling, routine includes pyramid combinations, endurance bits and hand-to-hand work.

The kid in the lineup doubles for a snappy dance specialty, tumbling tapping for the windup.

Over unusually good here, with act forced to several more bows than this type ordinarily gets. *Char.*

FIVE SALTIES

Comedy, Acrobats, Dancing
9 Mins.; One and Three
Audubon

Another case where acrobats have tried to be funny, mostly by pantomime, and succeeded. They also have learned a few dance steps, just enough to get by, and emerge with a turn that's okay for the ordinary No. 2 or 3 spot, depending on the bill, in the better class neighbs.

As sailors, the group opens with acrobatic combinations, tapping with a dash of comedy. A few more acrobatic bits and they go deeper into the clowning stuff, adding a couple dance bits. Windup reveals some unusually fine tumbling work.

Spotted third here and over. *Char.*

GILBERT BROTHERS (2)

Balancing
5 Mins.; One and Full (Special)
86th St.

These two boys in the conventional flannel whites and shirts open in one for some hand springs and then shoot to the full plain stage for their bar work and back to one for their final clincher. It's all fast and the boys are neat gymnasts with fairly good tricks that spill over quietly until the last bit. That's a kayo for the neighbs. It shows the underpinner picking up his companion from the back and then twisting down and upright fully around to walk off with the top bird still perched straight overhead.

Received big here as opener on five-act bill. *Shan.*

MILLER AND KELLER

Songs
7 Mins.; One
Jefferson.

These two boys have very good voices and make a nice appearance, but due to the peculiar arrangements of their songs they do not land during the body of the act. Only in "The Moon" song, which they used for an encore, did they really plant their ability.

Trick arrangements are okay at times, but Miller and Keller do three of them in a row. A straight harmony arrangement for a starter would tend to set the boys with an audience, leaving them to play with the complicated counters later.

Can be a good singing duo.

AFTER 5 YRS. OF M.C'ING

Chicago, May 26.

After five years with one interruption in town as m. c., Benny Meroff is saying good-bye to Publix-B. & K. He leaves Aug. 15 when his contract expires.

Meroff will probably hit the road with his own band and dance flash.

FRAN. WILLIAMS' DATE

Frances Williams goes into the Palace May 30 for a possible two weeks stay.

Miss Williams opened last week for Loew in New York.

Publix Books Two

Franklyn Ardell and La Belle Pola go with Publix for the full unit route. They open Friday (29) in New Haven in a Frank Cambria-produced show given the title of "Monkey Shines."

Also in the unit are Lillian Dawson, Norine and James, and Ada Kaufman Boys and Girls.

NEW ACTS

Anthony and Rowland (reunited).
Dale Merwin.
Stan Stanley.
George Niblo.
Allan Reno and Four Allie Sisters.
Colby and "Murray's [illegible] Revue."
Ruth Sherry.
Berk, Floyd and [illegible].
Moore, Stone and Kindler.
Henry Santrey.
Maud Allen and Lucette Parker.

PALACE

(St. Vaude)

Way over the average entertaining bill of eight acts at the Palace, currently. It is headlined by Dr. Rockwell and none of those coming or going actors known as stooges.

To Jack Benny goes the mark for holding up and sending the show over the average. Without him it would be just a good show. With Benny it's a beaut bill. To prevent squawks by others it may be said that no m. c. excels Benny, letting it go at that. Which also takes him in as a single talking turn.

For the first time an m. c. vaudevillian or any other stage person has found how to pull a gag out of a news reel. Benny is doing it this week with Pathe sound news. In the reel is a sound scene of artillery practice. The reel on the sheet goes blooey in this scene. It is a natural guess of a break in the booth. Benny steps out, saying the house wants him to fill in the wait. He asks the orchestra leader for a violin and starts to play "Mighty Lak a Rose." He's barely started when the reel behind him resumes. He continues playing during the heavily sounded gunnery with the horses tearing headlong out of the sheet and over Benny's head. That ends the news reel, with Benny's playing now heard. It might be made known who picked this spot in the reel for a gag. It was perfect and tells what a comedy vision he had. Probably Benny.

Nearly all of the standard acts are return dates here, excepting Armida, single, who isn't standard yet, and perhaps the first two turns. Benny made a gag out of that also. No. 2 is a Chinese act, the Joe Wong turn. Benny entering after it for the first time, to announce he is the announcer, mentioned it seemed strange for a Chinese act to be on No. 2. "Generally," he said, "it takes two Japs to open." Then he added: "Anyway, I'm glad to see a Chinese act. It's the first time there have been Gentiles up here in months."

Armida seems to have enough to make the single turn grade, but perhaps would make it more solidly and quickly if turning the joke she indulged in with Benny later into a literal fact. Benny asks the Mex girl if she isn't a Gus Edwards protege and how does she like Gus. "I like him," she answered, "but he holds me down." That's for the purpose of the Lincoln car gag, etc., for a laugh. But that holding her down may be so, in so far as Armida might do several things better if permitted to frame her own turn, at least in part.

The Spanish soubret, or flapper as she calls it, gives indication that Miss Armida can do better than she is doing, although what she's doing is pleasant enough in a mild way. Plenty of personality and ginger, now she depends mostly on the skirt swishing Spanish dancing which is more swishing than dancing. And the kerchief business she has, as though drying her neck, had better be held only to the neck. The bit she did with it on the exit not so fancy and not a laugh.

Hariet Hoctor on her third holdover week is using 16 girls for the Hunt ballet from "Simple Simon." This must have suggested the new ballet Miss Hoctor staged and danced, called "Manhattan Serenade." It only permits of production and that's its strength, with Miss Hoctor's dancing in it without note. But the production part is enough. It's of a sky line effect, the entire back drop lined by papier mache building fronts. The tenor walks across the stage and falls asleep on a bench. Provides the dream theme, with the buildings then moving forward or to the side, but never permitting the audience to see the girl behind each front. It's entirely new and sight attractive. The tenor and John Columbus with the girls form the turn this week. A very nice 25 minutes in No. 3.

Dr. Rockwell and Jim Barton, with Rockwell announcing the Gliding Baldheads as they are billed, but The Merediths, of course. Worthy and Thompson, a couple of young colored hard working hoofers, opened the show.

During Benny's own act which wasn't, Barton broke in on it to have the orchestra leader rehearse his waltz music, and again Armida stepped out, neither noticing Benny with both interrupting him, and Armida mentioning she had forgotten to thank the audience for [illegible]. Armida did a [illegible] with Benny here.

Half an orchestra Sunday [illegible]. Not sensational [illegible] *Sime.*

LOEW'S ORPHEUM

[illegible] at this Loew's [illegible] bills [illegible] same in [illegible] tradition, [illegible] turns [illegible]. The Yorkville [illegible] always and [illegible] stuff as long as [illegible] are [illegible] out [illegible] the show. They turn out consistently, rain or shine, as if they were stockholders.

Things went along quietly until Johnny Barry hit the apron with his loud suit, greased hair and "I'll kill her" gag. This was in Yorkville's lap, and they laughed at Barry as though they rehearsed before coming to the theatre. Barry, formerly one of burlesque's standard comics, is helped in his hoke shoveling by a loud straight man and three women.

Nell and Lucille Cook, two flapperish girls, sang some harmony songs while one worked at the piano. The latter's voice is weak, but she made up for lack of volume when she hit the accordion later, with which she drowned out even the pit band. The act is fair No. 2.

Les Gellis, with their pint-sized acrobatic helper, opened slow, but finished in a whirlwind. These boys have followed out the formula of disguising acrobats and making audiences stampede for more. They landed solidly and begged off.

A. Duval and Co. opened and worked smoothly with some sleight-of-hand tricks and fast manipulation of small pieces of silk. Good act of its type and will not conflict with the body of most shows.

Joe Neimeyer and Doris Walker, with the Mayfair Sextette, started in front of a drop describing Earl Carroll's stage door and offered a dance flash that's different. The whole idea looks like a miniature finale of a musical's first act. Formations of the six tall girls with Miss Walker were well timed and pretty. Neimeyer is an ambitious hoofer whose Cohanesque style is welcome after a season of perspiring over-the-top tappers. Miss Walker shows a nice voice along with her agile stepping and the girls are good support.

Business good up and down. Picture, "Devil to Pay" (Metro).

86TH ST.

It looks about due for bookers to figure when a name's a name and where. What sounds like good Broadway pilfer for the b.o. didn't attract a 50% house at the Saturday change day matinee. On the bill were Sammy Cohen, Lew Pollack and Joey Ray, Dodge Twins and Will Aubrey. Opener was Gilbert Brothers (New Acts), balancing and bar manipulators, according to [illegible].

There could have been no doubt from previous showings of "Bachelor Apartment" (Radio) that strong show stuff would be needed for support, but although the current first half sounds big that way, it played lightly. In other words, lots of name in theory, but little show.

Which all goes to prove that it's not the theatre so much as the show that counts. Otherwise, the big pointer gleaned was that this house is probably the new break-in spot for RKO.

Besides the Gilbert Brothers, Lew Pollack (New Acts) comes in without advance billing. Even the Dodge Sisters spotted a somewhat changed routine, but not altogether. Thus three of the five acts shown could be called experimenting.

What aggravated the situation is that the acts looked like they could stand more experimentation before hitting out.

Will Aubrey finally got a good spotting in deuce and never looked better with his guitar, silk hat and Prince Albert. He followed the Gilberts, who finished strong with a backhand balancing trick, to place the audience right for Aubrey's light comedy stuff.

The best part of Pollack's act is Joey Ray, singing juvenile, formerly with Earl Carroll. Ray got better with each time. The wise thing for Pollack is to cut out that peculiar "pixrhois" pronunciation that he uses so profusely and limit his chatter more.

Ray, besides, is probably a good name for customers who have heard him on the air. Hiding him behind mere program listing is poor showmanship even if Pollack is the head [illegible] on the pay roll end.

Pollack and Ray would be enough to hold audience attention anywhere, the former by his intro and talk about his many songs and Ray by his voice and personality. The talent hardly mattered except where utilized in the memory effects behind the curtain scrim when Ray sang some Pollack theme song excerpts.

[illegible] routining [illegible] chatter, [illegible] for stuff that is ordinary.

[illegible] was 27 minutes for [illegible] [illegible]. Crew included [illegible] Bobby and May [illegible] and Kathleen [illegible], according to [illegible]. Bobby, boy dancer, is good [illegible] girl [illegible].

[illegible] Sang [illegible] sensation [illegible] week [illegible] screen [illegible].

[illegible] 25 minutes each [illegible] newsreel and trailers. [illegible] bit as usual. *Shan.*

ACADEMY

Fanchon & Marco's "Icy Hot" Idea, here the first half, was built around "Big Bill" Blomberg and his Alaskan husky dogs. The entire idea is ice scenery, with igloos and penguins, and the costumes of the cast run along north pole style.

Blomberg and his dogs, most of them lazy as the devil in the heat Saturday, do some nifty tricks, including the white dog that climbs up on a rope after yawning for two minutes. The biggest kick was when Blomberg brought out a bull dog called Pork Chops that sings and "talks" for laughs.

Heras and Wallace, two acrobats, did some tumbling and finished with the old Collins and Hart's invisible wire suspension. Three LeGrohs pulled solid applause for their extraordinary contortion work. Helen McFarland played a xylophone, but too long, and the line went through the usual unison dances.

The vaude portion held Col. Fred Lindsay, whip cracker, assisted by two girls and boys and a plant from the audience. Lindsay opens with screen shots showing Doug Fairbanks and himself during the making a picture, "Don Q." His act is at first entertaining, but loses its value by staying too long; 10 minutes would be enough.

Dixie Four, colored quartet of singers and dancers, weak here. Abe Reynolds, assisted by an unbilled girl, received spotty laughs with his skit, wherein he tries to get up to her apartment after taking her to a show and for eats. The cop drives them up and the fun began, ending when she declares herself a detective hired by his wife to watch him.

Sid Lewis started slow until his loud voiced audience plant cut in with cross talk. Then they mopped up the comedy honors on the show and almost pulled a stopper with the plant's singing from an aisle.

Business good. Picture, "Young Sinners" (Fox).

HIPPODROME

Slow moving layout this week. But one or two acts aroused any worthy response. Noticeable shortage of comedy.

Peter Higgins' fine tenor couldn't get this house excited. Higgins sounds much better in a house smaller than this armory. During the past few months he has slowly changed some of his material, omitting familiar numbers and substituting newer ones.

Hector has smart little animal turn around for a long while. It's off the beaten track and contains some pleasant tricks by the mutts.

Bud and Francis Craig (New Acts), boy and girl dance act, the usual. Hit of act is supposed mother and father, who do some old time steps.

Nellie Arnaut and Bros.' closing number is their best. It is the whistling bit, announced as in imitation of their relatives, Arnaut Bros. Preceding this all three do violin playing and simultaneous dancing and acrobatic bits, as do the others in this kind of turn.

Birnes and Kaye work like a good comedy team, but their material sounds the other way. Couple go in for rough-house tactics. If having something to rely upon, they might prove amusing. Crossfire gags possess no laugh value. Weave in some fast song and dance work, which is oke.

Fred Ardath's souse turn got results as expected at the Hip.

Don Zelaya, a piano player, was next to closing.

Andresens, perch act, snappy closer. Male understander supports pole with girl going through a few trick routines on top. For finish she whirls around top of pole, which understander spins at high speed. "Hell Bound" (Tiffany) feature.

JEFFERSON

Though summer is beginning to cast its scorching rays, the usual sultry atmosphere should not affect the RKO bookers. Vaude may still be vaude, though somewhat battered, yet putting an eight-act show at the Jefferson that had two hoke acts right on top of each other and two others using golfing background or routine to work out comedy relief, looked bad for any time of the year. Maybe the audience didn't mind.

Three shows on Saturday doesn't give the house much of a chance to adjust its eight-acter, plus the film fare, and the first bill was under way with the house far from filled. Long show. Saturday's matinee [illegible] big. Picture, "Bachelor Apartment" (Radio).

[illegible] was opened by Jack and [illegible] (New Acts), [illegible].

[illegible] have [illegible] stage work [illegible] and closed with a [illegible] which [illegible].

Dance Personalities, with [illegible] two men and three women, went through familiar dance routines, pleasing in a way but not wholly strong enough to make it a standout. So many boys and girls doing similar dancing these days as part of big acts takes off the edge. Did fairly well here.

Cole Brothers, singers, dancers, banjoists and gag exchangers, had a nice spot and made the most of it. Their harmony holds them up. They were a hit at the Jeff.

Bobby Barry and Co. (New Acts) dished out some hoke comedy that found favor. The rough-house didoes were no sooner curtained than Jim McDonald hopped on to mess things up and twist his supporting males around by the noses.

McDonald hokes all the way, and he wouldn't have much of an act were it not for the new singing acquisition, trio comprising Ray, Mack and Conrad. McDonald has picked up a worthy asset in this harmonious-voiced trio. They are also used for some comedy work through appearing in nondescript attire. An emphatic hit and stopped the show. McDonald wisely gave the boys due credit and permitted them to hog the stage with their dandy harmony.

Closing was King Brawn. Effective and interesting, this escape wizard brings novelty to his turn by the amazing way he crawls through small apertures. All in full view of his audience, without any of the openings covered.

Acting as Brawn's announcer is a vet vaudevillian, Smythe, of Smythe and Hartman, who not only looks good but uses showmanship in leading up to the different crawl feats.

Mark.

RKO, L. A.

Los Angeles, May 21.

Reversion of the RKO western houses to four acts shortly, after a valiant attempt to push reticent vaudeville into a premature comeback with eight-act bills, is no smirch on the RKO western booking office. With a budget for four acts that one good comedy act would sneeze at, the office was collecting real bargains for the money. But presentable talent in the west is limited—so limited, in fact, that already the office must resort to repeat bookings.

Currently augmenting the four-act eastern unit at the RKO are three acts instead of four, caused by the extended but by no means monotonous running time of Dave Apollon's assortment of music, dancing and dialectic mastering of ceremony. Supporting the typically American humorous by-play of the versatile Russian are a Filipino string orchestra of seven, a vigorously graceful dancing pair called Agnes and Adeline, and Danzi Goodell, whose eccentric dancing is wisely featured by Apollon and scores like a circuit clouter. Miss Godell has much ahead of her. Also in the act is one of the few, possibly the only, Filipino wisecracker, as trained by Apollon. Act drew rousing applause in final spot.

Opening the seven-acter were Snell and Vernon, man and girl on the rings and climaxed by the man's toe-to-ring catch from standing position. Lightly satisfactory pacer, locally booked, but conflicting with Homer Romaine's excellent combination of drawling monolog and perch-ring work in fourth position. Checkup on the bookings revealed that the manager of the Orpheum in Minneapolis, when wired for a description of Romaine's act so that local bookings would conform, telegraphed back that Romaine was a "rope athlete." Booking office figured Romaine was another Don Cummings, so booked the Snell-Vernon turn.

Marve Jensen, local, wound up a showmanship-lacking rhythm tap presentment with a routine atop a short rail five inches wide and thereby got off nicely. With fine appearance and a nice manner [illegible], he'll get along. His billing of "The Dancing Swede" doesn't fit him.

Major, Sharp and Minor, girl vocal trio with baby piano, worked in lounge pyjamas as an innovation for local audiences and impressed as a fair deucer. Spotted third here. The Rangers, six cowboy singers, were a local repeat after several weeks, but changed their numbers. Suitable in [illegible], although the second time [illegible] there.

Next-to-closing [illegible] Max [illegible] [illegible] Apollon [illegible].

[illegible]

Negro Act Apart

[illegible]

PALACE, CHICAGO

Chicago, May 23.

Someone, somewhere, once said that one bad apple will spoil a whole barrel. Same psychology applies to a vaude bill. Especially when the barrel is an expensive one, running well over the $5,000 mark and considerably higher than the average Palace budget.

Who or whatever inspired the thought of Bob Robison in the guise of a 'conferencier' for big town houses should get a load of him at the Palace this week. Robison and his act will also supply the answer to what's wrong with vaudeville nowadays. For the Rockfords, Davenports and Marshalltowns Robison would be a pipe. His material is made to order for rubeville. Chicago may have dropped considerably in rating of show business, but its former vaude patrons are still around and very few chumps among them.

When a fellow like Robison, probably totally unknown to Palace audiences, gets out there and seriously tell 'em he'd like to sell a couple of Broadway boys named Smith and Dale, it's a big laugh, in the wrong direction. Joe Smith and Charlie Dale have probably worn out more stage planks in this town than Robison will ever tread on. But Robison plays no favorites. He gives the whole bill a patronizing break even when calling on Miss Leatrice Joy, who happens to be co-headlining this show. If RKO can't find an m. c. with more class than a rube comic to introduce its headliners it would be better off without them.

Away from this one discrepancy the show would not be bad. It's true that that Palace turnstile will have to do a lot of clicking to pass that overhead, counting more on Smith and Dale than Miss Joy.

Screen actress made a poor showing here when last around, about a year ago, when she was doing a straight singing act and disappointing. Her present act is more in taste and keeping with what dramatic ability she possesses. But, as usual with picture people going on the stage, Miss Joy doesn't neglect to mention Hollywood, its stars and the autograph gag. One of these days an actor or actress will come out of Hollywood and won't even mention the sunshine and receive the Noble prize or some such distinguished token of appreciation.

Smith and Dale haven't played this house in five years, but they have played in town with many shows, more recently with "Mendel, Inc.," which did well here, and in a flock of screen shorts. In fact the same act they are doing at the Palace this week is concurrently on the McVicker's screen.

Sandy Lang's roller skating flash is a first class production act, doubtless the peer of its kind. Supplies a kick to the opener and goes over enthusiastically. Lang and his girl aides register more than the others because of excellent staging, lighting, effects, etc. There should be more acts of this type around.

A pair of promising young hoofers, with a sense of humor are Gold and Raye, No. 2. If the boys will develop that comedy vein they should turn out to be more than a couple of hoofers before long. They have the looks, ability and inclination to work. At that rate it's but a question of experience and time.

Dropped between Miss Joy and Smith and Dale, what should have been a build-up interlude, Bob Robison and his stooges fumbled through 32 minutes that was scheduled for 17. Extra five minutes only made it tougher on the audience.

With Robison is a girl whom he announces as from Birmingham and should have never left home; a flute player from Crown Point, who was probably doing all right until Robison met him, and Daddy Cunningham, who used to watch the back stage door at the Palace, New York, for many years and should still be there, instead of taking pratt-falls at the age of 74.

Columbia's "Subway Express" is the screen feature, surrounded by newsreels, animal cartoon and trailers. Saturday's matinee biz was slow in building.

Span.

AUDUBON

George Jessel, as one of five acts, and "Young Sinners" (Fox), or mostly Jessel alone, is doing business in here. Monday night's take filled entire lower floor of this good-sized vaudfilmer. With changes here Tuesdays and Fridays, it was the last of the four-day grind for this show.

[illegible] portion, [illegible] down in [illegible]

PARAMOUNT, N. Y.

New York, May 22.

A rather quiet stage name week after the epidemic of supposed "in person" drawing power exhorting at this spot the past fortnight. This week it's Mort Downey again and a radio support troupe in Harry Gourfain's "Around the Dial."

Unit is smartly presented to retain a broadcasting illusion but is running at least 10 minutes too long; or was at the second Friday show. Personnel is at least overboard on one male team and there doesn't seem any reason for Irene Beasley's second song. Her opening ditty is good enough to let her rest on that effort. Downey, next to closing for about three numbers with Charley Davis, m. c., apparently overly timid and not cutting off the dying applause. Downey also misjudged and came back for "Irish Eyes" as an encore.

An entertaining and well put together troupe which could easily and better sell what it has on sale in 40 instead of 50 minutes. That final 10 is uphill all the way, and the grade is not only unnecessarily steep but shouldn't even be there. As a matter of fact no reason why the Paramount shouldn't clean up everything this week in two hours with the 75-minute feature, "Kick In" (Par).

Rubinoff, taking his 20 musicians through a Tschaikowsky medley as an overture, registered as a bit foolish in comparison to the enlarged pit crews up the street at the Roxy and Capitol. At least it appeared foolish until the "1812" finale and the resultant applause. No denying that palm-smacking outburst which took the orchestra to three bows, and the audience is always right. But it's superfluous as regards running time, inasmuch as Rubinoff was back in the act proper for a smart violin rendition, although the house is probably probing this maestro for full worth and they like him here.

No excuse, however, for the backstage crew gumming up the smash clip in the newsreel by prematurely closing in the borders after spreading for Magnascope and probably the best steeplechase fall ever grabbed by a camera. Smartly spotted at the finish, after the trailer, the house never got a flash at the breath-taking tumble of horse and rider which climaxes. In fact, it's useless to go to the wide angle lens the way the house was displaying this item when caught. A valuable item, sufficiently strong to make them talk about it on the outside, completely lost. The newsreels don't grab such material often enough to have it entirely discounted by house crews.

Besides those already mentioned in the unit there are Pierre Brugnon, Reis and Dunn, and another male pair titled "Sisters of the Skillet." Most worked on a platform above the band, masked by a scrim. The Paramount signature song is on tap, also several hanging and standing mikes besides an announcer seated at one side. Finishing platform tableau had something to do with Paramount, too. Downey was reading the lyric off paper and the backdrop depicted a resemblance to Par's trademark.

Business wasn't so heavy and the house still appears to be holding out one too many rows (three) for the press in the mezzanine, thereby rolling up some unnecessary ill will for itself among disgruntled customers. Trailer drew an audible welcome for Rudy Vallee, who will move over from Brooklyn next week, and a prop band member connected on his imitation of Amos 'n' Andy early in the stage fare. But no one at the house is any busier over here this week than the percussion lad during that "1812" finish who must take care of the tympani, base drum, and pay some attention to the snare en route to the cymbal. Here's a guy who's holding two men out of jobs and on his way to the hospital besides. But it's his art; and arms.

Sid.

ROXY

New York, May 22.

While four program units are billed as from the stage, there are actually only three. Two weeks ago this big deluxer made it a foursome, picking presentations to fit the four points of the compass. Currently it's "Mystic India," "South Africa," "Bonnie Scotland" and "Merrie England," with the first two essentially one number.

Only line of demarcation between India and Africa is an exceptionally clever dance by Harry Losee. He's on a drum-like contraption run up from the pit. Swathed with glycerine he does what might be called the dance of an African slave. Musical accompaniment gives it mechanique and a tom-tom aspect.

That number and an adagio by Lath and Eddy, marked by a unique routine and the ultimate in grace, is all that goes to make up South Africa." It's a matter of about four minutes.

"Mystic India," immediately preceding, features the Magyitys, fire eaters (for atmosphere), Irene McBride, Hilda Eckler, Nina Polsley, dancers working into group numbers, the Roxy ballet and the house chorus. Mostly impressionistic, making a gesture toward color and grouping for effect.

Roxyettes make their first appearance in "Bonnie Scotland," but in a routine that is not up to the usual standard. Male chorus, in kilts, does "I Love a Lassie" just fairly and entire number is weak.

"Merrie England," the best in all respects. Set has a richness of color that immediately raises applause. Film shots projected circularly both open and close. First is of a hunting scene this fading from a scrim onto the set itself. At finish it's the King's guards parading.

While the set is impressive, it is so arranged as to partly cramp the Roxyettes and the ballet corps. Both groups, particularly the ballet members, stand out in their routines. Coloratura solo of Beatrice Belkin over strong.

In addition to Fox News, this week regulation size, and those trailers the Roxy now uses, house found room for a cartoon short "Swiss Movements" (Col). "Always Goodbye" (Fox) the feature. *Char.*

FOX, BROOKLYN

Brooklyn, May 23.

Molly Picon, the Yiddish star who has increased her following through vaude dates, is drawing 'em in over here. Against the balmy weather, the lack of attracting power of "Six Cylinder Love" (Fox), and no b. o. strength in F. & M. unit, the comedienne from the east side had the lower floor practically filled at first de luxe show Saturday. That's something in view of how business has been going of late at Sat mats, here and everywhere, though not as bad here as in other de luxe neighbs.

Miss Picon sailed through 15 minutes of surefire entertainment. She proved a good-sized hit. She's meat for the audiences coming in here.

The added attraction was spotted between the overture, preceded by Bob West at the organ, and Fox Movietone News. West steps out this week with something new, having green lyrics thrown onto an action film background, makeup of which is in the nature of a travelog, with musical selections to fit. Very novel treatment, bearing repetition along similar lines. Even if audiences don't care to sing or follow those projected lyrics, the celluloid on which they're thrown might be diverting.

Sam Jack Kaufman, perm m. c. here, is in the pit current for a symphonic paraphrase on "My Hero," doubling between there and stage for F. & M. "Vaudeville Echoes" Idea.

F-M News went commercial this week (for Fox), showing Molly Picon entertaining at Brooklyn Home for Aged and in another clip a group of F. & M. girls dancing on a battleship for the fleet crowd.

Additional advertising is rung in identy by Bob "Uke" Henshaw, m. c. traveling with the current stage unit. His first plug is for Listerine, mentioning its theme song as "Just a Gargalo." Later he gives Cadillacs, Ford, Chevs and Austins some advertising they won't resent, even if for gag purposes.

In years past actors have mentioned a lot of commercial products, firms and personages, but until now the advertising angle hasn't figured so much. If it's to be advertising, it might as well be, with the advertiser paying, but if not, it might as well be left out. And the public won't call for an accounting. It'll only find that two plus two equals four and let it go at that.

Henshaw opens "Vaude Echoes," another of the variety-type ideas for the edification of those picture house fans who are still vaude-lovers, the m. c. cracking something in this direction.

Opening act the Rooneys (duo) with their nearly-sensational trapeze routine, performed plenty high enough to need a net for best safety. Team is working so high the concert strip has to be moved up several feet.

No. 2 holds the O'Connor family of mother, two sons and daughter, all dancers who have no fear of flopping. While Ma only does a brief clog, the three young O'Connors hoof their way through several fast, clicking routines to outstanding applause.

Kaufman, leading stage band here, does some clowning at the piano, well liked, following with accompaniment for Eddie Hill, one of his gang, doing some meg crooning, also liked.

Henshaw comes in with most of his act, or what's left of it at this point, Kaufman doing straight for him in a built-up gag idea which centers around Henshaw's efforts to lead the band by learning the baton motions. Carried too far.

Closing, the Eight Allisons, crack acrobatic trio with risley and tumbling. Ground work unusually good, one of the Allisons getting the spot for a double somersault from floor to floor minus springboard. Only mistake made by the Allisons (or F. & M.) is that the act sticks around so long its routine become repetitious.

No line of girls, as usual, with these vaude-type ideas. *Char.*

CAPITOL, N. Y.

New York, May 23.

Compared to last week's Jessel-Lopez-Kane name threesome, Ann Pennington and Three Sailors as the featured stage turns this week are a same-name combination with less drawing value and, of course, not so expensive. But Pennington and the Sailors are more than average for the Capitol's marquee. Their presence this week maintaining Broadway's recent policy of splurge stage support for frail films. Current feature is "Shipmates" (M-G).

Both feature acts carried past musical comedy billing and the m. c. mentioned the shows in his introductions. It might mean something to a picture house audience but it probably doesn't that the Sailors were in "Vanities" a season or so ago. And that Miss Pennington "starred," as the announcement here stated, in "The New Yorkers."

Penny was spotted exceptionally early for a first feature act, stepping on for the unit's opening specialty. It was the best way since, if placed after the house line's dancing she might have found the following spot too tough. Penny retains her knees, her looks and her pep, with this seeming enough to slide her by.

The audience evidently didn't mind the Three Sailors' sloppy water spitting all over the stage, because the boys had entertained them up to that point. For some foolish reason, or none at all, this trio, with a world of power in knockabout stuff and dancing, imagines the burlesque stunt of spitting water into each other's faces is good enough to have a place in the routine. They need the water for one trick only, and a face needn't figure in that as a target. It's bad judgment, with the audience's reception of other efforts obviously fooling the men into believing otherwise.

Olive Sibley and the m. c., Wesley Eddy, were the other participants besides the line and stage band. Capitol has trimmed its house group of girls from 32 to 24, also eliminating the half dozen clothes-toting show girls. The cut is noticeable on the big stage. No diminishing on the costume end, however.

Miss Sibley, tall, willowy soprano, sang "Trees" in an illustrative number with the girls backgrounding. Her clinging gown and a green spot gave the singer the appearance in an example of clever stage thinking and lighting.

Eddy has two vocal solos in a row after the band's musical number and they liked him. He has a sense of delivery in both singing and show pacing that should keep him on top as long as the m. c. racket lasts.

Unit, titled "Bouquet of Memories," just a title worked into one set, heavy affair of flat pieces which cover full stage.

Some flashes of the "Singing in the Rain" number in color, from Metro's "Hollywood Revue" musical talker, were on the enlarged screen in back of the pit orchestra to lend a strong finishing punch to Yasha Bunchuk's overture of "rain" compositions. The novelty made it the best pit item here in weeks.

Metro canine two-reeler and Hearst news also on the screen.

Bige.

ORIENTAL, CHICAGO

Chicago, May 22.

A lot of bad advice resulted in Jean Harlow appearing at the Oriental. It was misguided management on the part of Beeandkay and misdirected exploitation so far as the girl herself was concerned. It will do her harm. Couple of casual remarks overheard after the first performance pointed the trend of public reaction. Miss Harlow, not to mince matters, was a washout and the really inspired efforts of Frankie Masters, the m. c., to cover up could not hide her complete lack of ability as an entertainer.

At a bargain price it might be argued Miss Harlow as a curio and for sight purposes only meant something to the Oriental. That's a debatable point, of course. By now it's pretty generally admitted that the old style personal appearance which means just that and no more, isn't worth while for the theatre. Emphatically not smart for the player who must seem a nincompoop when trying to fake or stall through three or four painful minutes.

As it happens Miss Harlow is in "Secret Six" (M-G) current at McVicker's. Masters was careful to get that point over. This is a dubious plug for the picture since on the basis of her stiff and uncomfortable performance at the Oriental few persons would seemingly be impelled to dash madly for McVickers' box office. Rather would they be inclined to avoid that lobby kiosk.

There is also an open question as to how far or how well Miss Harlow is known at all. "Hell's Angels," which introduced her to Chicago, is only five months gone and her subsequent screen appearances have not included more than a couple of pictures. Possibly important for the women is the fact that she is America's most conspicuously striking platinum blonde. Blonde is hardly the word. She is white-haired.

Self-assurance and a theatrically loud ultra-tailored aviatrice outfit was all that Miss Harlow had. Her voice was a whisper that was swallowed in the big open spaces of the Oriental. Her gags, if as such they were intended, had their only receptive audience in the m. c.

One thing is certain about m. c.'s. They are indispensable if picture houses will persist in booking headliners who cannot get on or off the stage unaided. Masters is a veteran of 5,000 performances at the south side Tivoli and the best booking of the alumni who claim Beeandkay for Alma Mater.

First part of the show ran like

(Continued on page 31)

Newsreels

EMBASSY

Fox-Hearst boys are working overtime and the current program at the Embassy proves it. The Ghandi interview is one of the biggest scoops of reeldom. It is so thorough as to be replete with enlightenment concerning India's native ruler. This subject runs for a full 10 minutes and provides an absorbing study of the physical as well as mental Ghandi. It may not run as long, according to local editing.

The handling of the plane parade over New York shows real editorial competency and camera artistry. Not satisfied with the day exhibition, the laboratory boys gave their version of how the armada would have looked had it passed over Manhattan at night.

Fox is credited with the major reelage this week, getting around 17 of the 27. In several of the Hearst-Metrotone clips the Hearst's special newspaper reel work is revealed, the off screen voice using the phrase "Globe Trotter." There is an indication that some of the latter clips are silent and duped for sound and voice.

A regular short subject is made of the fleet's landing by Fox. A couple of gobs are gotten in dialog, picking up girls and followed back to the wharf. Fanchon and Marco girls by way of divertissement are shown tantalizing some of the boys who couldn't get shore leave.

Molly Picon entertaining in an old folks home in Brooklyn provoked laughs with her interrogations of some of the oldest couples, including one man who had passed his 106th year.

A Catholic priest telling of his experiences while held captive by Chinese bandits blended with a sister clip, the force of a tidal wave hitting Hangkow.

Police occupied three clips, one demonstrating the use of the gas helmet in New York; water sprinkler for dispersing riots in Prague, and the horsemanship of the N. Y. State Troopers.

Germans drinking May wine; Brooklyn girls observing May Day in Prospect Park; Atlanta damsels copying the Spanish jota dance, and Mr. Hoover at the circus were a few reminders of late spring.

The first jump from a plane with four parachutes was one of the special clips.

Magic Carpet number this week was "Over the Viking Trail." *Waly.*

TRANSLUX

Anything to fill in 40 or 50 minutes of running time the first half of this week. That's happening so often now it begins to look like policy. The program is so full of magazine matter, file clippings and possessed of so little that could be called news that it is getting hard to tell the difference between the two Translux houses on Broadway.

Slip-shod news coverage also. No reason why the aerial armada flying over New York couldn't have been shown. But Translux was satisfied with what Paramount had to offer concerning the commencement of the flight of Dayton.

Raiding New York's million-dollar still was the only clip that could be considered news. This was thoroughly covered.

The Ghandi is getting to be a gag with some of the reels. It looks as though a few were content with using some old clips with titles bringing them up to date. Could have easily been done in this program.

Every orange juice stand, dance hall and shooting gallery on and around Broadway made a regular advertising clip out of an effort to show that the main stem has gone Coney Island. Some of the places were caught long enough for the barkers to get over their personal spiel. Probably okay for the sticks.

Pieces of Pathe Audio Reviews, including "Brooks," "Adventures in Borneo" and "Bygones," were also thrown in the reel. This in view of the fact that a trailer advertises that the shorts are to be seen next door for another quarter.

Three clips that carried the finish end of the program had to do with motorcycle climbing up a steep Indiana hill, an aviator bouncing around on semi-inflated balloon tires vaudeville. It will be a very simple and an English steeplechase in which a number of the riders were spilled.

Pathe seems to pick on youthful piano players. This time the girl was 17, and, in addition to playing, she reeled off a lot of precocious stuff about why she was so clever and how she differed with certain scholarly authorities.

Other interviews included one with certain scholarly authorities.

Other interviews included one with Magistrate Goldstein, N. Y., on his ideas about how the traffic courts should be run; also a few comments from Weehawken's woman mayor.

Universal scored humorously with its mute actors giving a performance before a mute Hebrew audience.

A phoney bull fight in California and some publicity for Ziegfeld's Reri Reri (press agent included), with a New Hampshire farmer telling why he likes oxen better than tractors, and some government army shots, plus mannequins in pajamas, were included in the program.

Waly.

More than the customary dose of comedy in the Broadway Trans-Lux 30-clip program the last half (20), and it made for a better than average newsreel layout. The chief laugh came through conflicting shots, both Pathe, and spotted in succession for best advantage. It showed the value of proper spotting, a trick not always practiced with newsreels.

Arienne Peabody, numerologist, with a fancy blackboard gimmick for the convincer, gave out a numerological spiel on Col. Lindbergh, in which Lindy didn't get the worst of it. There followed an expose of fortune telling by John Mulholland, billed as a magician. Mulholland's tipoff chat is a broadside at all fortune tellers, stating nobody can predict the future honestly and that all such predicting is based on mere superstition. Covers them all, from palmists to phrenologists. The stars have enough to do in minding their own business, let alone ours, says the skeptical magician. And the future can't be read by bumps on the head, although they sometimes can reveal something of one's immediate past, he added. It drew a heavy laugh here.

The other giggles were from Mark Hellinger, intentional, and an unconscious Dutch comedy off-screen description of an oxygen auto. Hellinger was close-upped all the way and kicked his talk along with some nifty mugging. The "Mirror" columnist gave some new suggestions to add novelty to the newsreels, among them a horse race, battleships, babies, battleships and battleships. He drew his laugh quota and the program spotter secured an extra by placing a battleship sequence immediately after Mark's satire.

The auto race comic did a perfect Weber and Fields by himself in dialect comment on the new invention. This was a Par shot; Hellinger and the boats both Pathe.

About the newsiest item was a holdover, billed as by request, from the first half—Pathe's coverage of the Kentucky derby. This is a most excellent racing item, standing far out, and that's an accomplishment with most every newsreel for the last 20 years containing at least one gee-gee clip. The camera followed the horses all around the track, catching Twenty Grand, the winner, all the way down the last turn and into the stretch, during which time he made his exciting pull up to the front and away from the pack.

Some underwater shots of a mastodon bone hunt in Florida were about the best novelty (Pathe). Another that might have followed the magician, but didn't, and also Pathe, was Aimee McPherson's return to her flock in sunny Calif. In every newsreel shot, Aimee is sounding more like Texas Guinan in her delivery. Or maybe it's Tex who's getting to sound like Aimee. The evangelist only introduced one little girl, her daughter—and she asked for a hand for the kid. Oh, Tex!

French President at the Colonial Exposition, Harvard - Navy - Penn shell race, Jack Emmett, New York boy orator; Chicago Jubilee street crowds and fireworks display; New York boys' marble contest, Ramon and Rosita demonstrating their version of the rumba, not far away from their own plantation; District Attorney Edwards on the Crowley affair; Detectives Case and Mara receiving awards for the Crowley capture; Italian marionette show on the East Side; Boston Walking race; golfing to music in Florida; French flower market; new fad in [illegible] called cyclophone; Mrs. Hoover laying a cornerstone and the N. Y. U. army reserve students on parade were the balance of the Pathe clips. Par's three were the [illegible] military mass at Washington, and Count Cutelli animal cemetery. Universal had Marie Bird, the Red Cross swimming model; dog race; factory girls wearing pajamas to work, and the Berlin velodrome [illegible] tafel on 22 of the program's [illegible] items.

Bige.

ORIENTAL, CHICAGO

(Continued from page 80)

step for the Oriental to go vaudeville if the confirmed prejudice of Beeandkay officials is ever overcome and the switch made. At present about the only reason for the presentation style is the fact that tradition demands that the orchestra shall entertain in its own right; not merely provide accompaniment.

Five colored uke-strumming dancers who have the maestro's permission to bill themselves as Ben Bernie's Nephews, and who did service at College Inn during the winter, were much to the fancy of the Oriental mob. Indeed, the nephews were easily the most successful of the talent the production department felt a necessity for obtaining from the College Inn. Bernie himself signified zero and Gregory Ratoff, his pal and foil, proved only slightly more entertaining than Miss Harlow and told the same kind of personal gags.

Zella Sorel and Val, introduced as from England, gave a demonstration of high-powered stepping that can compare favorably with the best on this side. If really English, this twosome is the more remarkable as English tap dancers, like English polo players, are prone to a more leisurely attitude than is characteristic Yankee. They got over solidly and earned numerous punctuations of applause.

Giving a sample of musical comedy girl and six boys routines Mona Dell and her neat escorts had the double advantage of spectacularity and being away from the regulation picture house ballet formations. Oriental can stand future encores of this type.

Following Ben Bernie's Nephews who worked in on Ed Ford and Whitey also worked before a drop in vaudeville fashion. This turn shows how successfully a routined vaudeville turn can get across on a film house stage.

"Big Business Girl" (WB) on the screen and half the shelf vacant although standees for the main stratum.
Land.

BEVERLY HILLS

(NEW)

Hollywood, May 19.

Warners' new Beverly Hills theatre was formally presented to the city by Jack Warner, Jr., and accepted by Paul E. Schwab, the mayor. Probably the first time many people knew B. H. had a mayor.

Mayor Schwab talked at length about Jack Warner, a citizen of the Hills, being well represented in the community by having a fine theatre near his home. He went so far as to say that a home town boy had made good, meaning Warner. Nothing was said about Youngstown, O.

Theatre, seating 1,800, is finished in what has become known as art moderne, with plenty of gold and silver paint in evidence. All furniture in the three lounges is finished in the same motif. Seats in the auditorium are individually upholstered, giving the house a crazy-quilt atmosphere. Seats are unusually large and well spaced.

Policy will be second run for Warner-F.N., Radio, Metro and United Artists pictures on a split week. Matinees will be confined to Saturdays, Sundays and holidays.

Opening night was the day after the announcement of the big drouth at the Warner-F.N. studios. Most of the film celebs there were trying to figure if they were still on the payroll. Of the announced 30 stars to step on the stage, only Walter Huston and Edward G. Robinson were in the star class. Others were featured players. All said about the same thing, that they were glad to be there and hoped you like my next picture. Leon Janney, Warner kid player, was m. c. and started every introduction with "I wann innerdooce ——."

Situated in the center of Beverly, completely surrounded by Fox West Coast theatres, there are five of them within a few blocks. New house will have to depend on Warner releases for its major draw.

Business capacity for the first show on opening night, but the second performance saw a few empty seats scattered around the house. "The Millionaire" (WB) was the feature, with "Believe It or Not" and "Looney Tune" shorts rounding out the bill.
Call.

RIALTO, JOLIET, ILL.

Chicago, May 20.

While Joliet boasts of 40,000 population there are but two theatres, Rialto and Princess, both Publix operated, covering the whole town. Rialto's 2,500 and Princess' 1,000 benches are apparently more than enough for the burg, judging from business slump. Old Orpheum and Crystal, sealed for some time, look to remain that way.

Rialto is celebrating its fifth anniversary this week and facing the summer, which means, reducing exercises will be in order. Already a stop order on the Rialto's stage shows has been put through, effective in June. Present stage booking has vaude the first half and Fanchon and Marco units the last half, both booked through RKO's Chicago office.

In turning the Rialto to a straight sound policy, Publix will be virtually bucking itself at the Princess. Condition here is no different than in any big or small town anywhere where big circuits have locked themselves out after tieing up the territory. As far as Joliet alone is concerned the damage may not be considered so heavy but when 50 or 60 houses through the State of Illinois, all pooled under one banner, are affected it's another, and sadder story.

Rialto departed from its regular vaude menu by booking a united colored band with specialty features as the sole stage attraction. Business might have been good if it hadn't rained the first two days. For a colored aggregation Lucius Mellinder and his Cotton Club orchestra is deserving of attention. More music is turned out by the 12 men in the combo than in some outfits twice the size, while Mellinder, in front, has a rhythmic style all his own and one that is entertaining.

Helpful appurtenances to the band are the specialty acts with it. Of these the Three Pepper Shakers take the lead. This vocal trio, singing spirituals and comedy numbers has been seen to advantage before in picture houses. They're still oke. Some snappy tunes and steps by Clare Townsend, good-looking, brown-skinned gal, while Jessie Cryor is one of a variety of hot-footed colored hoofers with a good routine.

On the whole this act measures up to snuff for neighborhood consumption and a cinch for the one or two nighters.

"Kick In" (Par) screen feature, trailed by a Laurel and Hardy comedy.
Span.

DENVER

Denver, May 21.

This being the anniversary of Lindbergh's Paris flight, the Denver Grande orchestra did its "Lindbergh's Flight" again, and better than the first time. Patriotic music of France and United States, with the takeoff and landing, with the plane lighted brilliantly on the screen.

The stage show, "Personalities," Publix layout, among the most entertaining in recent months. It moved rapidly and while of standard length, seemed too short. (Miss) Bobby Tremaine and her 10 dancers furnished the footwork. The line routines were snappy. Hadley Trio, two balancers, and a fast stepping girl, pleased. Balancers were dressed as bears.

With nothing but a trick hat, which the girl wears, and their wits and fast chatter, Dalton and Craig keep the audience happy. Dave Craig sings a couple of songs and "Ho Hum" as an Englishman would sing it. With a monocle he's a typical Englishman.

Business fine on third show of the week with a lobby hold out. "Secret Six" the feature.

PARAMOUNT, L. A.

Los Angeles, May 21.

With a picture minus selling names, the Paramount is trying to beat away the wolves that have been hanging around the lobby for the past two weeks with Perry Askam, star of all the Macloon musicals produced on the coast, as the stage attraction. According to his reception and the number of walkouts after the presentation is over, the feature, "Up Pops the Devil," means nothing. Business was plenty off for the first show Thursday evening with less than a third capacity. Probably the customers can't get past the wolves.

Presentation, which includes besides Askam, Edna and Johnny Torrance, dancers; Lorraine Tumler, soprano soloist; a male chorus of 12 and the house line girls, cost less than $3,000. At that figure it's a good buy. Jack Partington did the staging and made a good job of it.

Burden of entertainment is shouldered by Askam, who sings three numbers from the "Desert Song" backed by male chorus dressed as Riffs. Opening and closing is the "Riff Song," which is great at both ends. "Thine Alone" and "Blue Heaven" are vocal combats between Askam and Miss Tumler, with Askam winning.

Between the numbers Edna and Johnny Torrance do two ballroom dances, with Miss Torrance showing plenty of class in high kicking. She also does an acrobatic dance, hampered by a tinsel costume that manages to tangle her up a bit, but she scored heavily on her backbends and kicks in spite of the costume.

House line hasn't a thing to do, appearing only as atmosphere for Miss Torrance's solo dance.

Commercial cartoon comedy plugging Oldsmobiles and the Paramount news clip fill out the picture bill.
Call.

LOEW'S STATE, L. A.

Los Angeles, May 21.

In "Vacation Days," F. & M. has one of its brightest ideas. Although Kick and Lawrence, comic team who had been in another unit, were booked in for the week at Loew's, "Vacation Days" is well able to get by without them.

There are few dull spots in this one and nearly everything received generous applause. Zelda Santley, featured in impersonations of picture and stage names, went over well. Working only with a pianist and changing on the stage, plus a lifting drop, she offered an unusual class act. Her impersonations of Eddie Cantor, Fanny Brice, George Arliss, Maurice Chevalier and Helen Morgan were all well done, although Morgan's was doubtful apparently because she's not as familiar as others to picture audiences. She closed with a song as herself.

Others featured are 3 Jacks and a Queen, adagio; Kathleen Kay, acrobatic dancer; Wilmot and Peters, dance burlesques, and the Sunkist beauties. Larry Ceballos staged.

Acts came on one after another, almost in vaude order, with little interruption from the chorus, which had only three numbers.

Three Jacks and a Queen worked against a black drop with darkened stage. One of the men thus is practically invisible, being costumed also in black, and when the first time he caught the girl in mid-air, the near-sighted patrons were handed a real thrill. Something new in adagio and was liked.

Kathleen Kay did three dances, including a hula, also led the chorus who carried fishing poles onto the orchestra railing for their number.

Clowning of Wilmot and Peters burlesque hula costume, following Miss Kay's Hawaiian, brought a running laugh. Top hats, green skirts and slipping busts (metal strainers) worn in this. Wilmot's ensuing tap solo also over.

Unit is colorful throughout, with nice settings. First has four closed tents on stage. Another is a forest scene, chorus emerging for a raindeer number. Last is a flower garden. Unit opens with an Austin being driven on the stage hauling a trailer bearing the girls. Tents pulled up in a simulated storm before the adagio.

Lou Kosloff a permanent fixture at Loew's by now. Theatre is forming a Lou Kosloff club to exploit the m. c.

"Shipmates" and newsreel were on the bill. Good-sized line for the last show Thursday indicates the good business Loew's State is in for this week. It's been longer than that since the State had a line on a Thursday.

HARVEY

Harvey, Ill., May 19.

Publix controls this town 100% by the simple maneuver of controlling the only theatre in the town. That's the Harvey, capacity 911, admission two bits, three changes weekly, and manager John Hruby. Variety covered the house not long ago during a brief and cheap vaudeville venture.

Looks like an exceptionally prosperous town. Exploring the residential streets by automobile reveals uniformly excellent paving, much recent home building or home modernizing, and an abundance of full-grown shade trees, which bespeak the fact that it's an old established community. There's 23 intervening miles between Harvey and downtown Chicago.

A good share of the adult population finds its livlihood in Chicago as commuters. Principal local industry is having children. Streets, playgrounds, theatre and a tent show on a nearby lot were crowded with kids. And healthy-looking, well-behaved youngsters most of them are.

There's a swimming pool (outdoor) and a miniature zoo (bear, foxes, pheasants, etc.) in one of the playgrounds. And all free. Harvey is unusually impressive in this respect, indicating that the tax money is honestly and intelligently spent. Town's police force is much in evidence. Indeed, it's about the best-policed small town on casual inspection seen in the north end of Illinois.

In view of the aspect and appearance of prosperity and well being, it's surprising to find but one theatre. Publix owns but keeps dark a nickleodeon hidden away in a forgotten nook.

Turn-out for the Thurston magic show under canvas on a Monday night was too big not to prove Harvey has the makings of a good show town, regardless of what the present regime or profit may be. Harvey paid 50c. and 75c. to see the tent show in contrast to the 25c. for Paramount's "Man of the World," coupled to a Laurel-Hardy comedy.

Standardization of operation to a fool proof basis, which [illegible] is the ideal and ambition of chains, has obvious limitations when the opposition can ask and get double and triple the admission. Probably a fortunate thing for theatres in towns like Harvey that the outdoor showmen are not capable, financially or as showmen, of providing serious or sustained opposition.

Variety's reviewer attended both the theatre and the tent show and found the Harveyites quick to respond, unfettered by sophistication, but with a very marked curiosity and yen for something different from the canned diversion that's their regular fare. In other words, the town has all the marks of being hot for anything new.

In the old days before theatres became big business or real estate there would be no immunity in prosperous towns to opposition. It would arrive sooner or later, in one form or another. Today there are dozens of towns in Illinois alone tied up by one circuit or syndicate. And they've been in that state of monopoly for anywhere from 10 to 20 years.

What a vaudeville and magic show did and can do is just a sample of what might happen if the economic trend and set-up did not overwhelmingly favor and protect the status quo of small town show business.
Land.

FOX ARLINGTON

(SANTA BARBARA)

(NEW)

Santa Barbara, May 22.

Fox-West Coast put its new 2,200-seater here over with a bang, making this poor show town ultra conscious of its new atmospheric theatre, which if it doesn't click, proves decisively that S. B. is the terrible show stand its past reputation indicates.

F-WC took up from Hollywood a special trainload of 125 stars from Fox, Metro and Paramount, including execs and other invited guests; gave 'em all the works in a deluxe style at the snooty Santa Barbara Biltmore, where they get $7 for a cup of coffee; had a fleet of limousines at disposal for conveyance, and all in all, did the trick in big time style under the expert guidance of Bruce Fowler of FWC's operating department.

The Arlington as a theatre structure is a pip. Spanish in architecture, it's of a motif all its own, with the impression that the 2,200 auditors are sitting in a mammoth patio and looking down a ravine suggested by the special curtain. There are twinkling stars above, an artistic long staircase at the left front whence a danseuse made a novelty entrance; Castillian-like little balcony loges; and a shallow rear balcony. Most of the capacity is on the lower floor.

Turn-out of stars was for the additional reason of showing up the Warners, who advertised for the reopening of their Granada a couple of weeks ago that there would be lights, stars, etc., with the showing reported very disappointing. F-WC got Miss Gaynor, McLaglen, Bancroft, Beery, Miss Bennett, Denny, Skeet Gallagher, Mitzi, Una Merkel and a host of others, including many of the younger players, who obtained for themselves a pretty good idea of their reps among the fans.

Dedication program was wisely long on shorts, a half dozen of these subjects commencing at 8.30, as advertised, and plugging the wait until the late-arriving Hollywood contingent showed up. They were ably m. c.'d by Charles Irwin for the introductories following the world premiere of "Daddy Long Legs," which opens at the Carthay Circle, Los Angeles, May 26. The world's premiere thing was another extra kicker for the house's local debut.

Just for the opening, on stage were Jose Arias' Mexican Tipica orchestra with Mendoza Lopez, tenor, and Senorita Vernitz, excellent Spanish dancer, as the specialties. These were augmented by Armanda Chiro, an excellent dramatic soprano, who should get places with her high-ranged voice.

Shorts were well diversified. House under Walter Kofeldt's management should take the box office curse off of S. B. Top is 60c.

Senator Samuel Strawbridge was the dedicatory speaker and like all senators a 100% bore. A couple of minutes longer and even the dignity of his political position would not have circumvented a general Bronx cheer.

Oscar S. Oldknow, exec. v. p. of F-WC, and Howard Sheehan, v. p., were among those who came up on the special for the opening.

On the reverse flap of the program is one opening sentence: "William Fox and his associates have wrought mightily on behalf of Santa Barbara. . . ." Which will probably be news to Mr. Fox also.

House cost around $500,000, locally financed, for F-WC operation.

Up until the day of the opening, [illegible] non-union building, it looked as if a union orchestra would not be permitted to open. Joseph N. Weber, national president of the musicians' union, wired to the contrary and [illegible] were all [illegible].
Abel.

STANLEY

Pittsburgh, May 23.

With "Party Husband" (FN) on the screen, Stanley stage this week needs plenty of strength. It has it in Horace Heidt's Band, Baby Rose Marie, the tiny NBC star, and Jack Powell, m. c., in a specialty with Dorothy Bushey.

This is Heidt's regular Publix act, split in the middle by the Rose Marie and Powell contributions, and turned into a swell show all around. Marks Heidt's second visit to this site. Husky California band leader has a novelty speed band that [illegible] mob straight for its ears here this afternoon. There's a marked improvement in the organization since its last trip to Pittsburgh, both in point of ability and showmanship. Only one musical number in all, the Victor Herbert thing, which is just enough for Heidt. Everything else is trick, novelty stuff and the manner in which the crowd ate it up here indicates this versatile sunkist chap has just what is wanted.

First half of show is Heidt's, with four precision numbers coming in quick succession without any time off for bows between, and ending up with that hoke "Dance of the Nations," which is still a great piece of biz.

Curtains close in and Heidt steps out to introduce Powell. At first show Powell immediately went into slow "I Surrender," following Heidt's fast numbers, with let-down so noticeable that song was dumped after initial performance. Dorothy Bushey is a local who started out a couple of years ago in the Enright line and is now doing specialties between these two houses. A clever little performer who'll get places in time, her business with Powell, in which they do a nut dance, first as is, then with Spanish trimmings and finally with Florodora costumes, over big. It's something different, too, for Powell, who usually sticks to legitimate stuff and should stamp him as something more than just a singer of songs.

Powell next introduces "Helen Kane" from the audience, with one of the Heidt men coming on in curls, etc., to burlesque the boop-a-doop gal for good returns, with Lobo following. Baby Rose Marie still sells her stuff like a veteran, and after five numbers tot still had a tough time getting away. Her little curtain speech, "Mama and papa always taught me when I went anywhere not to stay too long," had the desired effect.

Full stage band again immediately after youngster's turn, with Heidt boys scampering into line across stage for a showmanly tribute to Rockne. After that, band's crack trumpeter, Stewart Crow, crocked 'em, and Heidt ended up just as strong as he started, with audience still thumping their mits couple of minutes after curtain had descended, unusual here. Not a soft spot in entire show, and should do more than satisfy those forced to sit through "Party Husband" first.

Bernie Armstrong at organ, assisted by Pat Haley, singing-ukester, and no overture, although Dave Broudy conducts nice prelude to newsreel, which ends up with a swell shot of Derby.
Cohen.

AUDUBON

(Continued from page 79)

President Hoover down to his own experiences with "Jazz Singer" on stage, in pictures and lately in "Sweet and Low" (musical), he smooths it off nicely by topping everything with a laugh. Many are at his own expense, but that one as to why the gals like Chevalier didn't smack so well. Rudy Vallee also provides a gag.

Jessel got down to cases here, assuming a very chummy attitude with his audience, latter going for him 100% and stopping the show. All the talk clicks solidly. Same goes for songs, with that Yiddish number from "Wonder Bar" (musical) and mentioned, standing out.

Following Jessel "Stars of Yesterday," with Corinne, Bert Jordan, Hank Brown, Danny Barrett, Hi Tom Ward and an unannounced sixth. Song, dance and comedy specialties of oldtime flavor are done by the company, with all clicking strong. Act is essentially meant for neighborhood consumption.

On third ahead of Jessel the Five Salties (New Acts). This is an acrobatic troupe working as sailors but making themselves worth third spotting in houses of this class through plenty of clowning, comedy and dance bits. Got across good.

Senorita Carela (New Acts) doing it with pop and op numbers accompanied by two feminine pianists, blonde and brunet. Usual solo in the middle to allow change of costume. The senorita [illegible] soprano, of power not [illegible], and the going for her was doubtful until the finale, a medley of Jewish and Spanish melodies, [illegible] over for an encore. [illegible]

[illegible], Eble and Reed (New Acts), flash with [illegible] and some fast dancing [illegible], scored okay.

[illegible]
Char.

Variety Bills

NEXT WEEK (MAY 30)
THIS WEEK (MAY 23)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (30)
Condos Bros
Frances Williams
Jack Benny
(Others to fill)
(23)
Worthy & Th'mpson
Picard's Syncopat's
Jack Benny
H Hector & Girls
James Barton
Seed & Austin
Liazeed Tr
2nd half (3-5)
The Kitchens
Ben'tt & Richards
Fred Harper
Peter Higgins
Chesleigh & Gibbs
Gelron & Marg'rite
2nd half (27-29)
Victoria & Lorenz
Arna Tobac

AT THE
ROXY
THIS WEEK
HOT STUFF
By THE NAGYFYS
Placed by
LEDDY & SMITH

Armida
Dr Rockwell
Gliding Glubbers
Chester
1st half (30-2)
Magic Fount' Rev
Flo Lewis
Frances Upton
Freda & Palace
2nd half (3-5)
Everest Monkeys
Maldie & Ray
Margaret Schilling
Bob Hope
2nd half (27-29)
Tapps Rev
John Steele
Stuart & Lash
Glorious Girls
Coliseum
1st half (30-2)
Newberry & B'rook
Kramer & Boyle
(Two to fill)
2nd half (3-5)
Monroe Bros
J & J McKenna
Petite Rev
Bert Lahr
2nd half (27-29)
Crystal 3
Lassiter Bros
Groody & Eleeson
Frank Gaby
Von Grona
86th St.
1st half (30-2)
V Bacon & C'llo Br
R Hughes & Pam
Blossom Seeley
(One to fill)
2nd half (3-5)
F Ardath Co
Jos Laurie Jr
(Two to fill)
3 Upstarts
Moore, S'r & M'th
Jean Boydell
Lovejoy Dancers
Le Paul
Herb Williams Co
Royal
1st half (30-2)
Rassano Co
Jerome & Ryan
Walter Walters
O'Gorman Bros
Sammy Cohen
W Sweatman Co
2nd half (3-5)
Work & Play
Harry F Welch
Ross & Bennett
(One to fill)
2nd half (27-29)
Luchis & Senna
Bernard & Henry
Jerry & B Brown
Loma Worth
Liazeed Arabs
BROOKLYN, N. Y.
Albee (30)
Reiz & Boulta
Calgary Bros
Walton & Weller
Keller Sis & Lynch
Herb Williams
(23)
Everest's Monks
Hal Neiman
Blossom Seeley
Seed & Austin
Ledova
Flushing
1st half (30-2)
Vic Oliver Co
Fred Ardath Co
Joe Laurie Jr
(One to fill)
2nd half (3-5)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: The Le Grohs; Paula

2nd half (27-29)
Weldanos
Bobby Folsom
Morton & Parks
H Carroll's Rev
Fordham
1st half (30-2)
Morton & Parks
Peter Higgins
Naro Lockford
(One to fill)
2nd half (3-5)
Liazeed Arabs
Walter Walters
Violet Carlson
(One to fill)
2nd half (27-29)
Monroe Bros
Careta
Teck Murdock Co
Sammy Cohen
Dodge Twins
Franklin
1st half (30-2)
Valentine & Bell
Ruth Sherry
Ben'ett & Richards
Reno & Albu Sis
Chesleigh & Gibbs
2nd half (3-5)
Naro Lockford
Sylvia Clark
(Two to fill)
2nd half (27-29)
Rassano
Will Aubrey
Henry Bergman
B's, F'tz M'ph'y Br
Lew Pollock Co
Kenmore
1st half (30-2)
Rhapsody in Silk
Arnaut Bros
Morton & Chandler
Frank Richardson
2nd half (3-5)
McRoy Mon' & R'
3 Jolly Tars
Williams & Delaney
Henry Santrey
2nd half (27-29)
Reno & Albu Sis
Mile
Lew Hearn Co
Ruth Roland
Madison
1st half (30-2)
Everest Monkeys
Maldie & Ray
Violet Carlson

Booking the Cream Talent
for Fanchon & Marco Ideas
William Perlberg Agency
Taft Bldg., Hollywood, Calif.
This Week Placed
6 LUCKY BOYS
P. S.—Watch Lou Kosloff, a Sensation at Loew's State, L. A.

Barnes & Hill
Joe Howard
Cy Wills
Gym Jam Girls
2nd half (27-29)
Le Rays
Dobbs & Weaver
Freeman & Morton
Violet Carlson
Howard, Fine & H'
Naomi Frice Co
Hippodrome (30)
Victoria & Lorenz
Worthy & Th'mpson
Will Aubrey
Alice & S Lamont
Reynolds & White
Dodge Twins
Howard, Fine & H'
Harry Kahn
(23)
Hector & Pals
Bud & E Craig
N Arnaut & Bros
Birnes & Kaye
Peter Higgins
Fred Ardath Co
Zelaya
The Ambrossens
Jefferson
1st half (30-2)
Berk, Floyd & S'n
Forum Boys
Barnes & Hill
Al Abbott
Jones & Lee
Nell Kelly Co
Bob Hope
2nd half (3-5)
Magic Fount' Rev
Flo Lewis
Upton & Coets
Freda & Palace
2nd half (27-29)
Clifford & Grey
J & J McKenna
George Beatty
Henry Santrey
AKRON, OHIO
Palace (30)
Lewis & Ames
Crowell & Allan
Ben Blue
King for Sale
(23)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
ALBANY, N. Y.
Keith's
1st half (30-2)
Gloria Lee
Bernard & Henry
J & J McKenna
King Brawn
2nd half (3-5)
Rassano
Cole Bros
Powers & Wallace
Sammy Cohen
2nd half (27-29)
McDonald 3
Al Abbott
N Lockford Co
Vic Oliver
ATLANTA, GA.
Keith's (30)
Falls, R'g & B'ce
M'hall Montgomery
Wilton Sis
Al K Hall
(23)
C Blossom & June
Emily May
Yorke & King
BOSTON, MASS.
Keith's (30)
Mec' Swain & L'lle
Yorke & Johnson
Innes & Kaye
Peggy H Joyce
Billy Glason
(23)
Dance Bits
Willen & Weber
Lamont 4
F Richardson
Koran
BUFFALO, N. Y.
Hippodrome (30)
Zita & Anis
Lytell & Fant
Wm Gaxton Co
Corinne Tilton
Kitaro Japs
(23)
Perry Twins & T's
Powers & Jarrett
Adelaide Hall
McLellan & Sarah
4 Kadex
CEDAR R'PDS., IA.
Keith's
1st half (30-2)
Saul Freed 4
Billy & E Newell
Bob Albright Co
2nd half (3-5)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
2nd half (27-29)
Roye & Maye Rev
Fortinello & C'lino
Art Henry Co
CHICAGO, ILL.
Palace (30)
Don Valerio
Morgan & Stone
Buster West
B Bennett Co
Herman Timberg
(23)
Sandy Lang Co
Gold & Raye
Leatrice Joy
Bob Robison
Smith & Dale
CINCINNATI, O.
Keith's (30)
J Randall Co
Chas Carrer
Alls & Dahl
Lupe Velez
Joe Marks
(23)
Don Valerio
Morgan & Stone
Buster West
B Bennett Co
Herman Timberg
CLEVELAND, O.
Palace (30)
Sandy Lang Co
Gold & Raye
Leatrice Joy
Bob Robison
Smith & Dale
(23)
Juggling Jewels
Charles King
Joe Besser Co
Ward & Van
Dorothy Stone
105th St. (30)
Lee Twins
Jack North
A Judy & Zeke
Ann Codee
(23)
Lewis & Allen
Crowell & Allen
Ben Blue
Kingdom for Sale
DAVENPORT, IA.
Keith's
1st half (30-2)
Roye & Maye Rev
Fortinello & C'lino
Art Henry Co
2nd half (3-5)
Saul Freed 4
Bob Albright Co
Billy & E Newell
2nd half (27-29)
H Delmar's Rev
DES MOINES, IA.
Keith's
1st half (30-2)
Wan Wan San Co
Ewing Eaton
Devito & Denny
Bud Harris Co
2nd half (3-5)
Wilfred DuBois
Jack Flynn Co
Ilsa Marvenga
(One to fill)
2nd half (27-29)
Saul Freed 4
El Cleve
Billy & E Newell
Bob Albright
HOUSTON, TEXAS
Keith's (30)
Olympia's P' Win's
Murray & Allen
Jane & Kath Lee
Mr Wu
(23)
Brad' C'm & VanA
Ashley Paige
Clifford & Marion
Melody Parade
IND'APOLIS, IND.
Lyric (30)
Aussie & Czeck
Tommy Evans Co
Mack & Stanton
Faber & Wales
H Langdon Co
(23)
Larrimer & Hudson
O'Brien & Hewett
Nixon & Sans
Elton Rich Co
Roxy LaRocca
Nils & White
KANSAS CY., MO.
Keith's (30)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(23)
Audrey Wycoff
Billy Kelly Co
3 Swifts
Rosetta Duncan
LINCOLN, NEB.
Stuart (30)
Geo Libby Co
Carleton & Ballew
(23)
Molino & Davis
Joe Herberts Rev
LOS ANG'L'S, CAL.
Keith's (30)
James Evans Co
Donovan Girls
Weaver Bros & E'
Homo Folks
(23)
Homer Romaine
Major Sharp & M'
Joe May & Dottie
Dave Apollon
LOUISVILLE, KY.
Keith's (30)
Samaroff & Sonia
O'Neal & Manners
Jack & K Spangler
Bragle Barrie
Tom & R Fontaine
Bob Murphy
(23)
Aussie & Czeck
Libonati
Chamberlin & H's
Faber & Wales
H Langdon Co
J Collier & Sis
MADISON, WIS.
Orpheum
1st half (30-2)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
2nd half (3-5)
Chevalier Bros
Earl Dewey Co
Jim McWilliams
2nd half (27-29)
Large & Morgner
Mary Haynes
Wallace Sis
MILWAUK'E, WIS.
Riverside (30)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
(23)
Chevalier Bros
Lane Spiro & Chico
Pall Mall
Eddie Stanley
Youngsters of Y'ty
MIN'POLIS, MINN.
Keith's (30)
Chaney & Fox
Paul Mall
Ed Stanley
Youngsters of Y'ty
(23)
8 Ft of Rhythm
Furman, S'y & L'e
Pepito
Puck & White
NEWARK, N. J.
Keith's (30)
Al Norman
Teck Murdock Co
Maker & Redford
Colleano Fam
(23)
J Burchill & Bl'd's
Ross & Bennett
Lionel Mike Ames
Harry Burns
WOR Minstrels
N. ORLEANS, LA.
Keith's (30)
Brad' C'm & VanA
Ashley Paige
Clifford & Marion
Melody Parade
(23)
Falls, R'g & Boyce
M'hall Montgomery
Wilton Sis
Al K Hall
OAKLAND, CAL.
Orpheum (30)
Paul Kirkland
Jean & H Kennedy
Joe Termini
Al B White
2 Zeros
3 Jays
McCormick & W'lace
3 Phantoms
(23)
James Evans Co
Donovan Girls
Weaver Bros & E'y
Homo Folks
Tylor & St Claire
Mantell's Man'kins
Lee Mason & S'ny
3 Silvers
OMAHA, NEB.
Orpheum (30)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(23)
Al Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
PATERSON, N. J.
Keith's
1st half (30-2)
Dance Bits
Tracey & Vinnett
Mae Usher
Lagenues
2nd half (3-5)
Roy Rogers
Brondus Earle
Seed & Austin
(One to fill)
2nd half (27-29)
Forum Boys
Cy Wells & Davis
Walter Walters
Ruth Roye
Murrays
PHILAD'HIA, PA.
Keith's (30)
Southern Gaieties
Leon Navara
H Bergman Co
Hal Sherman
(23)
Arnaut Bros
Morton & Chandler
Blanche Sweet
PORTLAND, ORE.
Orpheum (30)
Gaudsmith Co
Venita Gould
Bobby Pinkus
Jack Sidney
Frank Wilson
LaFrance & G'nell
Inez & DeWynn
Guido Deiro
(23)
DeToregos
Sidney Page
Aunt Jemima
Michon Bros
ROCHESTER, N.Y.
Keith's (30)
Lois Torres Co
Eddie Miller
M & Ann Skelly
P Rooney & Pat Jr
(23)
Lee Twins
Jack North
A Judy & Z'ke
Ann Codee
ROCKFORD, ILL.
Palace
1st half (30-2)
Large & Morgner
Mary Haynes
Wallace Sis
2nd half (3-5)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
2nd half (27-29)
Wan Wan San Co
Ewing Eaton
Bud Harris Co
S'LT LAKE, UTAH
Orpheum (30)
The Tenzinas
Foster Fagan & C'x
Edgar Bergen
Ken Murray
(23)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Wh'ledge
SAN FR'SCO, CAL.
Golden Gate (30)
Pasquali Bros
Harry Fox
Beatrice Curtis
Small Bros & H's
Evans & Mayer
(23)
Paul Kirkland
J & H Kennedy
Joe Termini
Al White & Morton
2 Zaros
McCormick & W'ce
3 Phantoms
SEATTLE, WASH.
New Orpheum (30)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(23)
Betty J Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy & C'l'ns
St John Bros
Tom Kelly
C Norris & Monk's
Kane & Ellis
SIOUX CITY, IA.
Keith's
1st half (30-2)
Wilfred DuBois
Jack Flynn Co
Ilsa Marvenga
SO. BEND, IND.
Palace
1st half (30-2)
Chevalier Bros
Earl Dewey Co
Jim McWilliams
2nd half (3-5)
Bert Nagle Co
Roxy LaRocca
Chamberlin & H's
2nd half (27-29)
3 Shades of Brown
Jack Usher Co
Ross Wyse Jr
ST. LOUIS, MO.
Keith's (30)
Audrey Wycoff
Gaill Rini & Sis
Billy Kelly Co
3 Swifts
Rosetta Duncan
(23)
Bert Nagle Co
DeVito & Denny
Don Azpiazu & Bd
Jos Regan
4 Ortons
ST. PAUL, MINN.
Orpheum (30)
8 Ft of Rhythm
Furman S'y & L'ne
Pepito
Puck & White
(23)
Kafka Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
SYRACUSE, N. Y.
Keith's (30)
Geo Tapps Rev
John Steele
Harlemia
Stuart & Lash
Glorious Girls
(23)
Lois Torres Co
Eddie Miller
Monica & A Skelly
P Rooney & P Jr
TACOMA, WASH.
Keith's (30)
Betty J Cooper
Medley Duprey
Cardini
Chas Foy Co
(23)
Gaudsmith
Venita Gould
Bobby Pinkus
Jack Sidney
Frank Wilson
LaFrance & G'nelt
Inez & DeWyn
Deiro
TOLEDO, OHIO
Keith's (30)
Eller & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
(23)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
The Alexanders
Carr Lynn
Lovett's Concent'n
Jack Herbert Co
TORONTO, CAN.
Hippodrome (30)
Perry Twins & T's
Powers & Jarrett
Adelaide Hall
McLellan & Sarah
4 Kadex
(23)
Lang Bros Co
Dick Henderson
Roxy's Gang
Sylvia Clark
Vardell Bros
VANCOUVER, B.C.
Keith's (30)
Robbins 3
Nash & Fately
Olsen & Johnson
(23)
Marion Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
YONKERS, N. Y.
Keith's
1st half (30-2)
The Kitchens
John I Fisher
P Mack's Moosikers
Ruth Roye
Powers & Wallace
2nd half (3-5)
Joe Mendi
Mae Joyce
Lew Hearn Co
Melino & Davis
Bacon & C'lo Bros
2nd half (27-29)
Jones & Lee
Geo McLellan
Nell Kelly
O McGiveney Co
Anger & Fair
YOUNGSTOWN, O.
Keith's (30)
Juggling Jewels
Gus & Will
Joe Besser Co
Ruth Roland
Britt Wood
(23)
Kitaro Japs
Lytell & Fant
White & Manning
Gene & Glenn

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GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Loew

NEW YORK CITY
Boulevard
1st half (30-2)
Edith Bow Co
Hall & Parker
Oscar Stang Co
4 Peaches & Jay
(One to fill)
2d half (3-5)
Convey 2 & Johnny
Lillian Watson
Mallon & Clair
Joe Darcey Co
Harmaniacs
National
1st half (30-2)
4 Clovers
Johnny Boyle Co
H & D Downing
Irving's Flappers
(One to fill)
2d half (3-5)
Lew Hoffman
Anderson & Graves
Mills Shea & H'we
Radio Minstrelettes
(One to fill)
Orpheum
1st half (30-2)
Harmaniacs
3 McCann Sis
"Pansy"
S'nshine Sammy Co
Casa Lehn Co
2d half (3-5)
Ralph Olsen Girls
Oscar Stang Co
Bomby & Radio G
Cliff Crane Co
Purple East
Paradise (30)
Wesley Eddy
3 Sailors
Shirley Richards
Olive Sibley
State (30)
Agenos
Irving Edwards
20th Century Rev
Lang & Haley
La Manno's Par A
BROOKLYN, N. Y.
Gates Ave.
1st half (30-2)
Fr'klyn & R'yce Sis
Thompson & Kemp
Fulton & Parker
Earle Faber Co
Neil Golden Ents'
2d half (3-5)
Rhapsody in Silk
Bob Fisher
Tracey & Vincette
Albertina Rasch Co
(One to fill)
46th St.
1st half (30-2)
Lew Hoffman
Cook Sis
Johnny Barry Co
Bob Fisher
Tracey Hay Co
2d half (3-5)
Jack & Jerry
Ella Reed
Joe Young Co
Joyner & Foster
Elbey & Reese Rv
Metropolitan (30)
J & M Mason
Harris & Frankie
Dave Harris Co
Nan Halperin
Buster Shaver Rev
Pitkin
1st half (30-2)
Doris Girton Co
Peg Bates
Drugstore Cowboys
Kitchen Pirates
(One to fill)
2d half (3-5)
Maxine & Bobby
Peggy English Co
Casa Lehn Co
Frank Richardson
4 Peaches & Jay
Valencia (30)
Teddy Joyce
Belett & Lamb
Birtle & Arden
Glenn & Jenkins
ASTORIA, L. I.
Triboro
1st half (30-2)
R Olsen & Girls
La Marr & Boice
Cliff Crane Co
Purple East
(One to fill)
2d half (3-5)
Doris Girton Co
Leon & Dawn
Fields & Georgie
Tracey & Hay Co
(One to fill)
BALTIMORE, MD.
Loew's (30)
Bobbie Grice Co
Hilton & Almy
Girard's Ens
BAY RIDGE, L. I.
Loew's
1st half (30-2)
Ford & Price
Harvey & Connors
Ellis & Clark
Bee Morris Rev
Brems F'd & M Bros
2d half (3-5)
Campbell & Brady
Edith Bow Co
Johnny Barry Co
Cliff & Tillman B's
Nell Golden Ent's
BOSTON, MASS.
Loew's (30)
Du Ponts
Jos Pope Jones
Harris & Bisland
Jim McDonald Co
Miriam Hoffm'n Co
BUFFALO, N. Y.
Loew's (30)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings

Picture Theatres

NEW YORK CITY
Capitol (22)
Ann Pennington
3 Sailors
Olive Sibley
Wesley Eddy
"Shipmates"
Paramount (29)
"Venetian Seren'd's"
Bayes & Speck
Bobby Gilbert
Henri Therrien
5 Yellow Jackets
Zita Rossi
Markert Co
(22)
"Round the Dial"
Morton Downey
Sis of the Skillet
Irene Beasley
Ruhinoff
Reis & Dunne
Chas Davis Bd
Roxy (22)
"Mystic India"
The Magyfys
Irene McBride
Hilda Eckler
Nina Polary
Harry Losee
Ruth & Eddy
Stan Kavanaugh
Patricia Bowman
Beatrice Belkin
"Always Goodbye"
CHICAGO, ILL.
Chicago (29)
"Westward Ho"
Riley's Son Geo
Queen & Queen & Q
Culil Bangers
Carlton Emmy
Lucille Peterson
Markert Co
(22)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Oriental (29)
"Buddies"
Al Kvale Bd
C Buddy Rogers
Les Ghezzis
Sylvia & Clemence
Lambert Co-eds
"Up Pops Devil"
Paradise (29)
"Novelties"
Paul Ash Bd
O'Dunn & Day
Les Klicks
LaSalle & Mack
Abbott Ballet
"Young Sinners"
Tivoli (29)
"Impressions"
F Masters Bd
Bob Carney & Jean
Whitey Roberts
Lambert Ballet
"Indiscreet"
Uptown (29)
"Trip to Tuno-Tin"
Mark Fisher Bd
Whitey & Ed Ford
Zella Sorell & Val
3 Nephews
Lambert Ballet
"Indiscreet"
BOSTON, MASS.
Paramount (29)
"On Ze Boulevard"
Eddie Bruce
Maxine Lewis
Radion 3
Rhythm Dancers
Bines Tr
(22)
"Gilda Gray" U
BROOKLYN, N. Y.
Paramount (29)
"Round the Dial"
Morton Downey
Sis of the Skillett
Irene Beasley
Ruhinoff
Reis & Dunne
Chas Davis Bd
(22)
"Venetian Seren's"
Bayes & Speck
Bobby Gilbert
Henri Therrian
5 Yellow Jackets
Zita Rossi
Markert Co
BUFFALO, N. Y.
Buffalo (22)
D Ellington Bd
Ford Marshal & J'
Ivy Anderson
"Doctors' Wives"
Hippodrome (22)
Jack McLellan Co
Adelaide Hall
"Mr. Lem'n of O'ge'
Shea's (20)
"Winging Way" H'
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allison Sis
Mary Read Co
(22)
"Duke Ellington"
CLEVELAND, O.
State (22)
"Nifties of '31"
Al Wohlman
J & M Jennings
Norma & James
Reed Blum
Fred Sanborn
Warren Hartman
Hale Carey & K'ny
"6 Cylinder Love"
DENVER, COLO.
Paramount (29)
"Illustrations"
D & J O'Brennan
Stanley Bros
Rice & Werner
(22)
"Personalities"
DETROIT, MICH.
Fisher (22)
Bob Nolan
Fred Keating
Joseph Griffin
"Bad Sister"
Fox (22)
"Talent"
Harry Savoy
"Hell Bound"
Michigan (29)
"Dawn C' McGinty"
Willie W' McGinty
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbott Co
(22)
Benny Davis Co
IND'APOLIS, IND.
Indiana (29)
"Benny Davis Co"
(22)
"Oh Lester"
Lester Allen
Teddy Joyce
Wayburns Co
2 Cressons
Mayo & Marie
Ginger Kennedy
Floris Nestoff
JERSEY CY., N. J.
Stanley (29)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White
(22)
"Paradise Isle"
King, King & King
Haines Twins
MIN'POLIS, MINN.
Minnesota (30)
"Porcelain & J'"
Vox & Walters
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Ballet
Douglas Stanbury
NEW HAVEN, CT.
Paramount (29)
"Monkey Shines"
F Alaro Co
La Belle Pola
Lillian Dawson
Norlen & James
Kaufman Co
(22)
"On Ze Boulevard"
Eddie Bruce
Maxine Lewis
Radion 3
Rhythm Dancers
Bines Tr
PHILADEL'A, PA.
Earle (22)
Blanche Sweet
"Lady Refuses"
Mastbaum (29)
"Contrasts"
Shaw & Lee
Ray, Ellis & LaRue
Goss & Barrows
Sanford & Martin
(22)
"Sweethearts"
PITTSBURGH, PA.
Stanley (29)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(22)
"Horace Heidt Co"
PROVIDENCE, R.I.
Fays (22)
"Impromptu Rev"
3 Haigs
Don Cummings
Alex the Great
5 Lelands
Harry McGowan
"Too Young to M'"
TOLEDO, OHIO
Paramount (29)
"H Heidt Co"
(22)
"Down Came McG'"
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbott Co
TORONTO, CAN.
Imperial (29)
"D Ellington Bd"
(22)
"Winging Way" H'
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allison Sis
Mary Read Co

Warren Harriman
Cecelia Blair
Hite Kenny & C'sy
CLEVELAND, O.
Granada (30)
Chester Fredericks
Dezso Retter
3 Galenos
Nina Olivette
COLUMBUS, O.
Loew's (30)
3 Gobs
Borah Minnevitch
J'RS'Y CITY, N. J.
Loew's (30)
Aaronson's C'm'd'rs
J C Flippen Co
Edna Sedgwick
MONTREAL, CAN.
Loew's (30)
Bardelangs
Hope Vernon
Geo Niblo Co
Krugel & Robles
Vercell Sis Co
NEWARK, N. J.
Loew's (30)
Young China
J & N Kelly
Condio Bowers
Signor Friscoe Co
NEW JERSEY
Palisades P'k (30)
Le Rays
3 La Pearls
Jimmy Fletcher
Vivian Walters
PITTSBURGH, PA.
Loew's (30)
Marcellus Dancers
Cuffs Bros
Chris Charlton
Sol Gould Co
Kay Hamlin & K
ROCHEST'R, N. Y.
Loew's (30)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Fay
SYRACUSE, N. Y.
Loew's (30)
Castleton M & O
Cecil Graham
4 Kemmys
W'SHINGT'N, D.C.
Loew's (30)
Hal Yates
Block & Sully
Bryant Rains & Y
Gordon Reed & K
YONKERS, N. Y.
Loew's
1st half (30-2)
Billy Morell 4
Lillian Watson
Any Fam
Fields Smith & F
Bomby & Gang
2d half (3-5)
Bud Carell
Hamilton Sis & F
Bertrand R & L'e'V
Christie & Nelson
Kitchen Pirates

Fanchon & Marco

NEW YORK CITY
Academy
1st half (28-31)
"Vaud'l Echoes" I
B "Pike" Henshaw
Allison Tr
F O'Connors
E & J Rooney
Doreen Rue
Audubon
2d half (1-3)
"Vaudv Echoes" I
B 'P'ke' Henshaw
Allison Tr
F O'Connors
E & J Rooney
Doreen Rue
ATLANTA, GA.
Fox (28)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Holland
Dave Rubel
Sunkist Ens
BRIDGEP'RT, CT.
Fox Poli (28)
"Top n' World" I
Gene Morgan
Fawn & Jordon
Russell & Johnson
Sunkist Ens
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Ens
N'GRA F'LS, N. Y.
Strand (28)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Bears
Jeanne Care
6 Marinelli Girls
Gaynor & Byron
OAKLAND, CAL.
Oakland (28)
"Broken Dolls"
C Bennington Bd
Mowatt & Hardy
3 Comets
Franklin Record
PHILADELPHIA
Fox (28)
"Hey Hot" I
Blomberg's Alsk'ns
The LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Ens

IT'S THE NUTS!
That's What Keeps
WHEELS from Fallin' Off WAGONS
JACK POWELL
Broadcasting
Pilots, LEDDY & SMITH

BROOKLYN, N. Y.
Fox (28)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
DETROIT, MICH.
Fox (28)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
FRESNO, CALIF.
Wilson
1st half (28-30)
"Sketches"
Allan & Canfield
Angelo A & S
Lamb'rt'gs Edwards
Royal Gascoigne
Mildred Perlee
Frank Hopkinson
HARTFORD, CT.
Capitol (28)
"Headliners" I
Mel Klee
Mangeans' Inter'ls
Walter Jennier & B
Wells, Winth'p & S
Gay Sis
H'LYDWD, CAL.
Pantages (28)
"Three Big Figures"
5 Jansleys
Helene Frances
Muriel Gardner
Harold Stanton
HOUSTON, TEX.
Loew's State (28)
"Gondoliers" I
PORTLAND, ORE.
Paramount (28)
"Varieties"
Sully & Thomas
Norman Thomas 5
Flying Flemings
Baker Dove & A
SAN DIEGO, CAL.
Fox (28)
"Vacation Days"
Zelda Santley
3 Jacks & Queen
Walmott & Peters
Kathleen Kay
S'N FRISCO, CAL.
Warfield (28)
"N S E W"
Jack Waldron
Miss Harriett
Elvira Tanzi
Glen Dale
Helen O'Shea
SAN JOSE, CAL.
California
2d half (31-3)
"Sketches"
Allan & Canfield
Angelo A & S
Lamb'rt'gs Edwards
Royal Gascoigne
Mildred Perlee
Frank Hopkinson
SEATTLE, WASH.
Paramount (28)
H'lyw'd Specialty
Benny Rubin
Adams Sis
Mac & Pine
Paul Gordon
SPR'G'F'LD MASS.
Fox Poli (28)
"Golden West" I

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco
Dir.: WM. PERLBERG AGENCY

The Romeros
Masters & Gautier
Moro & Yaconelli
Ben Ali's Co
Sunkist Ens
JOLIET, ILL.
Rialto (28)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie Daley
Louis & Cherie
Sunkist Ens
L'S ANG'L'S, CAL.
Loew's State (28)
"Circus Days"
Bee Starr
Nelson's Elephants
Hooper & Gatchett
Lillian St Leon
The Saytons
MEMPHIS, TENN.
Loew's State (28)
'M'night Revels' I
H & B Hutchins
Bee Ho Gray Co
Chf Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
ST. LOUIS, MO.
Fox (28)
"Olympic Games" I
Paul Remos Co
Hal Haig
Francia
Sunkist Ens
TACOMA, WASH.
Broadway
1st half (29-31)
"Russian Art"
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mechaboroff Orch
Gabriel Solodulin
Russian Ens
Eddie Kube

EDDIE STANLEY
Is One of the Few M. C.'s
for RKO Units also
Next-to-Closing

Weston & Lyons
Charles Bruggo
3 Melvin Bros
Fredd Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
MILW'KEE, WIS.
Wisconsin (28)
"Pep" I
H'lyw'd Collegians
Dorothy Crooker
Jones & Wilson
Blossom Sis
Rector & Doreen
NEW HAVEN, CT.
Palace (28)
"Africana" I
E & M Beck
Prosper & Maret
Foster & Mallette
Foster's Animals
3 Brown Buddies
Cherie & Tomasita
Sunkist Ens
N. ORLEANS, LA.
Loew's State (28)
"Espanola" I
J & H Griffith
Harry Vernon
Wasil & Wania
UTICA, N. Y.
Avon (28)
"Moroccan" I
Hadji Ali
Gaylenne
Ali Hassan's Co
James Gaylord
Sherry Louise
Gayl Bert & Dare
Ferdna
Eva Nightingale
Sunkist Ens
W'SHINGT'N, D.C.
Fox (28)
"Tropical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & [illegible]
Sunkist Ens
W'RCST'R, MASS.
Palace (28)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Aero Gi's
George Ward
Reynolds & Stone
Sunkist Ens

(Continued on page 103)

S. A. Pot and Pan Demonstrators Holding Ladies Daily in Groups

A new headache for theatres and more opposish for matinees is the high powered in-the-home pot selling campaign waged currently and for some time by manufacturers of kitchen utensils. The scheme involves young men pot peddlers with s.a. and free afternoon parties for housewives and their friends.

Besides owning some s.a., the salesmen must be convincing spielers and good cooks. They permit a lady to throw a nice kafee klatch for her friends at little or no cost. Poker, bridge and mah-jong playing ladies' clubs and groups are going for the idea. All they have to do is buy a few kitchen articles.

The salesmen grab themselves a group of women to work on, with each group providing enough prospects for several weeks' operating. They supply the food for the parties and demonstrate the preparing in their respective company's pots and pans.

Cost of the demonstration to the manufacturer is around $2 or $3. For this, sales amounting to $25 and $30 often result, and if the spieling cook boy is appealing enough, sometimes more. The grift grows best in summer.

The Layout

The boys prepare a whole layout, from appetizer to a baked cake. Holding down the cost of ingredients is the use of the cheapest foodstuffs. This is part of the demonstration, to show how the cheaper foods can taste as well as more expensive brands if properly cooked—in the boy's own pot, of course.

After the demonstration the ladies decide at whose home the next one will be held. Each group is tapped once a week. If there are a dozen in the club, the group is good for 12 weeks. While on a six-day weekly basis a salesman can keep six groups in circulation at once.

The utensils for sale are the new fangled trick affairs, such as the waterless boiler, etc.

In addition to inducing numerous New York women to stay out of the theatres through its economical party-throwing method, the pot selling idea keeps the ladies away from the radio during the demonstration afternoons.

Sales returns have been large enough to urge the manufacturers to continue the idea indef.

DANCER CLAIMS SODA JERKER ROBBED HER

Mildred Vivas, 22, dancer at the Roma dance hall, 28th street and 8th avenue, awakened the entire theatrical apartment, 800 8th avenue, by her screams when alleging she was held up and robbed by Rudolph Vonderita, 28, soda jerker, of 356 West 34th street. The soda jerker was captured by Patrolman Albert Schweizer of the West 47th street station, who fired three shots over Vonderita's head. The chase ended at 49th street and Broadway.

Miss Vivas testified before Magistrate Erwin in West Side Court that she was visiting a chum at 800 8th avenue. She said she left her home, 238 West 111th street, at about 4 a.m.

"I wanted to collect $10 owed to me," stated the dancer. "I reached the second landing when the defendant and a pal held me up. The pal had a gun and threatened to shoot me if I made an alarm. The defendant seized me by the throat and was choking me.

"I set up a cry, and the pair fled," she said. Her throat bore marks of rough treatment.

Vonderita denied the charge. He said he fled as he was frightened. "I met the complainant in the Roma. She invited me to her apartment at 800 8th avenue.

"As I stepped in three chinks beat me over the head with a water pitcher. I fled," testified Vonderita.

His head was badly cut, but that was done by the cop's club when the defendant refused to stop. Vonderita was held for the grand jury.

Still Particular

Hollywood, May 26.

Unique attempt to locate a job was made here by a chauffeur.

Carrying a sign, "Chauffeur wants work," the man stationed himself in the middle of the street at an intersection of Wilshire boulevard, Los Angeles' swankiest artery.

He made a play for Rolls-Royces and special body jobs.

Frank McRae's Widow in Fear of Poverty at 51 Suicides in Her Room

Mrs. Frederica McRae, widow of Frank McRae, well known five years ago in the hotel trade, committed suicide by drinking lysol in her room at the Hotel Woodward. Discovery was made by the hotel manager.

Mrs. Julia Coe, 206 West 40th street, a friend of the deceased, received a letter from Mrs. McRae stating she intended to destroy herself. Mrs. Coe informed the hotel manager.

Mrs. McRae was lying in bed. Close by was the vial containing the poison. The widow had not drained the entire contents. She was still alive when the manager entered. By the time Dr. Bergman arrived, Mrs. McRae had expired.

The letter to Mrs. Coe stated she was tired of living and her funds were almost exhausted. She feared the idea of being forced to seek a job at her age (51).

Mr. McRae was popular in the cigar trade in Times Square. He obtained many of the cigar concessions for his firm, Faber, Coe & Gregg, friends stated.

Court Calls Newman To Show Brice Claim

Randolph Newman, former theatrical attorney, who claimed ownership to Fannie Brice's summer home in Huntington, Long Island, through an alleged assignment from his mother, will have to show the court his mother's assignment papers to him or, failing, be held in contempt of court. This was the decision handed down by the N. Y. Appellate Division when Abeles and Green, attorneys for Fannie Brice, claimed Newman's alleged assignment from his mother was not genuine; that he had no such papers and asked the court to make him produce them.

Newman started an action for the possession of Miss Brice's summer home on the ground that some years ago Nicky Arnstein, then Miss Brice's husband, signed an agreement as agent for Miss Brice to sell her summer home to his mother, Bertha Newman. Purchase price was to be $23,000. Newman asserted this paper which Arnstein drew up was to be a mortgage on the property if the deal didn't go through by the closing date.

Newman stated his mother, since deceased, assigned the claim to him. When the property was not sold by Miss Brice, Newman started legal action to attach it.

Abeles and Green set up that Newman's mother never knew anything about the deal, but that it was drawn up between Arnstein and Newman or that Newman never had an assignment claim. Miss Brice said the attorneys knew nothing about the whole matter as at that time she was on the coast.

Decision rendered calls for Newman to produce his alleged assignment within five days after served with notice to this effect or be brought before the court for contempt.

2 STOCKS CLOSING

At least two New York and Brooklyn burlesque stocks will not attempt to weather the summer. That's Werba's Brooklyn and the Gotham outfit in the Bronx.

Werba's closes June 6 and the Gotham June 13, under plans.

6 Mos. Each for Pet and Gert Doing That Stag $1 Stuff for Men Only

Boston, May 26.

Judge Dowd of the municipal court imposed heavy sentences on the two young women performers whose undraped activities at Berkeley Hall on the night of April 30 before 375 men had been advertised as "hot stuff." Gertrude Hayes of New York was given three months in jail for lewdness and three months for an immoral performance. "Pet" Bedford, also of New York, received similar sentences.

John C. Colby, Robert Geist, Christian Anderson and Roland Peterson, members of the "Friendship" order which put on the entertainment at $1 a head for the benefit of their lodge, were given jail sentences and fines. Colby was sentenced to three months and a $100 fine, and the other three men got two-month sentences and $50 fines for promoting immoral entertainment. Each was also fined $50 for selling non-intoxicating liquor. There was evidence that tonic was sold in the hall without a license. The non-intoxicating liquor statute has been on the books for many years, but is rarely invoked.

All appealed from the sentences and each was held in $1,000 bail.

Lt. Stephen Gillis and a plain clothes squad, four of whom se-

(Continued on page 87)

SPENCER CRUNNEY DIES

Taken Suddenly Ill—Drinking Heavily—Jane Carroll's Husband

Death of Ambrose Spencer Crunney, 35, stock broker and husband of Jane Carroll, former show girl, in Roosevelt Hospital was a shock to his host of friends. Crunney passed away in a coma after he had been taken ill in the apartment of Albert Downey and Rhineland Hammerstein in the Belvedere Hotel on 48th street.

Crunney was taken ill shortly after midnight. An ambulance surgeon declared that he was suffering from acute alcoholism and it is said declined to remove him. About seven hours later his condition became so grave he was hurried to Roosevelt, where he soon expired. Miss Carroll became prostrated upon learning of her husband's death.

Detectives Bill Holzherr and Clarence Farley of the West 47th street station conducted an investigation. Crunney, the sleuths' investigation disclosed, had been drinking heavily of late.

He was a Yale graduate. Friends stated that Crunney courted Miss Carroll for seven years. They had been married one year. Crunney's father is a prominent attorney. Crunney's remains were sent to his home, Goshen, N. Y., for interment.

Posner's P. A. Spots

Lee "Harlemania" Posner has been named p.a. for the Woodmansten inn, the Showplace at Lynbrook, the 300 Club and the Sea Breeze Beach Club at Long Beach, thereby hanging up a record for simultaneous appointments.

Posner is generally credited with having done the most to put the Harlem night life spots on the map, so far as newspaper interest goes.

Jack Dempsey Mixing in Political End of Reno's Gambling and Fights

Reno, May 26.

The first gun in what may eventually turn into a battle for control of the gambling racket in Reno was fired when the Reno city council began consideration of an ordinance restricting gambling to a well defined zone in Reno's business district.

As originally drawn, one of the town's biggest resorts, where gambling, dancing and singer ale are mixed by the near elite, was eliminated from the picture entirely by the proposed ordinance. It so happens that this place, known as the Silver Slipper, is the biggest competitor of the far-famed Willows operated by the McKay-Graham coalition, the big spots of Reno's [illegible] liberal and [illegible].

Another [illegible] the Willows [illegible] open ahead of the [illegible] placed [illegible] the zone where gambling [illegible] [illegible] Reno's gambling [illegible] McKay [illegible]

(Continued on page 87)

Flying Carnival of the Clouds Becomes the Greatest Show Over The Biggest Audience in World

By James Cannon

(World-Telegram Staff Writer)

I sat in a slinky seat on the aisle for the biggest show ever to play a one-day stand.

Barnum and Bailey's whopper is a two-bit, tank town troupe compared to the Army Air Service Stock Co. which thrilled to capacity over New York last Saturday (23).

The lewd lavishness of a Carroll orgy, the depressing graveness of a Russian fable, the brooding beauty of a Theatre Guild production, the spectacular pageantry of a Gest panorama, the swiftness of a Palace flash act, the rhythm by Bill Robinson and the suspense of a Jed Harris meller were tied and topped by the roaring cruise of Mars' fake fighting fleet which passed in racing review over the spiked spires and towering turrets of Manhattan.

No bombs were dropped; no machine guns spat steel-jacketed venom; no planes fell in crackling flames and plumes of smoke. But the army certainly faked a great war and

(Continued on page 87)

Booze on the Up

While everything else is slipping downward, the price of booze is on the rise. This is the only commodity on the increase at present. In the last two weeks jumps of from 5% to 10% have been registered by all brands and qualities. Only exception is gin, which retains its customary level of $2 a quart and $20 a case.

Monday (25) listings in New York for the best grades:

Rye	$70
Scotch	65
Champagne	90
Cordials	50
Port	30

Average increase during the two-week jump was around $5 per case.

HOT SPRINGS AS RENO OPPOSISH

Hot Springs, May 26.

Everything's set at Hot Springs, Ark., for the big competish ballyhoo against Reno.

Arkansas' new divorce law goes into effect June 12, requiring only 60 days' residence and 30 days for decree.

Judge Will Duffe, with record of 2,000 splits for six years, stays on the job to insure prompt service.

Town plugging scenic and vacation angle as drawing card.

HOSTESS SLASHED BY MAN REFUSES DETAILS

Jacqueline Ross, 21, night club hostess, stopping at the Hotel Stanley, 121 West 47th street, was slashed on the left cheek in the lobby of the hotel as she returned from her work. The assailant, known to her as "George," raced out of the hotel before attaches could apprehend him.

Patrolman Frank Houghton summoned Dr. Hargrave of Flower Hospital. The hostess declined to go to the hospital and remained at the hotel.

Herman Levine, detective from the Safe and Loft Squad, endeavored to interview the victim but she declined to open the door. "I have nothing to say. I met the man once. It is my affair. Good night." That closed the interview.

Miss Ross had just entered the hotel. Seated in a chair in the lobby was the man. Miss Ross approached him, detectives state, when the latter wielded the old-fashioned razor, uttering an oath.

The hostess collapsed. Her screams were heard but the assailant had fled. The sleuths have only a meager description and no motive.

GERSON OFFERS 50% OFF IF REQUESTED

Meyer (Basil) Gerson, the 47th street restaurateur, will stake all professionals to his food at 50% off at their request. It's an honest gesture on the restaurant owner's part, for the purpose of helping out during the expected tough summer.

The experience met by Gerson in attempting to give away meals so far has been to have plenty of food on hand and no customers. Last Thanksgiving he offered free dinners and only three guests appeared.

There's no chance for embarrassment in Basil's scheme. He's telling the mob not to be chumps and to take advantage of his momentary weakness and the half-off offer.

20 Days for 10 Ties

Robert D'Andrea, 22, actor, of 322 West 21st street, and Mrs. May Anderson, 38, 25 West 52d street, were given 10 days in the workhouse by the justices of Special Sessions after pleading guilty to shoplifting.

The two, acting in concert, on May 14 stole 10 men's neckties worth $10 from a counter in the Arnold Constable store.

GIFT GAMBLING MACHINE

Found in Tony's Cafe by Cops—Liquor, too, Seized

Detectives Tom J. Lennon and Aubrey Schmerich, of Capt. Amanador O. Hayes' staff (West 47th street), raided Tony's Cafe, 420 West 51st street, seizing a gambling machine and liquor. They arrested Mrs. Viola Marillo, 25, wife of the proprietor.

In West Side Court Mrs. Marillo pleaded not guilty on the gambling charge and was held by Magistrate Erwin for trial in Special Sessions. She will have a hearing in the federal court on the liquor charge.

The gambling machine, a small affair, rested on a piano. The machine was a gift with the purchase of the player piano, cops state. Many of them have found their way into speaks in Times Square, assert the cops.

Suspended Sentence Over 5-Year-Old Boy in Show

Samuel Davis, 31, actor, of 275 West 144th street, pleaded guilty in Special Sessions to [illegible] his five-year-old son, Samuel Jr., to appear in a [illegible] on the [illegible] of the [illegible] theatre [illegible] without a permit. He was given a suspended sentence.

The actor was arrested at the instance of the Children's Society. Davis admitted he had not obtained a permit for the child's appearance.

TIMES SQUARE CHATTER

Broadway

Tishmania wearing a beret.

Emil Gans back touring herring.

Phillip Barry here from Bermuda.

Gene O'Neill in town for a short spell.

Bill Stephens and a Larchmont home.

General Pisano's back in vaude again.

Bert Adler and his army in Atlantic City.

Straw hat sales slower than an iceman's horse.

George Antheil living in Trenton and commuting.

Irving Tishman coastbound with a Chi hesitation.

Ben Kamsler, at Paramount, over a ptomaine attack.

Colleen Moore is said to be contemplating vaude.

Dick Rodgers back from the Coast and Warners.

John Lonergan going to Dayton, O. for the summer.

Those all you can eat for 50 cents joints are starting up again.

Maud Allen, of vaude, has two sons in the Marine Corps.

Billy Watson sent out a typed appeal for clean burlesque.

Arthur Sinclair's Tad in "Old Man Murphy" the talk of the street.

Buddy DeSylva's in town for a week, left for Hollywood again.

Jim Morgan and band at Kay's, Lake Hopatcong. Betty flying off.

One B'way barber shop has a p. a. who is paid off in shaves and haircuts.

Arthur Rosenthal, former trick bike rider in vaude, now a western manufacturer of cloth labels.

Many shivered on roof tops Saturday afternoon waiting for the delayed air show.

Barbara Bennett (Mrs. Morton Downey) is expected to sit up by Saturday (30). She has been ill for some weeks.

Anatole Friedland and Tishman and O'Neil falling for the legit yen for next season, with Joe Laurie as the senior partner.

The Matty Rosen-June Gale (Gale Quadruplets) "secret" is as secluded as the information booth at the Grand Central station.

Charlie Chaplin's valet, Kono, is reported the middle man in negotiations which are going on for "City Lights," the Chaplin picture, to play Japan.

Dick Feehan, who covers Yorkville for the City News, and a collector of simians, donated "Trixie," a young marmoset, to the Central Park zoo.

Dennis Dufor, the old sergt. major, and Anna Seymour completed the first lap of the marriage-go-round last week. Neither showing any scars.

Harvey Okin, Broadway surety broker, who recently collapsed from a nervous breakdown is in a hospital. He will remain there for some months, doctors assert.

The Jim Savage found dead in a West street hallway is not the former heavyweight fighter as reported. Savage refereed the Friars amateur bouts Tuesday as usual.

Childs is advertising in one of its restaurants all you can eat for 60c. That's keeping the minimum check at 60c at least. The Dollar Bill nite club, with all you could eat for $1 at one sitting, went floppo.

Arthur Loew makes his first sole flight this week after four hours in the air under Lieut. Commander Bill Atwater's instruction. Another Loew flying ling is Ken Baer, manager of the State, who soloes regularly.

Mexico City

By Doug Grahame

Carmen Guerrero, Metro's Mexican femme star, is here vacationing. Came from Hollywood with a sister of Lupita Tovar.

English language talkers hit hard in recommendations made by the Social Culture and Welfare Commission of Mexico City.

Maria Teresa Montoya, Mexican actress, and her company have taken over the Teatro Fabregas for dramatic stock. Two peso ($1) top.

Local press attacking objectionable shows in Teatro Garibaldi, burlesque house. Biz booming. Crowds wait for the doors to open. Local laws do not cover this point.

Bull fighting here has been dealt another wallop with inauguration of a new boxing arena. Seats 8,000. Management announces high class cards with popular prices. Jimmy Fritten, American, is promoter of boxing bouts staged in this arena.

New gambling racket here: horses racing without jockeys. Pari-mutuels betting. Programs Sunday mornings and afternoons; six races each. Hundred nags racing at meet which will last all summer, according to management. Cocktail party for morning customers and jazz dancing for afternoon fans included in admittance fee of 1.50 pesos (75c.). Highly popular with resident and visiting Americans.

Five years after the disaster, the owner of a neighborhood film house which was the scene of a catastrophe in which 15 persons perished and 90 were injured, has been jailed on a charge of what corresponds to criminal negligence. The owner is Senora Luz Belsrain de Martinez, reputed to be one of the richest women in Mexico. She owned the Cine Titan, the gallery of which collapsed during a performance on April 2, 1926. Delay in prosecuting the authorities explain was due to the time required to obtain sufficient evidence to press a charge. Senora Martinez is in jail, held without bail, awaiting trial.

Budapest

By E. P. Jacobi

Albert Szirmay here on a visit.

Jan Kiepura in sanatorium here with throat trouble.

Adolf Zukor reported due in June. Will visit his home village, Ricse.

Annie Borker, Helen Lemley and Carol Peoples here looking at plays.

Margaret Severn here, visiting her mother, who is psycho-analyzing in this city.

Sari Fedak intends to play Melchior Lengyel's "Seybold" in English in London.

Sacy von Blondel, screen actress and writer, will direct a picture at the Hunnia studio.

"Wonder Bar" rehearsing for revival at Fovarosi Operette Theatre, with Erzsi Pechy and Bekeffy in lead.

Maria Tasnady Fekete, "Miss Hungary, 1931," in Berlin as guest of Das Magazin. She's a newspaperwoman herself.

Shakespeare repertory arranged by National Theatre, at popular prices, sold out. Eleven Shakespeare plays during six weeks.

Hungarian authors have a booth at International Spring Fair, autographing, lecturing, selling their own books with appropriate rackets.

Paul Abraham and Irme Foldes co-authoring new musical, "Haway," have pledged their words they'll tell no one what it's about, before the dress rehearsal.

Ernest Goth finished new play, entitled "I Don't Care a Damn for the Nobel Prize." About a smash hit love story authoress who stirs the broth in her kitchen with one hand while she dictates her masterpieces with the other. Take-off of the famous German writer, Frau Courths-Mahler. Mrs. Goth will play the lead.

Berlin

Rene Clair here.

Lil Dagover has the flu.

Theo Shall in pictures here.

Friedrich Zelnik in Vienna.

William R. Fraser off to Paris.

Terra-United Artists takes Jenny Jugo.

Wolfgang Zilzer in from Hollywood.

Charlotte Susa ready to leave for Rome.

Pudowkin, Russian director, expected.

W. Fiedelbaum and wife in Stockholm.

Willy Schmidt-Genthner over app operation.

Ernst Stahl-Nachbaur back from Paris.

Gustav Froehlich to Paris for Paramount.

Joseph Plunkett and wife here; off to Rome.

Georgia Lind goes with the Rotter Brothers.

Al Szekler organizing Universal's German production.

Dolly Haas back from Paris, will be with Barnowsky.

Censors banned Excelsior's picture "Children in Court."

Korso Kabaret failed. Changed into theatre seating 500.

Hugo Hirsch, composer, cancelled contract with Pathe Cinema.

Henry W. Kahn off to Carlsbad after settling his Fox production plans.

Max Reinhardt will stage Offenbach's "The Beautiful Helena," with Hans Moser in lead.

Fritz Schulz taking the lead in the Johann Strauss operetta "Lace Shawl of the Queen."

Willi Forst making his last picture for Julius Haymann, will establish his own production.

Ursula Hoeflich, daughter of Lucie Hoeflich, engaged for two years by Deutsches theatre.

Hans Albers, Anna Sten and Heinz Ruhmann in Pommer's picture, "Bombs Over Montecarlo."

Young cabaretist, Hedy Peter, threw herself into the Spree on account of a bad notice. Saved for another notice.

Ferdinand Bruckner, alias the theatre manager, Theodor Tagger, working on Shakespeare's "Timon of Athens," with Fritz Kortner in lead.

Baron Mandelstamm says that he will make in Copenhagen a Swedish-French talker; in Berlin a German-French-English talker; in Rome an Italian, German-French picture, and in Paris a French-German picture.

Paris

Lillian Gish is back.

Syd Chaplin in town.

Bob Schless to Berlin.

Jo Schildkraut to Vienna.

New American drug stores.

Noel Coward coming over.

Lou Hauser is a music fiend.

Yehudi Menuhin has returned.

Nancy Hoyt here from New York.

Jules Murry making it a quick trip.

Sacha Guitry preparing another revue.

Roberta Dodd Crawford to give a recital.

Al Woods dining with Irvin Marks.

Julia Faye coming over this month.

Alanova to give her second dance recital.

Baron von Mandelstamm has returned.

Mary Ellen Pollock flying to London.

Paul Draper, son of Muriel, here to study.

Peggy Hughes going to London to get songs.

Thomas Mann lecturing at the Surbonne.

Arthur Seelig off to the Riviera. Vacation.

Tito Schipa a big hit with French audiences.

Spinelly going to London, where she's popular.

Estelle Taylor has engaged a voice teacher.

Alfred Hitchcock back from Port Said location.

Priscilla Kastner taken a villa at Juan-les-Pins.

Billie Cortez replacing Dinah at the Music Box.

Music from the film "Le Million" sweeping Paris.

Paris Yiddish film company soon to be organized.

Elizabeth Berzger to do a French play in Prague.

Mrs. Anders Randolf has retired to Copenhagen.

Looks as though Carpentier has deserted France.

Beniamino Gigli here for gigantic concert at Opera.

The niece of Mont-Sully has turned dramatist.

Pepi Lederer vacationing for a few days at Capri.

Henri Frescourt doing a second film at Stockholm.

Denise Darmon represents Paris in new Palace show.

Harry Lachmann over from London for a few days.

Mary Barnwell sending plays to American contests.

Serge Koussevitzky entertains the modern composers.

Lud Gluskin in town playing in the Chateau Madrid.

That new place Dinah always says she is about to open.

Only one stand still making money at midget golf.

The Huttons, of New York, threw a party at Bricktop's.

Ted Trolle, son of Danish writer, here from Hollywood.

Remarque's second book being panned for translation.

William B. Seabrook out at the Vincennes Exposition.

Willette Kershaw back to do her regular summer show.

J. Carlo Bavetta back from a month's stay in Rome.

Leila Bederkan, another Hollywooder, Europe bound.

William Haines to take French lessons while in town.

Tullio Carminati home to Rome after six years in U. S.

Carlos Gardel and his guitar on the way to local fame.

They have suppressed the claque in Vienna but not here.

Vivian Duncan happy Nils Asther has that Metro contract.

Mireille Perry, after 18 months of work, to Riviera for rest.

Rocky Twins at the Mary Lewis show applauding for 10.

Seats on sale for German opera season six weeks ahead.

Beatrice Bretty taking a big troupe to tour America.

Corinne Griffith is going to take chateau for the summer.

Just 100 Lilliputians in the new spectacle at Luna Park.

Courtney Savage back from Berlin and off again to Munich.

Emile Bertin exposing his stage designs at the exposition.

Will and Gladys Ahearn to play vaude here this summer.

Overhead of "La Vie Parisienne" is $1,000 per performance.

Maurice Livingston off to Cherbourg to meet his mother.

French traffic cops have new blue and white striped helmets.

Paul McCoole, of California, to tour Belgium and Holland.

Muriel Abbott dancers taking bows at the Ambassadeurs.

Mary Wigman drawing the highbrows for her dance recital.

Edgar Wallace present for opening of his play at Mathurins.

Comedie Francaise did not like "Anna Karenina," so vetoed.

Gaby Morlay the most attractively dressed woman at the races.

Signor Carocci, editor of "Solaria," in town with his new wife.

Edward de Merz opening a new club on the Champs Elysees.

Mrs. D. H. Lawrence going back to her ranch at Taos, N. M.

Colonial Exposition needs rain checks but doesn't give them.

Doris Kenyon has plans for a three months' season abroad.

Larry Hart may confer with C. B. Cochran about another show.

Marcel Pagnol directing the casting of his picture, "Marius."

Pierre Brasseur is having his play "Grisou" read at the Antoine.

Nyota-Inyoka coming back from Switzerland for Paris recital.

James Light coming back to Paris after "Hairy Ape" in London.

Richard Halliburton postcarding from Africa, where all's well.

Buddy and Wyn to London after one benefit appearance here.

J. P. McEvoy writing he'll be over when Dixie Dugan is in shape.

Edward Garret Pier likes Berlin pensions and Berlin in general.

Pirandello to Aix-les-Bains to finish "Giants of the Mountains."

Olga de Kronchevane, another foreign actress to make good here.

"La Vie Parisienne" being watched by central European producers.

Dick Watts, Jr., is going to see O'Neill once again this month.

Maurice Tourneur teaching his son Jack rudiments of directing.

Dinah quitting Sammy Pearce and the Music Box for the left bank.

Prof. Grandgent, of Harvard, told the French plenty about O'Neill.

Roland Hayes getting one of the biggest ovations of his life here.

"Devil May Care" known over here as "Lieutenant Sans-Gene."

Durrant Dunning back again from Hollywood with more technique.

Fanny Kilbourn pegging away at short stories for American mags.

Lady Diana Cooper coming over to look at the new spring clothes.

Florence Vidor one of the smartest women at leading musical events.

No bread lines for French actors as they all can do something else.

What American rep company is Anne Forrest coming here with?

Some maintain the night life of Paris begins and ends at the Lido.

"Chase Him—He's a Human," new German play being discussed.

Grace Daniels tries to get in some bridge between song engagements.

Joseph Hergesheimer around his favorite cafes on the left bank.

Sidell Sisters and the Three Bredwins in the Ambassadours shows.

Ruth Mason back, with no intention of any more stock companies.

Indian Reservation Band doubling at the Exposition and the Empire.

Marshall Hall back from Capri full of new plans for Paris dancing.

Titayana sponsoring dance recitals now that her books are published.

Bob Schless getting ready to entertain Bebe Daniels and Ben Lyon.

Andre Berthanieu off to south of France to hunt new location sites.

Victor Prahl back from America after teaching three months in Chi.

The Sphinx is getting a real play from the playboys of Montparnesse.

Charles Gatschell, former editor of fan mags, now lives on left bank.

Dora Stroeva moving over to left bank to sing at Palata with E. Aivez.

Rosa Ponsella back with no immediate plans for local opera work.

Nan Sunderland and the Maurice Barbours taking in one of the hits.

Lucien Muratore's voice sounded wavery at the Ambassadeurs' gala.

Roberto Rey joining Gardel, Guzman and Bozan in an Argentine film.

The Hindoos like the Kashbek cabaret because its called the 'silver hall.'

Paris police have beautiful new sun helmets—but it rains all the time.

Harris and Claire doing some smooth ballroom dancing at the Lido.

Herbert Carrick will rejoin the English Players when they open here.

Max Dearly complaining about playing on stage and screen at same time.

Henry Bernstein much impressed by theatregoing crowds in New York.

Mrs. Otto Kahn back at the Ritz with her daughter, Mrs. John Marriott.

Air travel prices coming down all over Europe as competish for railways.

Much talk about a third local American daily, to be an evening paper.

Jane Marnac is getting back the money she lost last year at the Apollo.

"Tess of the D'Urbervilles" to be dragged out for the Antoine next month.

W. E. Hering, of the Globe Ticket Co., moaning over big French tickets.

Sunday nights without Tallulah Bankhead are simply not Sunday nights.

Noble Sissle's is the only American band in town with working papers.

London

Every day is tag day.

Ralph Lynn at the [illegible]

George Black sore at [illegible]

John Harlowe off to the [illegible]

British studios are almost [illegible]

Hotels here are getting [illegible]

Norman Walker back from Nice.

Tallulah cabling home about herself.

Jonie Jacobs supposedly coming over.

Women all wearing green this year.

Kathleen O'Regan back from Paris.

Arthur Wontner getting star parts again.

"Front Page" matinees low at the Tivoli.

Sinclair Hill to Paris for exteriors.

John Maxwell talking about star dearth.

The Lane family co-teamed at Elstree.

Eddie Darling due here first week in June.

Sybil Thorndike going into talkers again.

Auriol Lee attends all legit premieres.

Warwick Ward collects his own stock test.

Kenneth Kove says he's exclusive to talkers.

Hugh Percival has teamed with Paramount.

George Atkinson taking big raps at Hollywood.

Harry Hughes back in the directorial ranks.

More amateur film makers than fans these days.

Lupino Lane getting set for another "No Lady."

J. C. Graham's son is in with Par's British unit.

Peter Lawford, Lord Lawford's son, is in pictures.

They're extending the Strand Palace hotel again.

British International is adding to its schedules again.

Shows breaking even are now considered a success.

Charles Courtneidge, Cecily's brother, is in talkers.

Franklyn Dyall bumped off in three plays running.

Olga Lindo doubling between the Comedy and Elstree.

Pat O'Connor may p. a. for Par's British productions.

Murray Silverstone patting papers on the ad pages.

Sleeping cabins in this town get cheaper and cheaper.

Phyllis Konstan got the lead in Hitchcock's new effort.

The Woolfe of Wardour Street growing new whiskers.

Jimmy Bryson wishes he could get a Chinese dialoger.

Peter Burnup forsaken film criticism for vaude reports.

Clayton Hutton claims the best production stills to date.

Joan Barry chosen as Alfred Hitchcock's leading lady.

Anne Grey got almost the whole "Mail" to herself recently.

Boiled shirt revolt among theatregoers. Everybody dresses here.

Henry Kendall signed for long term with British International.

Phyllis Konstam still working despite her engagement splurge.

British company is bringing out a home talker projector for $150.

Edgar Wallace week-ends places besides editing the "Sunday News."

British International taking legmen for flights. Critics, too, sometimes.

Bill Thornton, Leicester Square manager, looking round for act dates.

Multi-lingual difficulty here is to keep the Spanish casts in different hotels.

Mrs. Jack Hylton throws a party for members of the Committee of Rattlings.

Louise, of Don Lee and Louise, into nursing home for immediate operation.

Robert Naylor took over for Richard Tauber, tenor, when the latter became ill.

Walter Summers back on that flying picture now that the weather's better.

Last time Joan Barry worked with Alfred Hitchcock was as a voice double; now she's billed.

Fred Martin, Paramount's publicist, who died last week, always spaced for the Great Carno [illegible]

Winnipeg

By Maurice Corbett

Season to close.

Howard Waugh left for N. Y.

Harry Gray pining to get back to stock.

Orchestra at the Capitol have their notice. Vaude out.

George Secord, comic, replaces Bob Randall at the Dominion.

Jimmy Fisher, comedian, [illegible] his former boss out of a [illegible] salary.

Dominion has [illegible] for summer. Opening week [illegible] with unions, so operating non-union.

Jerry Rourke, ex-actor and now newspaperman, m.c.'d the [illegible] in their speeches on farewell [illegible] in Dominion stock.

CHATTER

Milan

By F. A. Shepley

Half-hearted attempts are being made to introduce children's films.

Lloyd's "Feet First" soon tired with its hoary tricks and taken off in a very short time.

Charged with fraudulent bankruptcy, Paolo Bosia and his son Annibalo, heads of the celebrated Bosia Film Company, have been arrested at Milan.

Cines reported studying the production of a series of children's educational films which, at the same time, shall be suitable for the American market.

Rarely in "il bel canto" does a 100% American get it over in Italy. One of the few is Edward Breed, tenor. He has just scored magnificently at the Treviglio Social theatre. A bad throat had placed the tenor Neri hors de combat. Breed was called for the role of Pinkerton in "Madame Butterfly." He speaks Italian like a native. No one was better pleased than Mme. Giordano, the prima donna who handed out unstinted praise. Breed is an ex-naval officer of the American Marine Corps.

Montreal

Phil Maurice mugged in local press.

Dick Condy here for Davis Cup battle.

Frank Quick managing hotel at Matane.

"Clean-up" week doesn't apply to flickers.

Joe Lightstone speeding up the Orpheum.

Thunderstorms only panic here last week.

Olivar Asselin renamed by "L'Illustration."

Theatre des Arts held up Sunday (17) for $45.

Montreal Repertory theatre closed its first season.

Bill Morrison (Judge) opens racing season (23).

Amy Gould, Golden Dome m. c., getting good play.

Confederated Theatres building seventh nabe house.

Newspapers still the only firms not docking salaries.

Undercurrent rumors insisting admish cuts main stems.

Harry Hart, longest m. c. in city, celebrates 22nd birthday.

Stocks up quarter point. Local heading, "Improved Trend."

Monsieur Charles claims he has a new one, only tourists may sip.

Eddie MacMahon found legendary barber who haircuts for two bits.

Depression prices not affecting Quebec Liquor Commission so far.

Eddie Deering puts over Northern Electric Radio band (local) Loew's.

Six thousand fight fans at Forum help deplete films Wednesday (20).

Three men pinched in attempted break into the Mount Royal, nabe house.

Peggy McKane wins trip to Europe on contest sponsored by local paper.

George McNamee making come-on motions to tourists from over border.

First film theatre on any ship to Canada is on board "Empress of Britain."

Bob Isbister, socked by bear in Laurentians, replied with a left hook that dunked bruin in the river.

Dallas

By Rudy Donat

Bill Wolfson new p. a. for Majestic.

Melrose, newest suburban. Seating 1,250.

Nick Lucas bowed out stage units at the Palace for the summer as last of name units.

Sex show with models flopo at the Showhouse. Even women and men only gag n. g.

Muny parks and swimming pools with free pics for the kids in the parks. Fine for b. o.

Merchants boosting Downtown Day for bargain hunters. But doesn't help theatres.

O.K. here for night baseball okay, meaning more headaches along the Rialto besides the heat.

Dance studios, some 30, crowding weary pupes with recitals and photos of ambitious studes.

Opening roof gardens, hotels in for dine-dance competish. Fernie Cummins (Baker) and Louis Panico (Adolphus).

Dot Winfrey off for N. Y. to join vaude act. Local dance stude couple years ago. Jack Younger, another native, also in vaude.

Gerard Carbonara, Publix pit conductor, breezed in last week for rumored nuptial tie-up with local non-pro. Met her at amateur tryout at Palace, where he played.

Yeggs are not reading the papers around here. In a recent safe job on a small bank in a neighboring burg some of the craftsmen tried their luck with the combo, then the torch. Latter worked, but the bank had been closed for two months.

A herd of buffaloes, imported here for a Bob Curwood western, furnished extra action. Prairie cow got temperamental and aired out for the downtown drag. One bull, after shot four times, scampered through couple school grounds and church lawns, golf links and two barbed wire fences before downed. Others roamed about the suburbs several days.

Buffalo

By Sidney Burton

Neighborhood houses now forming in line.

Sells-Floto in to good business. Ringling show due in a month.

Murray Whitman opened new tourist shop at Niagara Falls.

Benny Ross from the Buffalo to the Paramount, Toledo, as m. c.

"Elizabeth the Queen" (Guild) first legit attraction at the Erlanger since New Year's. Closes local season.

Operators reported having settled the New York salary difficulties with local first runs. A 25% cut reported.

W. Ramsey Streett, having adjusted difficulties with musicians, will open his stock at the Erlanger on schedule, June 1.

Willye Stahl replaces John Ingram as director of the Buffalo's orchestra this week. Ingram leaves after a two-year tenure.

Local newspaper boys passed up the best theatrical human interest story here in years when they completely muffed the picture star in film at first run house whose father is doorman at an exclusive Delaware avenue club.

Streett Players personnel includes Ione Hutaine and Lyle Talbott, leads, and Hugh Banks, Ethel Gesham, Larry Keating, Isabel Jewell and Jos. Lawrence. Addison Pitt will direct. Charles S. Otto stays as house manager.

Fred Donaghey in town last week making survey for proposed program of sponsored plays following the Philadelphia Shubert plan of special rate buys to certain groups for stated number of productions. In view of the local Shuberts management's attitude toward Buffalo theatregoers, effort to enlist public interest in plan generally regarded as joke.

Providence

By A. A. Marcello

Paging Eddie Pawley.

Eddie Burns likes to sing.

Eddie Pierce is now an m. c.

Jakey Copp is bugs on contests.

Fred "Tip" Collins very domesticated.

Providence is still hungry for legits.

Sally Sarkis, late of vaude, visiting here.

Harry Romaine again m. c. at local nite clubs.

Town is filled with musicians on the layoff.

Malcolm Arthur directing little theatre plays.

Tony Romano, of The Bijou, again working at law.

George Marsh is still panning gangster talkers.

Parking grounds to adorn former site of Opera House.

Jack Sullivan is quitting as d. c. of the "News-Tribune."

Joe Daniels claims title of dance champ for Rhode Island.

Capt. George M. Cowan, local casino, has his troubles, too.

A. A. Marcello will stall through the summer as dramatic critic of the "News-Tribune."

Sam Rice, for years associated with Columbia and Mutual burlesque here, moving to the Coast.

Fort Wayne

Majestic, burlesque, has gone sex films.

Robert Cook, formerly with RKO Palace, transferred to Grand Rapids.

Town's first pop film house, the Colonial, being torn down for taxi station.

Vandals broke into State theatre and smashed $1,000 worth of sound equipment.

Dan Gonnon, assistant sports writer with "Journal-Gazette," leaves to do publicity.

Homer Davisson, Brown County Artist living here, plans party of 30 for annual summer trip to Europe.

City getting ready for tourist trade over Decoration Day, travelers passing through enroute to Indianapolis auto race.

Baron Long, of San Diego, and one of the founders of Agua Caliente, visiting relatives, before departing for Europe.

Walter O'Keefe, director of Little Theatre Guild, taking part in "Trial of Mary Dugan," which will be presented in the city court, June 2-5.

Loop

Will Rossiter still [illegible] juvenile.

Clarence Parrish took the third degree, Masonic.

Jack Lavin greeting the summer with a new born buggy.

Ashton Stevens roadhogging it to California on his annual.

A bull on Johnny Joseph's neck is playing a return engagement.

Bob (Theatre Guild) Sisk popped in and out after pepping up the critics.

H. Leopold Spitalny walked into a restaurant with his own brand of herring.

Moe Levy now in one of the new Fox offices here as local exchange manager.

Gus Sun and daughter left Springfield, Ill., long enough to come here for a look.

Looks like that bleary month of June is going to change things for Marcus Glaser, too.

Sheet music men are going to get a peek at a cow and some grass at a picnic they're planning.

F. N. Webber commutes to his Publix office daily from Aurora. Been doing it daily for 25 years.

Eddie Talbert has left the Witmark office here. Contemplating doing an act with his wife, Georgia Howard.

Ben B. Kahane in town last week, doubling up on a visit to his family and looking after some RKO business.

Maurice Richmond finally induced Willie Horowitz to change his brand of punkos by giving him a box of decent weeds.

L. M. Rubens, chief of police, fire commissioner, and what have you in Joliet, back from a long sojourn in Battle Creek.

M. F. Gonsalmon, United Artists manager, nominated as the most aristocratic looking picture house overseer in town.

Frint George, formerly on the road for the Orpheum circuit, is now running a tea room at Park Ridge, local suburb.

Scenic studios wept last week when Leo Stahr told 'em that Publix is going to pick 'em out of the warehouse for the summer.

With Ben Bernie plugging the match daily over the air for weeks, the Ben Bernie-Wayne King golf tussle at Bunker Hill drew a regular gallery of publishers and actors.

Order has been posted at B. & K. keeping out everybody from the Publix screening room but those who belong. Due to stenogs and others interrupting screenings while picture critics were in session.

Salt Lake City

By P. G. Lasky

J. D. Marpole succeeds Borack.

Dick Forsent's orchestra moved to Blue Lake.

Crime wave. Scores of holdups and safe-crackings.

KDL sending hour and half kid revue on 12 weeks' tour.

Kay Howard, radio, New York bound. Europe in itinerary.

Department stores' May sales helping matinee picture receipts.

Playhouse, only legit, closed. Lost money throughout six-months season.

Tak Rogers, KDYL announcer, back on mike after two weeks in hospital.

George Snell, radio's "Uncle Ben," married. Bride traffic manager for same station.

Ralph McElvinny, 1928 Intercollegiate tennis double champ, left for N. Y. to study law.

City expects to go dry for a few weeks until Las Vegas (Nev.) federal raid blows over.

One hundred thousand students joining unemployed looking for jobs during vacation period.

Giant "U" on hillside painted by [illegible] students without one fatality or accident. Unusual.

In spite of cleanup on games and [illegible] charts, local [illegible] downtown [illegible] still cleaning up.

Spring auto sales way below last year and more books borrowed from public library than ever before.

Louis Marcus, back from Europe, named director-general of first Covered Wagon Days celebration, July 21-26.

RKO [illegible] policy [illegible] few weeks [illegible] June [illegible].

William Borack, Utah, [illegible] for Publix, [illegible].

[illegible] local [illegible] publisher, [illegible] manager at Playhouse.

O. O. McIntyre's home-town hop [illegible] 12,000 people ran through the [illegible] Saturday night to watch two outings and 13 large [illegible].

New Haven

By H. M. Bone

Town has gone dizzy over Yo Yo craze.

Hotel Flanagan padlocked as a nuisance.

Slot machine racketeers being run out of town.

Freddy Mack now has two songs in the works.

F. & M.'s revival of vaude okay before and in Bridgeport.

Larry Geringer caught in act of electing his trousseau.

Terry Turner in town for some special publicity for Loew.

Jitney Players opened their season at the Madison last week.

His ex-pals are wondering how Russell Algon likes his N. Y. job.

They gave Jim Conway a 'good guest' farewell party last week.

Try and get hold of the Messrs. Hoffman when they are in conference.

E. D. Sullivan, author of "Hell Bound," is former local newspaperman.

Barney and Lucile Rapp signed for summer nite club work at Lake Placid.

Blue Boy and St. Regis Inns among community's newest dine-and-dance.

New Haveners will miss wide open burlesk, which folded in Bridgeport a week ago.

Yale now giving Master of Fine Arts degree to three-year course graduates of Drama School.

Height of something, or other—crooks swiped a car belonging to daughter of local police chief.

Polly Paige, film reviewer and gossiper, lasted two weeks on local sheet—or until she gave a film a bum notice.

Sinclair Lewis in town and recently all tied up because Yale Library turned down his gift offer of Nobel medal.

Mrs. Ethelbert Nevin, composer's widow, guest of honor here at placing of placque on house where Nevin wrote "The Rosary."

Toledo

By Dick McGeorge

Road houses enjoying good biz.

No carnies or circuses booked yet.

Press club now open until midnight.

O'Connell figuring on another theatre.

Benny Ross back as m. c. at the Paramount.

Silver Slipper the only downtown nite club in operation.

Theatre business best in two months last week. Good shows.

Dick Roberts to Akron to write about the new zep for the "Blade."

Attempt to revive boxing at Ringside A. C. Bouts every week. East Side A. C. will fold.

Empire (burlesk) closed last week. Sam Micals, producer, off to Yellowstone for a vacation.

Add. Thacher announces candidacy for mayor. Present mayor, Bill Jackson, non-committal.

Ernest Gibson is out at the Rivoli. Virginia Ray, Toledoan, in last week with Eddie Stanley.

Dick Wright, manager of closed RKO Palace, to take Howard Feigley's place during latter's vacation. Dick goes on road as relief for other vacations.

Long Island

New York State Park at Valley Stream opens May 30.

James J. Corbett still telling Island clubs how to win.

Roy McCullough new news editor of the Flushing "Journal."

Mrs. Tex Rickard to spend summer at Broadway, Flushing.

Radio Pictures denied permit to erect station at Long Island City.

Rose A. Pinizarelli, the Laurelton artist, still refuses to sell her works.

Charles Reed Jones, Flushing mystery yarn writer, has written his third.

Any sort of legit theatre is o. k. at Rockaway Beach, but only on the Beach.

Thyra Samter Winslow and Rupert Hughes [illegible] Kew Gardens.

[illegible]

Hollywood

George Bancroft is that way about tennis.

Spencer Tracy's face scratched up in auto merger.

"Babe" is now officially B. C. Stafford of Senatt's.

Freddie Kohlmar cast to look the situation over for "Morris Agency."

Max Marcin rents a midget yacht, complete with crew, for $100 a week.

Nick Copeland, ex-comedy director, gagging on "Lefties" at Metro.

Fern Bernard, committed to a vor course for a year, kills it with a beer diet.

William Hal Post, Jr., ex-Yale halfback, and son of the humorist, acting with Radio.

Walt Disney, creator and protector of "Mickey Mouse," reported suing everybody in town with mice.

Rochelle Hudson, on the Radio lot under contract four months, gets her first parts in "Fanny Foley Herself."

Ray Heindorf, former arranger at Metro, left for an KHJ tour with Lupe Velez as pianist and straight man.

Myra McKinney is playing Ophelia nightly over KTM in a series of Hamlet and skits written by Joe Allen.

Ruth Hall, ingenue under contract to Paramount, is Ruth Hall Ibanez, niece of the late Blasco Ibanez.

Paramount had Samuel Hoffenstein prepare a treatment on "San Michele," Dr. Axel Munthe's book, only to learn U. A. had the story.

Miriam Marx, daughter of Groucho, tossed her fourth birthday party and refused to let her father attend. "You'll scare the kids," she said.

Mike Coyne, veteran film and legit manager, has retired and is spending his time between lobster potting and avocado ranching at Oceanside.

A perennial layoff, pestering vaude bookers to let him show his new material, said: "For a finish I've got an impression of Maurice Chevalier that nobody can imitate."

KGFJ threw a party for the press Sunday night in celebration of its 23,230th hour on the air, claimed to be a world's record for continuous broadcasting. It's a 24-hour station.

No biz forces the discontinuance of the extra fare Overland Limited between Frisco and Chi. June 1. Also dropping is the Coaster, overnight sleeper commuting between L. A. and Frisco.

Syracuse

By Chester B. Bahn

Inmates of Auburn prison have completed a miniature golf course.

En route to Cleveland for Keith's, Charlie King stopped off last week to see friends.

Business in second runs showing a steady, if small, upward movement the past month.

Victor Frank started his third year as assistant manager at Loew's. A record for assistants in this town.

Two famed bandsmen appearing this week. Ted Lewis is at Loew's State and Guy Lombardo and orchestra on tap for Sigma Psi's dance at the Armory.

Michael Barr, stock leading man, better known to the home folks as Horace Michael, is here for a month's vacation. Opens in stock at Essex, N. J., in June.

Edwin Mothary, Loew's managing director, made himself solid with the Republican organization by securing newsreel shots of Mayor Marvin as he sailed for Paris with the other mayors. Marvin slated for renomination this fall.

Donald Ausman, president of the Syracuse chapter of Society of American Magicians, and C. Burton Williams, of the International Brotherhood of Magicians, preparing to depart for the Philadelphia and Columbus, O., conclaves.

Denver

Joe Goodleag, western [illegible] manager Columbia, here for biz.

Father of Harold Harlowe, playwright and KOA announcer, died.

A. E. Allen, Glenwood Springs, Colo., exhib., here on semi-annual trip.

Since Denver is playing ball at night, display ad appears on amusement page instead of sport [illegible].

[illegible]

[illegible] B. [illegible] Fox [illegible] to get [illegible] Colorado Springs [illegible] turn back because of [illegible].

CHATTER

Pittsburgh

By Hal Cohen

Bob Sisk in town.

Jerry Blanchard around.

Carl Gerald, the mugging drummer, around again.

Al Ohrbach peddling Al Boasberg's m.c. material.

Al Marsico's Enright stage band may barnstorm for the summer.

Fuzzy Pfarr hopped to New York by plane the other week-end.

Pitt showing a picture called Rio's Road to Hell," for women only.

Dave Harman brought back a blond better half with him from the south.

Jerry Mayhall still adding pipes to his collection; now numbers about 50.

Dick Powell gives Sammy Cue two bucks every time he trims the m.c.'s locks.

Jack Pettis' English-cut suits are the envy of half the burg's male population.

Only one apple-seller left downtown and things so bad he's eating his own stock.

Cellar of Bernie Armstrong's home looks like a lab at the General Electric plant.

Willows, roadhouse spot in Oakmont, has opened for summer with Kay Kiser's band.

Stanley to give stage show week of June 26 composed entirely of local amateur talent.

Bill Burton here from Dover, O., to replace Mulkerin as assistant manager at the Fulton.

Joe Kaufman, "Post-Gazette" scribe, back on the job following a long siege of pneumonia.

Local pride cost the Pittsburgh mob plenty when they went for Pittsburgher in the Derby.

Jack Levy, formerly with Warners' music department, now soliciting ads for "Sun-Telegraph."

Dave Broudy insisted that Willie, West and McGinty go through their act at rehearsal for music cues.

The Stanley Twins made more noise on the Schenley links the other day. Had everybody nerts.

Dorothy Bushey turned down a chance to understudy the ingenue in Schwab and Mandel's "Free for All."

John McGreevy, chief WB booker here, can book everything but his own wedding. It's been postponed again.

Mabel Kroman doing Florence Moore part in "She Couldn't Say No." Sharp stock's last of the season.

Harry Earle, the "Unholy Three" midget, rejoined the Johnny Jones show here after operation for appendicitis.

Morris Safier on from New York to handle Columbia exchange during Jim Sharkey's hospital convalescence.

E. P. O'Brien has given up the lunch stand biz in Florida and is again chasing news for the "Sun-Telegraph."

Harold Lund's pet ambition is to play a piano-accordion. He's always sneaking in a practice at Wurlitzer's.

Local newshounds raising plenty of rumpus because of the installation of those police radios in the city rooms.

Johnny Morin, the Congressman's son, has been transferred by WB from the Butler theatre to the Plaza in East Liberty.

Benny Drob, the Stanley's prop man, wreathed in smiles. His favorite brother-in-law, Rabbi Ashinsky, in town to stay.

His brother reviewers weren't so kind to the amateur production of George Seibel's one-act play. He's the "Sun-Tele's" critic.

Sport writers smacked their lips when Max Schmeling picked Conneat Lake for his training quarters. That's near here and means weekends at office expense.

The George Tysons have one boy, so when Mickey emerged from the twilight sleep the other day and was told it was another boy she whispered, "Oh," and went back to sleep.

The song hit of this year's U. of P. Cap and Gown show will be incorporated by Oscar Levant in the score of a musical he hopes to do. The piece is by Oscar's brother, Dr. Benny Levant, and Lou Fushan.

Minneapolis

By Les Rees

Al Jandreau, new chief of service at the Orpheum.

Bert Lytell is goaling 'em as Bainbridge stock guest star.

Shubert (Bainbridge stock) closing for summer, as usual, this week.

"Charleston Pat," local colored boy dancer, joined Olsen-Johnson here.

RKO abolishes day and date showing of pictures in Twin City houses.

With economy the watchword, Publix has cut its newspaper space over half.

J. D. Cubberly, local film man, first to enter Trans-Mississippi golf tournament.

Abe Sundberg, State manager, newest golf recruit. Started last week.

Clyde Stroud, Publix division personnel manager, acting house manager at Century during "Dirigible" run.

Publix turned thumbs down on petition of St. Paul Association of Commerce for reinstatement of stage shows there.

Three former Orpheum ushers, Mac, Jack and Falk have turned hoofers. Landed eight weeks, opening for RKO at Des Moines.

City council getting protests against use of calliope cars on loop streets. So many it's become a nuisance. Cut rate meat dealers worst offenders.

E. J. Ludwig, Publix division manager, and Lou Breese, Minnesota m. c., horsebacking it as also Walter Feist, manager of Publix Tower, St. Paul.

Omaha

By Archie J. Baley

Ben Bernie stops off for one-nighter at Krug park.

J. P. and J. L. Lannan incorporate "West Point Theatres."

Art Randall moves band from Fontenelle to Field Club for summer.

Orpheum back to four vaude acts and public glad. Only stage fare in town.

Sam and Louis Epstein add the Beacon and Mueller to their Nebraska Theatres Corp.

Art Frudenfield, of Detroit, one of RKO prize winning managers, learned how in Omaha.

Ralph Barton, 21, claiming from New York, caught after taking $10 under gun from Irma Medley, World cashier, in lobby.

Omaha Western league baseballers opened to 5,000 and haven't drawn over 300 since. Losing regularly and too cold here nights.

Nebraska Supreme Court issues permanent injunction against pari-mutuels, giving final kick to race track here closed two years ago.

State drops to 25 cents any place, any time, underselling all neighborhoods. The Military, big neighborhood, counters by putting in tab vaude.

Birmingham

By Bob Brown

Maybe somebody knows what it's all about.

Frank Merritt is feeling considerably better these days.

Pineview Beach opened with Emerson Gill's orchestra.

Thomas Jefferson hotel's terrace garden opened Tuesday (19).

Clarence Bucklen, night club operator at Mobile, fined $500 and court cost. Appealed.

Oscar Wasson says it's an "s" and not a "t" in his name. Quick Watson the "s!"

Herb Kincey's wife here to visit her old home at Selma. Kincey was formerly local Publix mgr.

Stagehands are the only ones talking vaudeville now that Publix has disposed of the Strand and Galax.

George Steele consulted a doc the other day who told him that all theatre men were nerts of some sort.

"Come anytime—you don't need money to have a big time and see a great show," reads an East Lake ad. But it helps a lot.

Every house manager's trunks are packed ready to leave on a minute's notice. City censor is only person sure of his or her job.

Reno

Town's jammed full of visitors, most of 'em broke.

Three thousand $20 seats for July 4 fight have been sold, according to Dempsey.

The rush for four-minute decrees has subsided. Only 48 divorces Monday (18).

Chief of Police Kirkley bought a machine gun this week. Got some ammunition, too.

Rooming house proprietors are cashing in on the rush by raising rates all along the line.

No arrest made yet of two city slickers that held up gambling resort and got five grand.

Fox started taking shots of Reno for a couple of stories. Getting local color; no actors on the job.

Feature writers for magazines and newspapers from all parts of the country still invading the town.

Jack Johnson, who knocked Jeffries for a loop here 21 years ago, may come back to help train Max Baer.

Dempsey's divorce suit about due for filing. He's been here two months and won't talk about it any more.

A. B. MacDonald, Pulitzer prize reporter, filled a couple of pages in K. C. "Star," and he's not so hot with Reno's liberals now.

New England

Jazz band contests used to jazz up box office at Fox's, Springfield, Mass.

Joe Hughes doing things in a big way as manager of White City Park, Worcester.

Al Trahan was formerly a stereotyper on the New Bedford "Standard-Mercury."

George E. Emery, former circus clown, now alumni secretary of Massachusetts State College.

Dartmouth president bans all spring fraternity house parties because of growing wildness of parties.

John E. Hines, Dedham, Mass., actor, doing business as "John Hines Players," has filed bankruptcy petition.

J. Eugene Brassil, assistant at Fox-Poli Palace, Worcester, transferred to Fox-Poli, New Haven, his home town.

Ernest Heldenreich, radio bandsman, revealed as having wed Alberta E. Sullivan, of Manchester, N. H., last July.

Third attempt this season to give stage shows in New Bedford flops as tab show folds at Publix-Empire after five weeks.

Worcester will spend plenty to build a municipal auditorium as a memorial to soldiers and sailors. There'll be seats for 4,700.

Mayor Burns of Pittsfield wouldn't let Sells-Floto show in his city. Banned parades, too. So the circus displayed at Lanesboro, suburb.

A minister supplied the tip that opened a police crusade against undressed stag shows in Worcester and thereabouts. Boston booking combine blamed for shows.

George A. Hough has retired as managing editor of the New Bedford "Standard" after 45 years with the paper. Succeeded by his son, George A. Hough, Jr., news editor for 11 years.

Good old time beer now available in Hartford. It's non-alcoholic at the time of sale, but by the gentle process of nature, plus a pinch of sugar and a yeast cake, develops what it takes.

Anna May Weiner, dancer, tried to help her sister, Rose, get an annulment of her marriage. Rose said she was the victim of knockout drops when the bridegroom got the license and married her. Court handed case a K. O.

Horse racing for New Hampshire at old Rockingham Auto Speedway, taken over by syndicate headed by W. F. Dwyer, president of New York American Hockey Club, and operating courses at Montreal, Miami, Cincinnati and Akron. Meet in July.

Oklahoma City

By George Noble

City saw it first autogyro last week.

Union men still picketing a local theatre.

Warmer weather cutting into the theatres.

No great activity on the pony golf courses.

Motor camps and wayside resorts all making enlargements.

Assistant Mgr. Davies resigned from the Liberty theatre.

Leta J. Hill visited Kansas City and St. Louis on business.

One speakeasy cut down whiskey to two bits a drink, and was raided.

Books on how to write for pictures flooding newsstands and bookstores.

They had to build a picket fence on the wall to keep a bunch of poker players from playing in a local cemetery.

Nobody appears sure of his or her job. E. B. Coleman used to say: "Never take off your hat till you read your mail." Everybody's doing it.

Rochester

By Don Record

Sea Breeze Park opening.

First carnival here in two years hit by cold weather.

Jean Walrath, D. & C. reporter, is visiting her old home in Arizona on vacation.

Regent dropped Clara Bow in "Kick In" midweek to spot "Tarnished Lady."

Midnite previews don't draw, but considered good advertising for outstanding attractions.

Though Rochester is not on daylight saving time, retail stores may close hour earlier during summer.

Edward Peck Curtis, Kodak sales manager, got hole-in-one on 225-yd drive at Riviera Club, Hollywood.

Rochester-Toronto airway with seaplanes being organized. Expected in operation this summer.

Jack Orlando, blues singer, pleaded not guilty in auto theft. Says he bought the car. Trial set for next month.

Dave Kessler, film critic of the Journal-American, panning double programs as too hard on the reviewer as well as audiences.

Ted Lewis was married to chorine between afternoon and evening shows while playing in burlesque at the local Corinthian some years ago. Dates success from that event, as wife was prime mover in getting him to organize his own band.

Detroit

By Lee Elman

Jimmie Gargano played solo for the Publix party.

Harry McKee has closed the Cass theatre for the summer.

Eddie Loughton winds up for the summer at the Hollywood.

Frank Gill, Jr., and Charlie Penman are framing an act.

Mrs. Steve Barutio doesn't plan on trying to be a lawyer till fall.

Betty Noonan still considered the prettiest of the Publix cashiers.

Arthur Frudenfeld has new suspenders and doesn't mind showing them.

Jack Teagarden, in with Benny Pollack, getting his water glass filled.

Al Ruby vacationing after closing at the Michigan and before opening at the Everglades.

Bill Raynor flies to Milwaukee for the week ends. They don't charge him by the pound.

Eddie Weisfeldt and Nate Platt played golf and didn't get back to the office 'till way after.

Charlie Roth, now operating a dancing school, claims he's still a performer. All he needs is booking.

Nate Platt and his wife, Myrtle Paley, move into a kitchenette. Now she's doing an opening chorus on the coffee pot and skillet.

Roy Kalver arrived in town Friday and by Sunday was ready to start back to Chicago. His bosses had other ideas, however, and he's still here.

Baltimore

Circus collected plenty here last Wednesday and Thursday.

They've shipped the ponies out of Pimlico. All over till autumn.

Frank Price, Jr., mgr. of Rivoli, elected chairman of Third District committee, Advertising Federation of America.

Lawrence Adler, local harmonica player, made screen debut in "Sky High." Now in California under tutelage of Eddie Cantor.

Town's colored symphony debuted last week at Douglass High School to turnaway audience. Under direction of F. R. Huber with C. L. Harris, conductor.

Herman Weinberg, who manages the Little theatre (screen) here, has completed picture, "Autumn Fires." Featured players are Erna Bergman, cashier at the Little, and Willy Hildebrand.

Summer music rep season for Maryland theatre. Howard A. Burman, one-time assistant to Edward Temple, late Shubert director, promoting scheme. Opens with "Blossom Time" at $1.50 top.

Columbus

By Walt Harvest

Greystone and New Euclid fold.

"Scoop" Stacy calls wedding bells off.

Slim Bozman off for vacation in Maryland.

Local paper selling golf clubs at 95 cents each.

Minnie golf back on job, but take is plenty light.

Vince Hunter quits correspondence for song writing.

Virginia Moore, ex-Ohio Stater, playing vaude in the east, we hear.

Harrold Eckert still has nerve enough to call a bum picture just that.

Ann Bryan visits the town between plays. Back to New York again.

George Tucker has amputation performed on upper jaw. Almost all out.

Raynor Lehr stops off in the old town and announces he has signed with Fox.

Dinty Moore welcomes baby daughter to hospital and her temporary home.

H. E. Cherrington says news photos of amateurs are only thing that drive him insane.

New company in burlesk house and management wants to keep going through June to get convention trade.

Ohio ushers claimed to be best dressed men in town when on street in their street clothes. Well, some are holding down two jobs and one has three.

Cleveland

By Glenn C. Pullen

Jim Ryan had all his teeth yanked.

Nick Nichols much in demand as a best man.

Fred Kohler, Jr., at Willie's as m. c. and p. a.

Jack Weiss, local crooner, loses his appendix.

Jerry Lesser deserts grease-paint to turn pharmacist.

Karl Von Ei and Frank Orsino open publicity bureau.

Phil Selznick closing his cellar for the summer, July 20.

Harry Walker with Louis Rich's band, now tells 'em it's a girl.

Ev Pierce, tuba tooter at Red Lantern, practices law during the day.

Jack Chinnerford, WJAY tenor thinking of changing to Pittsburgh station.

Ken Thomson, bandmaster, announces his engagement to Frieda Northy.

Maurice Spitalny back home for his annual park concerts starting in June.

Merle Jacobs is at the Golden Pheasant following summer closing of his own spot.

Glenn Garden, State trombonist, bought a boat to go along with his new yachting cap.

Wallace Munro here for summer as Ohio's p. a. and business manager to Mary Hart.

Eddie Melniker boasts about being an honorary member of the Columbus police dept.

"Curb Cruisers," new play by Charles Bickford, actor, to be tried out by Hanna's stock.

Lester Huff, State organist, writes lyrics for new tune recorded by Freddy Bergin's orch.

Guy Lombardo drew turnway biz at the Golden Pheasant for one night at a $2.50 cover.

John Langford is the tallest musician in town and has to have special keys for his sax.

Griff Morris' band booked by Tommy Carroll, ex-Loew manager, in Ohio amusement parks.

Bill McDermott off for annual trek to Paris and Russia to cover shows for "Plain Dealer."

New chow-meinery, called Lotus Gardens, opened by Emerson Gill's band. Has 1,000 capacity.

Gene and Glenn golfed with rival radio team, Joe and Harry, but didn't prove so hot on links.

Local nitery biz so bad that one joint is paying off every night. The best the m. c. has drawn is $7.

Ted Lewis, vacationing here, tried to sign Billy Banks, sepia singer, but nitery contract stopped him.

Local bandmen spending most of their spare time on sand lots, forming baseball league of their own.

Another rise-to-fame, Lois Schaffer, check-room gal at Chinese Temple, blossoms out as a singer.

Vic Leval blew town after his Red Lantern cafe laid a heavy egg. Plenty of creditors looking for him.

"Doc" Elliott shifted from Keith's 105th to manage downtown Hipp, exchanging jobs with J. Knox Strahan.

Bill Foo giving help and musicians free meals until his burned down New China is ready to reopen.

Dick Kissinger, tuba player in Isham Jones' orchestra, married to Doris Winegar, non-pro, from Olivet, Mich.

Johnny Casper, in George Williams' band, and Gwendolyn Prayer start toward altar with an engagement ring.

Lillian Smith, local Loew stenog, and Sanford Parkas, former State manager, to be sealed in June in New York.

Bobby Woods, assistant band master at Palace, presented with boy by wife and then forced by Joe Mandel to take a bow from the stage.

George Davis is real name of George Fox, Robert McLaughlin's aide-de-camp, who disappeared from town for two weeks. Discovered in Hollywood.

George Fox, long lieutenant to Bob McLaughlin, reported to have joined Pathe as director. George Keppie imported from New York to succeed him here.

Looks like a war between Mary Hart's and Robert McLaughlin's rival stocks. Both have jerked out ads in each other's theatre programs and are crossing on opening dates.

Jacksonville

By H. W. Schaefer

W. A. Krause, Jr., Empress mgr., tussling with the dentist.

Business only fair at local houses, due to beach opening and counter attractions.

Jack Fitzwater, Jr., at Palace, giving bath towel with each Thursday matinee ticket to ladies.

Frank Morris tried a dancehall at the beach, but folded after a week. Pier over ocean too strong opposish.

Claude Barton, office manager for RKO exchange, badly crippled, result of auto accident in downtown section. Suing for $50,000.

Guy Kenimer weakening on daily sun baths and Jack Hodges, recently returned from Maryland, says Florida sun is better than Hagerstown homebrew.

CHATTER

Post Roads

By Al Crawford

Twilight ball games cutting into supper shows.

Guy stole an angel from monument works in Yonkers the other day. You figure it out.

Will Oakland opened Hunter's Island Inn last week. Original California Ramblers furnished the music.

Scarsdale High School Cine Club presents six reel film entitled "The Fighting Coward," all home made with local cast.

Frank L. Apgar, White Plains, has started foreclosure proceedings against Blanche Yurka, on property owned by her in North Castle.

Chairman Muldoon has about faced and will permit Lions' Club, White Plains, to hold a wrestling soiree at the County Center, June 5.

Out-of-work Broadway actors, male and femme, coaching amateur groups in Westchester, which groups are thicker than rice in a pudding.

Hugh W. Robertson, staff writer for the Macy chain of newspapers in Westchester, has returned from Santiago, Chile. Trip down was made by air.

Ruth S. Burgess, Yonkers radio pianiste, has sued the I. R. T. for $50,000 worth of injuries she alleges she sustained in a fall at the Woodlawn station.

Paderewski, after his concert at the Westchester Community Center, caught the "Paris" with the aid of the government, the County Parkway police, N. Y. City police, and the French Line.

Mt. Vernon police thought they had a murder or suicide when a boy found a hand bag on the shore of a lake. Bag contained an $1,800 vanity case and papers. Identified as belonging to Mme. De Surmount of France, the former Florence Twomey of Mt. Vernon, winner of a national beauty contest here five years ago. Woman located and bag restored.

Oakland

By Wood Soanes

Emily Lowry back in town.

Mitzi and Boyd Marshall in from Portland.

10c gas doing theatres no good on week-ends.

Pee-wee golf courses' gala openings. Business lethargic.

More rumors that T & D, pioneer Fox house here, will shut.

Jane Corcoran off for Oriental tour after brief vacation here.

Tom Kelly, brother of late Gregory, starting dramatic school here.

Clarence Nordstrom imported for lead in "Apron Strings" after local actor failed.

Everett Glass directing the Mountain Play on Mt. Tamalpais in Marin county.

More rumors Hippodrome lease peddled by Ackerman and Harris to Markowitz brothers.

Richard Clendenin, former U. C. player and later a tryout player in Hollywood, cast for Mountain Play lead.

Gene Ehey, son of George, selling electrical appliances by day and drumming at Persian Gardens by night.

Jackie Souders continues as m. c. at Grand-Lake; Jan Rubini replacing Hermie King at Fox, latter to Sacramento.

Roxie dark again after Joe E. Brown, and town still burning over Brown's razzing curtain speech a la Dick Bennett.

Mike Nelson, Tribune cartoonist, to Walt Disney studios for Mickey Mouse strips. Trib theatre layouts fall to Fred Lundy.

Akron

By Rex McConnell

Bad weather so far for eastern Ohio parks.

Peewee golf fast going in the discard. No biz.

Mayflower, Akron's new hotel, opened this week.

Gene and Glenn, WTAM stars, to Palace next month.

Tom Mix, here with Sells-Floto Circus, gave press hounds the slip.

Apple selling tapering off, peddlers slated to quit June [illegible] scarcity of choice fruit.

Stock burlesque strong again at the Grand after [illegible] attendance slow for a few days.

[illegible] Lower prices [illegible] in less than a year.

[illegible]

[illegible]

to empty seats at Goodyear theatre. Sells-Floto sat 'em on the straw.

Dick Fidler and band at the Mayflower for opening, then to Cleveland for summer. Denny Thompson goes in at the hotel for the summer.

Frank Ruttman and George Gray plan to open Airport Amusement center Memorial Day across from the big Goodyear dock, with 50,000 visitors every Sunday to get a glimpse of new Navy dirigible.

Bronx

Windsor dark this week for lack of a show.

Bert Nevins again publicizing both Cascades Pools.

Loletta Le Roy has left the stage to open a dance studio here. What, another?

Murray Weinberg gets sore when you leave the "New" off of the New Bedford theatre.

Dave Bronstein complaining everybody owes him money, but sticks to the Pelham Heath Inn.

Elihu Joseph talks to Morris Sussman about theatre maintenance, and Sussman talks to Joseph about gags.

Buddy Fischer, Benny Rubin's double, back to the coast for another try at pictures. Lost both parents while here.

Nellie Cusman did so well at the Prospect, Hirschhorn brothers desperately casting about for another attraction to keep the house open.

Kansas City

By Will R. Hughes

Newman's 12th anniversary week of June 5.

Shubert season over, making another dark house here.

Warner scouts have been inspecting the dark Pantages.

Boyette Tuey trying to interest amusement managers in a revue.

Dancing school recitals and school plays opposition to legit now.

Frank Hinson is figuring on taking his vacation, but don't know when.

Eddie Kuhn's band has moved from the Kansas City Athletic Club to Campbell's Lake.

Johnny Johnson's band back at the Hotel Muehlebach after an absence of 15 months.

Jerome Beatty, former local reporter, has been looking over his old stamping grounds.

Bernice Verne, after a tour of the RKO circuit, home and singing at the Muehlebach Grill.

Ben Bernie and his orchestra were a special attraction at the Pla-Mor ballroom 23-24.

Billy Moran, artist, building a new bungalow. It will have interior decorations by Billy Moran.

Local society has given its approval to the Riverside racing plant. Attending in goodly numbers daily.

Rose Keane (Mrs. Herman Shumlin) visiting her parents before rejoining her husband in Hollywood.

Des Moines

R. W. Moorhead

Beauty shops squawking.

Night baseball off to good start.

All the 500 golfers smoking that brand.

Return engagement of winter okc with b. o.'s.

Herbie Kochs postcarding E. M. friends from Havana.

Al Morey, m. c., Paramount, anticipating a vacation.

Only three minnie golf courses painting up for opening.

Robt. McGrew, orchestra leader, back from year's study in Berlin.

Natives going "eyether" and "nyether" in a big way. The talkers.

Riverview lined up a department store and local co-eds for fashion show to open ballroom.

Vaude out of Orpheum and into Paramount for summer. Local rather than paying project.

Seattle

By Dave Trepp

[illegible]

Washington

By John Daly

French Strother, literary man at the White House, back to his home in Great Neck to write fiction.

Clifford Brooke, director of the National Theatre Players, returns to the stage as an actor in "Late in Hand."

'Tis said Mason Peters, exec with Henry Savage, now confidential advisor to the Department of Commerce.

Marian King, whose people own King's Palace, has written a book, "The Recovery of Myself." The book is psychic.

Wesley Eddy, m. c., who holds the record for a sustained run on a Washington stage, 78 weeks, coming back to the Palace.

Tom Gannon, old time local favorite among theatre fans, led the Fox orchestra during the fishing expedition of Leon Brusiloff.

Hans Kindler, concert cellist, appointed conductor of the recently formed Washington Symphony Orchestra. Twenty-four concerts planned for the first season, beginning in November.

Old days of the matinee girl back at the National last week when the management distributed to all women patrons at afternoon performances, deluxe pictures of the stock star, Nancy Sheridan.

St. Paul

So many speaks beer is down to two bits.

Mickey Cross out at the RKO. To Milwaukee for Publix.

Mrs. Lee Davis arrived from Las Vegas to join her husband.

George Katz is out as the RKO President's publicity man. Economy.

Bobby Pincus, here with an RKO unit, got plenty publicity, but it cost him $15. The ticket said speeding.

When RKO closed its President for the summer, the Garrick, indie house a block away, reopened for second-runs at 10-20.

Reno Dice Fight

(Continued from page 53)

and Graham and that competition is going to be kept down.

Law Changed Control

Jim McKay and Bill Graham have controlled the Reno gambling racket for five years, but passage of the state law legalizing gambling apparently threw the door wide open. A saving clause was inserted in the law giving municipalities authority to regulate gambling as they saw fit and to levy a license tax. Reno's council is now preparing to put its own regulations into effect.

In the recent municipal campaign the entire support of the McKay and Graham forces was thrown into the fight for the re-election of Mayor E. E. Roberts, ultra-liberal leader. The charge is now frequently heard that the combine is going to collect big for its political support.

Business men, many of whom have been rather indifferent to the gambling situation, are taking a lively interest now in the prospective row among the gamblers, especially the asserted attempt to turn the highly profitable business over to a small group.

The business men saw no special harm in allowing a couple of big shots to control the racket when it was illegal, but now that it's a recognized state industry, they want everyone to get a break. Consequently, it appears that the scrap will be a lively one.

Dempsey Declared In

Jack Dempsey, who says he is going to stage a world heavyweight championship fight here in 1932 if his present promotion activities bear any lucrative fruit, is purported to be a partner of McKay and Graham in a couple of their gambling houses. Dempsey is beginning to find himself involved in Reno's politics as a result.

McKay and Graham are partners with Dempsey in his fight promotion and are supposedly putting up a good share of the money, expecting to cash in a hundred thousand or [illegible]

[illegible]

Air's Ace Act

[illegible] performance [illegible]

It was the best show [illegible] and would [illegible] all [illegible] as fast as [illegible] turn them out.

I played my first part in the carnival of the clouds flying with Lieut. [illegible] the fleet 3rd Attack Group. [illegible] for a signal [illegible] of the planes are [illegible] and you have to do more than just leave your name with the press agent.

I signed a government release giving my okay that if I [illegible] up and was knocked off it wouldn't cost the government a cent. [illegible] shoved me out from among the [illegible].

They're Off

[illegible] sized [illegible] covered by [illegible] this side of Kentucky. I was [illegible] to Farmingdale where the ships were stationed.

[illegible] the tarmac [illegible] and the boys [illegible] around the [illegible] (Army officers) to talk [illegible].

Finally I was strapped into a parachute, safety belt, fur-lined overshoes and a flying suit and off.

The first scene was swell. We taxied across the field, circled and then hit in V-formation for Tarrytown, the rendezvous for the 500 odd planes which participated.

The cast:

Few reporters. Army aviators, handsome, wind-darkened guys, casually reckless and gentle-voiced. Nice fellows, army aviators, and good actors.

Producer: Uncle Sam.

Angel: John Henry Public.

The Big Scene

Down the Hudson roared the fake war fleet—dragon flies of destruction—gnats of Hell—eagles of the army—hawks of Heaven.

We flew at 2,000 feet and suddenly swooped in an orderly procession to 500 when we hit Bear Mountain bridge.

So this is Manhattan, the crowded city, the tall town, the bountiful Bagdad, the city of wealth and starvation, the midas metropolis, the cynical city, the biggest burg.

What a sucker hamlet from the [illegible]

That's Broadway. [illegible] Streets, Broadway. So Broadway's [illegible] That's [illegible] Broadway [illegible].

The [illegible] buildings [illegible] like a [illegible] and the Empire State [illegible]. The piers look like row [illegible] the tugs [illegible].

The Audience

The Palisades are [illegible]. The gallery is [illegible]. The highest seats [illegible]. Riverside drive is filled with more midgets than Singer ever looked at in a nightmare. The streets and roofs of New York are thronged. The Big Show is playing to Standing Room to the largest audience in the world.

Performance

My [illegible] performed perfectly. The planes flew so close in formation that a child could toss [illegible] out [illegible] into the next one's cockpit. We rolled and dived perfectly and the boys of the 3rd turned in a perfect job—missing not a cue. Only one error marred the day. Lieut. Jewett and Eddie Dowling, Daily News, fell into the drink when their ship went screwy.

Stag Sinners Six

(Continued from page 53)

cured entrance to witness the show as "visitors from a Waltham lodge," testified the Bedford girl, attired only in breast coverings and a loin cloth, danced twice and jumped into the laps of some of the masculine spectators. Miss Bedford offered to show Judge Dowd her costume. The judge declined to look at it.

Officers said Miss Hayes appeared on the stage wrapped in a cloak; when the cloak was opened there was nothing between Gert and the audience, the officers said.

Miss Hayes took an encore. Then the cops took Gert.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Eves. 8:40. Mats. Thurs. and Sat., 2:40.

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:30.

DWIGHT DEERE WIMAN presents
MARY BOLAND
VINEGAR TREE 8TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8:40. Matinees Wed. and Sat., 2:40. Bryant 9-2628

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S [illegible]

AS HUSBANDS GO
[illegible] RACHEL CROTHERS
JOHN GOLDEN Theatre [illegible]

ROXY
ELISSA LANDI in
"ALWAYS GOODBYE"
[illegible] LEWIS STONE

ROBERT MONTGOMERY in "SHIPMATES"
ANN PENNINGTON in Revue—The 3 Sailors with Wesley Eddy—Bunchuk—Orchestra
CAPITOL B'WAY & 51st St.
Fri.—Ramon Novarro in "Daybreak"

RKO
MAYFAIR B'way & 47th Continuous Shows
RICHARD DIX
JACKIE "SKIPPY" COOPER in
"DONOVAN'S KID"

GLOBE B'way & 46th Cont. Shows NOW
"Everything's Rosie"
ROBERT WOOLSEY
ANITA LOUISE

PALACE 47th St. & B'way Mats. Daily, 2:30
DR. ROCKWELL
HARRIET HOCTOR & BALLET
JACK BENNY
ARMIDA
and JAMES BARTON

58th ST. Bet. Lexington & 3d Ave.
Wednesday to Friday, May [illegible]
BERNICE CLAIRE in
KISS ME AGAIN
THE FLOOD
with MONTE BLUE

86th ST
BERNICE CLAIRE
KISS ME AGAIN
HARRY CARROLL'S
NEW REVUE [illegible]

Uncommon Chatter

By Ruth Morris

One Frenchman Who Seems Right

At least one Frenchman in fifty million isn't wrong. His name is Rene Clair, and he's a very bothersome person to produce a successful musical film just as Hollywood had decided there was no longer a market for that type of picture. It was generally accepted that Lubitsch was the only director who understood musicalized cinema treatment, but his sophisticated productions were considered limited in appeal. M. Clair has confused everything by producing "Le Million," a musical gem that is as riotous as a Keystone comedy.

An inspired bit of casting is the selection of Odette Talazac for a prima donna who could weigh in at the Metropolitan and win its heavyweight championship. As full-blown as the Graf Zeppelin, Mme. Talazac enriches an operatic burlesque without evincing the slightest hint that she's supposed to be funny. Annabella screens prettily as the love interest, has a surprisingly good make-up for a foreign picture actress and reads lines in a low and musical voice.

Daisies and Roses Give Seasonal Touch at Capitol

Spring finds the Capitol in a receptive state, with scenic and costume designers of "Bouquets of Melody" eager to capture the delicacy of a gentle season. Large painted roses surround the orchestra, occupying the space too frequently surrendered to startlingly brilliant designs. Pastelle costumes soften a finale tableau in which the Chester Hales are Daisies and Roses, their identity crisply defined through clever use of pale, glazed tarletan. In place of the customary musical furore, the orchestra offers the melodious opinion that "Only God Can Make a Tree."

Off-white satin ensembles, worn by the Chester Hales, are smartly cut and trimmed with just enough dark brown fur to be tasteful. A precision ballet uses the fluffy fullness of petaled skirts, deep blue fading as the tiers progress upward to silver trimmed azure bodices. Tightly fitted bonnets of the palest blue are outlined in rhinestones and topped with enormous pom-poms that bounce jauntily to dance rhythm.

Ann Pennington contributes unimportantly in comparison with her starred billing. Her costume is a brassiere, a narrow satin belt and a hip-kilt of pink and blue fringe.

Docile Clara Bow in Creaky, Ancient Meller

A new Clara Bow appears in "Kick In," a restrained Clara, low-voiced, quietly determined, and just a little colorless. As the wife of an ex-convict, relentlessly hounded by the law, she relishes only the good things of life, the pure and the true. She wears simple frocks, brushes her hair off her forehead and confines it in a neat roll at the back of her head. She never loses her temper—well, hardly ever—and when she does, it's to give a severe lacing to a nasty old meany of a detective who would test any girl's humor. She performs sincerely, but audiences miss the old fire—particularly in a melodrama that is so dated that it creaks.

Alleged Mama and Papa On Hip Bill

Having pleased Hippodrome patrons with their youth and nimble stepping, Bud and Frances Craig assure exit applause by introducing an alleged Mama and Papa whose silver-haired presence would drench even a hard-boiled audience in sentimentality. The old folks are as spry and eager to please as their youngsters, though Mrs. Craig's age would be more convincing if her precisely waved hair didn't look quite so much like a transformation.

Nellie Arnaut, one of a trio of dancing violinists, has improved her style with the substitution of a pale pink frock whose generously shirred skirt of mousseline flatters dance movement. The girl of Birnes and Kaye should remove her red jacket sooner—or, better—discard it entirely, and reap the full reward of a cunning white silk, trimmed at bodice and sleeve center with smart red lacing.

Prankish Job Falls Short of Montgomery Standard

There may be something in favor of the maligned type system after all. When audiences grow fond of a particular actor in a particular type of part, they want him to be the same in all his pictures.

There's Robert Montgomery. The ladies love him not quite sober, because he happens to be able to portray a very likeable, gay young dog. Parts that placed him in line for stardom made him an irresistible young sophisticate, a nice person, but just a little naughty. His first starring picture doesn't take advantage of former successes. It casts him as a prankish job, a veritable Winnie the Pooh of the Navy. And all the femmes who thought he was swell are just a little disappointed and are patiently waiting until some scenarist permits Robert to be himself again.

Rebellious "Mike" Made Duet of Solo

The Paramount has corralled another group of radio artists to contribute specialties to "Round the Dial." Radio fans may enjoy their efforts but to the uninitiate who have not grown to love the "Paris Hour" and "Sisters of the Skillet," the presentation reaches no high spot until Morton Downey croons it into something worth while.

Irene Beasley, a whispering contralto, pleasantly low-voiced and facile, found hard-going on Friday evening when a rebellious microphone decided to convert her solo into an impromptu duet. Miss Beasley's gown of deep brick organdy was well chosen for effect against a dimly lighted background of gold cloth.

Globe Audience Squawks Two Ways

Old-fashioned seats at the Globe may seem particularly uncomfortable because "Everything's Rosie" is so dull. "Everything's Rosie" may seem particularly dull because the old-fashioned seats at the Globe are so uncomfortable. However you work it out, both detriments conspire to bring about a flat and restless evening in a picture house.

Anita Louise plays the Rosie of the title. If there is truth in the report Miss Louise is only 13, many of her affectations may be condoned by her youth. But, before it is too late, some director should be very stern and tell her that her own face is pretty enough without being twisted into saccharine expressions.

Pesky Old Villains Pursue Dita Parlo

Poor Dita Parlo! As the heroine of the German version of "Dangerous Nights," she is beset on all sides with a half dozen of the nastiest villains that ever established wholesale menace. She no more sits down to draw a deep breath and smooth her ruffled permanent than another monster leaps out of ambush to make a flying tackle. No wonder Miss Parlo goes through the film with a worried look.

The foreign star quietly takes command of every scene in which she appears, her reticence more effective than the chest-heaving of her co-workers. A Nancy Carroll type, she is handicapped by a disfiguring coiffure and makeup, and one of the least attractive one-dress wardrobes that has ever held together throughout a feature film.

Ready for the Cleaners

Anatole's "Affairs of 1931" is at the State after what appears to have been a long season during which its show girl costumes have collected the dust of various stages throughout the country. Once they were bizarre, gaudy garments; now they are ready to be gathered up and have their sequins polished.

Flo Campbell, in the same old act that never ceases to amuse vaude patrons, wears a gracefully draped chartreuse chiffon, bodice finely sprinkled with rhinestones. And that's all there is, except perhaps some more rhinestones worn by the hardworking trapezist with Louise and Sterling.

Did You Know That—

Miriam Hopkins, who knocked them for a loop in "The Smiling Lieutenant," left for the Coast to do a picture for Paramount there....Ernst Lubitsch and others of the eastern staff left on the same train....they say that Bebe Daniels is expecting the stork....Jack Whiting leaves the cast of "America's Sweetheart" next week....Schwab and Mandel have signed Vera Marsh for the comedy lead of "Free for All," opposite Jack Haley....Harriett Parsons is to be married soon....Ona Munson, who came to town for a few days, is en route to Hollywood again....Carmel Myers and Ralph Blum are spending the summer in their Santa Monica Beach house....one girl, well known for having the most beeeeeetiful limbs, cried so about showing them in a scene in her last picture that they had to use a double....Edna Leedom looked stunning at the Palace Monday night in a dark green dress, hat and a huge sable stole....O. O. McIntyre was also among those present, as seems to be his Monday night custom....what's become of Jilian Sande?....Harriett Hoctor looks too lovely this week in a fuschia chiffon ballet wisp and a long white wig....Gloria Swanson was pursued by autograph seekers at a performance of the "Crazy Quilt" the other night; she wore a long peach velvet evening wrap trimmed in blue fox....Mary Lawlor was there, too, looking sweet in a little black costume....Jack Norton keeps a written record of every seed he plants on his grounds at Stonybrook....Fannie Brice has become so confidential in her songs they are scarcely audible....Jane Green had a midnight sandwich at Park and Tilford's the other night, wearing a short white ermine coat, a navy blue hat with a white band and a sketchy hair effect in front.

COAST OPENINGS ARE MISSED—ONE LEGIT

By GRACE GREEN

Hollywood, May 26.

Hollywood, not having had a first class legit premiere in many a week or even a picture opening (which is unusual), turned out in all its finery for "Tomorrow and Tomorrow" at the Belasco. Everybody was expectant. Everybody came away very much disappointed.

Kay Johnson and Henry Daniell are the leads. Program notes state that Miss Johnson was formerly of the Theatre Guild, in which case the talkers must be blamed for having done something to her acting and voice. But the acoustics of the Belasco were partially to blame. Comment over the indistinct and low pitched voices.

Miss Johnson looked well in a fluffy flesh chiffon negligee. Another pleasing outfit was a red and white print, with which she wore white accessories.

Lilyan Tashman attended, escorted by Edmund Lowe and Sol Wurtzel, seemingly having patched up with her hubby following the publicity last week when Miss Tashman raised a fuss over a Miss Marlow, whom she caught in Lowe's bungalow on the Fox lot. Since then Miss Tashman made a cash settlement out of court.

If you're here long enough these crazy California drivers are bound to get you. No matter how terrible the radio programs are out here, you have to listen. No alternative if staying in.

Judging by the recipes and real estate salesmen and other such uninteresting stuff on the air, there must be lots of home-bodies and saps out here.

Among the few really worth while things heard were that romantic tango band from the Ambassador.

Malibu beach in full blast.

Sun tanning most popular outdoor sport now.

Grace Stafford getting screen test.

Bob Ritchie wears a topper now to openings.

Everybody anxious to see Reno.

The Rufus LeMaires' baby has recovered from the measles.

Lil Sloane east for a visit.

The Parisian Front

By Christine

Paris, May 15.

This is Kindness Week, Book week and Presidential week, but none of those things have upset the French much except to give them a day and a half vacation. The president's election occurred in Versailles which is much closer to Paris than Washington is to New York. The laconic way the French get through their presidential election doesn't give a casual tourist a chance to find out it's going on, unless they tell him at his hotel or he can understand the headlines in the French newspapers.

Pleasing Abbott Girls

By the way the Abbott girls please in a big way. Not only is their act good but their costumes are original and their faces are better than that. Which is a better asset than you'd think over here, as the French think there is nothing like a pretty blonde American baby.

Mary Lewis' Mary

Mary Lewis' opus finally got under way at a Saturday matinee. She's trying to captivate this town as the Countess Maritza you know. Her French accent is broader than a billboard. Not that that would be held against her if only she'd decided whether she wanted to be the Countess Maritza or Mary Lewis with fancy trimmings.

An opera star going light operetta is an interesting operation to watch. One thing Mary has been clever about is her clothes. They're gorgeous. In the first scene where everyone wears very colorful afternoon dresses in flowered chiffon, Mary makes an entrance in an afternoon suit of grey cloth with generous grey crimmer trimmings. Her shoes and stockings are brown and so are her gloves with large cuffs of the same grey fur. She wears afternoon pyjamas in the second act of a gorgeous burnt orange flat crepe, with an enormous hat of the same shade.

But her entrances are so obvious and so prima donnish that she might just as well scream out "Here's Mary." Since Mary Lewis up to this time has meant nothing much to the French, imagine the embarrassment when only a few claps follow this spectacular appearance. She could be entirely fascinating if not insisting on occupying the center of the stage all the time, or being so terribly kittenish in the coy scenes.

Her voice the first performance was amazingly weak, although that may have been rectified by now. The good taste shown in costuming the show went gaga in her last appearance. She enters in a very red velvet costume trailing yards of ermine and bearing on her head a perfect confusion of red and white feathers. The effect is sadly flat inasmuch as the "Countess Maritza" is a Viennese operetta and not a French revue put on for the benefit of another Mistinguette.

An American sister team which has played around the continent for years now is about to bust up. One whose last antic of having a son and heir forced the team to lay off for awhile, finally sent the infant to California and announced herself as ready to sign another contract with her sister. The engagement was for Berlin and off they went in new clothes, new routine and their usual typical splendor.

While there they met up with a fancy hoofer and a supposedly big business man. Both sisters fell, one for the refined elegance of the adagio dancer, the other for the b. b. m.

The men, dazzled by the splendor and fame of this team, also fell and a double wedding was celebrated.

Back to Paris the family got together in the intimacy of home and

(Continued on page 101)

MARRIAGES

Thomas F. Manville, Jr., was married to Avonne Taylor, former show girl, at the marriage bureau, New York, May 21. He was divorced last December by his second wife, who had been a stenog in his father's office, on a charge of desertion. First wife also was a show girl, Florence E. Huber. Develops that Ruth Abbott was married to Clever Moore, brother of Colleen, Dec. 18 last. Ceremony was performed in New York.

Dell Coon to Florence Quigley, non-pro, at Waukegan, Ill., May 21. Groom is an orchestra leader; bride a model known as Patricia Pursley.

Jane Love, dancer, engaged to Tom Kettering. Kettering is the son of Ralph Kettering, and is a theatre treasurer in Chicago.

Donna Arthur to Bernard Roland Berigan in Syracuse, N. Y., May 25. Bride is dancer. Groom, trumpeter in Freddie Rich's orchestra.

BIRTHS

Mr. and Mrs. Dick Whiting, May 19, at the Hollywood Hospital, Hollywood, daughter. Father is a songwriter.

Mr. and Mrs. Ray Jones, son, May 14; Mr. and Mrs. Roman Freulich, son, May 16 in Hollywood. Both fathers are photographers at Universal studio.

Mr. and Mrs. Jack Lloyd, daughter, Santa Barbara, Cal., May 13. Father is scenarist at Radio studios.

Mr. and Mrs. Joseph Fliesler, in New York, May 16, son. Father is director and part owner of 8th Street Playhouse.

Going Places

By Cecelia Ager

At the Palace

Palace regulars Saturday afternoon were rewarded with some indoor air manouvers. When Harriet Hoctor floats through space in her Hurdle Ballet, man-made mechanical devices become lumbering, raucous, even ridiculous. Costumed in an extraordinarily dainty adaptation of a formal red coated riding habit, with soft white boots crushed against her lovely legs, she makes a picture exquisite. The girls forming the background for this ballet execute their routines expertly. Miss Hoctor is imaginative. Her dream conception of "Manhattan Serenade" proves it. Instead of a ballet, she sets a silvery blue stage with glistening, idealized replicas of Manhattan buildings which sway and group themselves as Miss Hoctor skims wraith-like about them. This time the background is more interesting than the dancer, as Miss Hoctor's costume, cerise chiffon embroidered with silver sequins provides only a good color contrast. It has no meaning in itself, nor does her pretty routine convey anything other than that no one could perform it as airily. Neither costume nor dance conjure up Manhattan. She's hit upon a clever idea, produced it to be worthy of the idea, but fails in the interpretation of her own part.

Armida and Fumi Kawahata (with Joe Wong's act) are two young women from foreign lands who like American ways so much they've adopted them without discretion. Armida says she's Mexican. Her clothes and mannerisms, however, were made in the U. S. A. from a careful study of standardized vaudeville material. A charming accent, lots of Latin energy and a deal of eye-rolling remain, and with her very pretty, well proportioned petiteness suffice to make her pleasant to watch in the way it's fun to watch a darling little kitten. Fumi Kawahata has only her Japanese doll haircut and ability to do contortions to remind you of her race. The rest is Occidental. One can always be grateful that she doesn't wave her hair.

Men and Maids

Love was never beclouded with any spiritual concepts in pre-war Vienna. Ladies knew their place, which seem in the arms of officers of the Austrian army. So nicely was everything arranged that a lieutenant who had a pleasant smile need never stir from his quarters. Ladies

(Continued on page 103)

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street New York City
SUBSCRIPTION:
Annual........$6 Foreign........$7
Single Copies....................15 Cents
VOL. 102 No. 11

15 YEARS AGO

(From Variety and Clipper)

Theatrical conditions in London and vicinity very bad due to war tax on all amusements. Many theatres forced to close.

Universal Film Co. quits producing in the east, with its Fort Lee, N. J., plant to be rented to Fox Film Corp. All Universal companies sent sent to California.

Mae Murray, who quit dancing in musical shows, to become a picture player for Famous Players in California, returned to New York over rumored salary differences.

American Tobacco officials dominant in new $25,000,000 Vitagraph Corporation. Vreeland, Hampton and Ryan named in directorate. Million dollars worth of mortgage notes to be offered public for investment. Alice Joyce engaged, others under contract.

William Morris re-entered the vaudeville field with a new circuit extending as far west as Kansas City and embracing many eastern cities.

Loew office frowned upon acts playing opposition.

Bill introduced at Albany releasing agents from necessity of filing with commissioner of licenses a drawn contract for each engagement secure for actors, signed by Governor Whitman.

Charley Freeman of the F & H Amusement Co., Chicago, came into New York and signed a flock of vaudeville acts waiting for eastern booking office yes or no on routes, for the mid-western vaude houses be booked.

50 YEARS AGO

(From Clipper)

Gag of making decided successes out of rich American singers studying in Italy uncovered. It was found to be a graft of certain Italian newspapers published for no other purpose but to build up American voice palookas.

"Iroquois," an American horse won the annual English Derby, causing plenty of soreheadedness on the part of the Britishers. They circulated tales the Americans won through trickery.

Rents for houses in Harlem boosted by avaricious landlords to $800 a year, now tumbling with no takers. A seven-room house for $500 a year and less.

Outdoor sensation was Charles Fisher, aeronaut using a hot air balloon with a trapeze instead of a basket. Fisher ascended hanging by his knees, considered most startling.

Henry Ward Beecher, the famous minister, reported losing his drawing power. Climaxed by his cancellation at Nashville, Tenn.

A dizzy style of wearing false ears becoming the vogue among the younger women. Their own ears were covered up by their hair and the false ones pinned on the outside.

After missing an apple on his partner's head five times, a rifle sharpshooter with Sells circus became rattled and shot the partner through the head. Panic resulted in the audience.

A circus due to parade in small town on Decoration Day was confronted with citizens' plans to parade to the cemetery at the same time. Both hooked up parades together, [illegible] to cemetery with [illegible] decorating graves.

Inside Stuff—Pictures

(Continued from page 69)

policy into Grauman's Egyptian. Latter has been faring badly and could stand better product. Chinese then would get the F&M units in Hollywood on a policy similar to the Fox.

Only reason the Chinese, on its new day-and-date arrangement with the Criterion, L.A., can't play grind, is because of the Pan. Chinese instead must charge 10c more and play two-a-day, but straight pictures otherwise sans band, prolog, etc.

"Arizona Kicker" school of journalism seems to be the idea of the "Allied Exhibitor," house organ of the Allies' State Association. The most recent issue takes a healthy swat at Jay Emanuel, publisher of the "Exhibitor," of Philadelphia, and treasurer of the M.P.T.O.A.

Allied writer accuses Emanuel of shipping Allied to curry favor with A.M.P.T.O.A. in the hope of being made the official mouthpiece. To which Emanuel retorts that excess space has not been given Allied in his publications because "Allied, outside of barking quite a bit, has been doing little of any value."

The real jam seems to be the stand Emanuel has taken against ad-reels, with Allied backing the Kinograms, an ad film venture.

An office fitted up like a Park avenue home, with a phoney fire in a phoney grate on the season's warmest afternoon, is the home of a secretive outfit calling itself Trusound Corporation of America.

At first reports about the place in the Hecksher Building, New York, were that it was the American headquarters of a new British picture concern. While those in attendance were decidedly English the only information that could be gleaned was that the company is going to manufacture phonograph records. What else or why was not obtainable, that secretive atmosphere being maintained.

Loew's no screen advertising announcement of last week is reported having been inspired by Oscar Doob of the Loew theatres publicity. Doob's purpose from account is to curry good will with newspapers in order that Loew's may receive concessions in advertising rates locally where its houses are located.

Doob is said to have been favored in this way thus far in three or four Loew's cities.

Exaggeration on the value of a film through length of run is very easy. "Zwei Herzen im ¾ Takt," German film at the Europa, New York, building up considerable word-of-mouth astonishment because of fact that it is now in its ninth month at this house. Europa seats but a little more than 200 people and that the film in all its lengthy run has grossed only $38,000. That was the figure as of last Saturday (16) with the film having completed 31 weeks' run.

Suddeness with which even high-salaried studio employees are given the boot was shown in the recent almost 100% dismissal of its writing staff by Warner Bros.-First National studio.

The writers left the studio blithely Saturday afternoon (16) and returned Monday to discover they couldn't get into their offices. Cop told them they would find their personal belongings in a box in the waiting room.

Radio picturites haven't yet stopped figuring out David Sarnoff's Hollywood observation about vaude keeping R-K-O theatres out of the purple. They refuse to consider it a slam at Radio's picture activities and yet they refuse to believe it anything but, as one executive puts it, "just one of those things that happens now and then while our people are in the great open spaces."

Texas exhibs are burning at a recent happening in the Lone Star. At a convention of various church organizations, a banquet was given at which the governor and the attorney general were the guests of honor.

After the feed the churches made the unanimous request the governor veto the Sunday opening bill, about to come before him.

It did not work, but what the exhibs think of the churchmen's tactics!

Edward G. Robinson has seven pictures to make for Warners in two years on his contract. With two already completed, WB has until next April for the quota of four he will do on his first year. Three specials are slated for the second year.

That's why, with "How Long" discarded, WB can take it easy on story plans for the time being.

Drawing animated cartoons is described as "dramatic services" in contracts given young Coast artists by producers of the synthetic comedies. These artists are probably the lowest salaried studio workers bound by contract.

Starting salaries are around $25 and $30, with $60 standard after two years' experience.

Objection that "Drei Groschenoper," German film which Warner Brothers made in Germany, seemed not to jibe in some places and not too well cut, is explained by the censors working on the film to a great extent.

Scissor lads clipped out a song in the bridal scene, 600 feet in another spot and bits here and there.

Studio people on the Coast claim over-seating and overbuilding of theatres as the direct cause of the amusement drop. Say too many houses have cut into established theatre spots, reflecting itself at the boxoffice and accordingly reacting generally upon the industry from production through distribution.

Jean Harlow, currently playing the Oriental, Chicago, for Balaban & Katz, is believed drawing $3,000 weekly for the personal appearance, of which she gets $1,500. The balance goes to Howard Hughes and Caddo, to whom she is under contract at less than $300 a week.

After a try-out of six months, Fox-West Coast will continue its [illegible] system, utilizing coupon books allowing holders two admissions a week instead of go-as-you-please.

Officials say books have cut percentage of passes per total admissions from 2½ percent to 1 percent throughout the circuit.

A recent report in "Variety" from Oklahoma City listed Marjorie L. Bennett plaintiff in a recovery action as a sister of the Bennett Girls. Only three Bennett sisters, Constance, Barbara and Joan. Their mother is Adrienne Morrison.

For the first time [illegible] Little Carnegie is doing away with the [illegible] synopsis [illegible] "Le Million." [illegible] Angle is that the film [illegible] synopsis is required.

Mae Clarke just given a [illegible] third [illegible] Brown and [illegible]

[illegible] New York [illegible]

Inside Stuff—Vaude

Vaude acts waiting for showings or spot bookings have been changing agents to such an extent that some have had four and five reps handling their business since late winter. Even turns that have had showings and are now waiting for the bookers to lay out routes have fallen under the spell of agent switching. That the delay in getting the route is due to the laxity of their agent is the excuse proffered by these acts.

Several agents report phone calls from acts stating that they are now playing and wish the agent to come see them. If he likes the act they promise to get a release from their present handler. Acts roam in and out of agents' offices all day, every day now, though despite [illegible] affiliations.

Much confusion has resulted in some cases, due to these switching of agents with a booker offering an act work through the agent who had it, only to find the act has moved to other quarters.

That Hiram S. Brown and Roxy's speeches were not primed, each varying in their opinions on vaude and pictures, was evident from their addresses on the Coast at the David Sarnoff testimonial function staged by Radio and RKO-Pathe. Brown reindorsed the combination policy and Roxy differed. Latter is known for his belief that a large music hall (vaudeville) by itself will click as will the type of straight pictures he is formulating for Radio City.

Brown concurred that a film like "Cimarron" may not need live stage support but is committed to the vaude adjunct, especially with an eye to the family patronage.

Noteworthy was the endorsement by these men of William LeBaron as the production head of Radio pictures.

Vaude houses, both circuit and indie operated, are finding lobby displays far more expensive than a year ago. The vaudfilm spots are going in for more elaborate beaverboard and streamer displays which may, in some measure, account for the noticeable increase.

Many theatres find that they can't cheat on the lobby layout, especially where there's close competition. Both RKO and Fox, in New York and Brooklyn, have gone in heavy for the lobby stuff with Fox noticeably running heavier than last season on this end. Many of the more remote indie spots carry no newspaper advertising relying entirely on the theatre front displays.

Quota of legit musical closings is giving RKO's straight vaudeville Palace, New York, some shots at a list of summer names that exceeds the winter supply.

Names grabbed from the legit rebound so far, most of them booked during the past and for the next few weeks are Ed Wynn, Harriett Hoctor, Clayton, Jackson and Durante, James Barton, Frances Williams, Charles King, Victor Moore, Bert Lahr, Shaw and Lee, and Armida.

Mort Singer, handling the union-theatres relations on the Coast, believes the electrical workers' refusal of a wage increase from the American Tel. & Tel. will react favorably for the theatres which have been hit even worse in the economic depression.

Contracts with unions almost all over the country expire in September for RKO and other houses. There are only a few two-year contracts existent.

Billy Lytell (Lytell and Fant), blackface, forgot to remove his wig from a coat pocket in sending wardrobe to a presser while playing the Albee, Cincinatti.

The clothes were returned by a badly scared colored man who chattered, "What's dat thing wif hair on it?"

Inside Stuff—Legit

Andrew Mack, Irish actor, died of a broken heart, according to some of his closest friends. When Mack married a second time he invested in a handsome home at Bayside, Long Island, and signed it over to Mrs. Mack.

When Mrs. Mack died she left a will in which the property her husband had given her was left to one of her relatives, with the proviso that Andrew could make his home there as long as he lived and paid the taxes. That was a blow which caused Mack to pour out his heart at times to those within his confidence.

The Mack Bayside property is estimated as worth between $50,000 and $60,000.

Under the group insurance plan, life policies were issued last week to the employees of the late Joe Leblang's Public Service and Central ticket agencies. The amounts range from $1,000 to $5,000, graded on the salaries. All earning $75 or more are entitled to the $5,000 policies.

All provide for a weekly indemnity in the case of disability or non-occupational accidents and range from $12 to $40 for a maximum period of 13 weeks. Matty Zimmerman, general manager of the Leblang agencies, handled the insurance deal.

A legit angel never likes to be called by that name. They're touchy.

One offered the explanation that he wasn't an angel because he was active in the actual production of the show, handling the business end. Another said his investment was made strictly on a business basis, with sentiment felt towards the show's producer admittedly influencing that investment.

It's just the angel's angle.

Harry Wagstaff Gribble is credited with "Old Man Murphy" almost in entirety, although the program billing of the show at the Royale indicates him to have been a collaborator with Patrick Kearney.

When "Bobby" Newman opened "Murphy" in Boston, he sent a hurry call to Gribble. It is claimed the latter then rewrote the script and finished the job in 10 days. [illegible]

A young Broadway [illegible]

[illegible]

Press Reps and League Reviving Move to Restore the Legit Road

A movement to rehabilitate the road for legit is under way. It is proposed to call together all factors in the theatre in a sort of convention in an effort to establish some basis upon which touring shows can better operate.

Theatrical Press Representatives (T. P. R. O. A.) and the Theatre League are leading the move. Managers and union officials will be invited to the conference.

25c. Memberships

T. P. R. proposes to form a theatrical society with membership dues of 25c. All persons of the theatres are eligible.

Idea of such an organization would be to establish a contact and get-together spirit, with the ultimate objective of reducing the overhead of touring companies.

The T. P. R. committee includes Campbell B. Casad, chairman; Victor Kiraly, M. Middleton, Charles Stewart, Stewart Lithgow, Charles A. Goettler, Helen Hoerle and W. M. Wilkinson.

Talking to Railroads

Last week a delegation from Broadway called upon the Trunk Lines Association, representative of the country's railroads, the first concerted move to regain party rates for touring attractions. The meeting was arranged by Dr. Moskowitz, with Arthur Hopkins, also of the Theatre League; Frank Gillmore, of Equity, and representatives of other leading managers making up the stage party.

Some 20 transportation executives listened to the showmen tell of the decline of the road. Railroad fares were stated to be one factor in the situation, and the main reason why shows could not often journey to the coast as before the war. Kansas City was named as the farthest west.

No answer was given the delegation other than that the matter would be taken under advisement. If the fare reduction appeal must be placed before the Interstate Commerce Commission, a delegation will be sent to Washington after the railway people formally reply.

Henry Young Forgot to Pay for Tickets, Says Suit

Leo Solomon and Spencer Bettleheim of the Music Box office have started suit against Henry Young, formerly manager and treasurer of the Globe, seeking collection of $30.80 for tickets which Young secured from them several months ago. They aver that Young witnessed a performance of "Once in a Lifetime" with a party of eight. The tickets were called back from the agencies by Solomon.

At theatre time, they claim, Young explained he forgot to bring enough money, but would remit the cost of the tickets the following day.

Summons was served on Young last week.

WESTPORT'S REP IN BARN

Summer Resort's Stock With Langner and Throckmorton

Westport, Conn., May 26.

This summer center of stage people and artists will have a repertory theatre this season, several new plays and revivals being scheduled. It will be on the Boston post road, remodeled from an old barn.

The project is being sponsored by Lawrence Langner. Cleon Throckmorton is in charge of the rebuilding. House will hold about 500.

Engaged for the rep are Dorothy Gish, Winifred Lenihan, Armina Marshall, Fania Marinoff, Rollo Peters, Romney Brent, Moffatt Johnston, E. N. Costin and John McGovern.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

Dirty Trick

At a bridge party in Hollywood, Paul Block, the publisher, waxed enthusiastic over a card trick demonstrated by Chico Marx.

Several days later Chico was hauled from bed by a phone call from Block in New York.

"I'm at a party," wailed the publisher, "and I've forgotten how to do that trick!"

Syracuse Back to Legit Next Season After 2 Years' Lapse

Syracuse, N. Y., May 26.

Dewitt theatre will make an attempt to bring back legit here next season, alternating road attractions with the contemplated film policy in the fall. House now plays talkers, but goes dramatic stock June 1.

Syracuse has been without road shows for two years. Dewitt, formerly the Empire, was for 10 years the home of Klaw & Erlanger attractions here, in opposition to the Shubert's Wieting. The latter, closed for months, passed from the Rialto map when the Shuberts failed to renew their lease last August. A garage now occupies the site.

Dewitt is under lease to Julian S. Brown, local millionaire, with Howard W. Kelley as manager. With films, it has been a weekly loser.

NEW 2D AVE. LINE-UP—PICON, SCHWARTZ OUT

An entire re-alignment of the Second Avenue Yiddish theatre biz is ahead for next season, with the Molly Picon and the Maurice Schwartz troupes, the two strongest, off the street.

Schwartz troupe will abandon its Yiddish Art theatre for a Broadway house. Same troupe had flop season at the Nora Bayes several years ago.

Miss Picon and her company go to Europe, with a possibility of South America following. She has already checked out of her own Folk's theatre, lease for which has been taken by Lucy and Misha German for five years. The Germans previously restricted their activities to Bronx, Brooklyn and the provinces.

AL G. FIELDS REVIVAL

Minstrels Six Years in Camphor—Find Angels

Chicago, May 26.

After laying off more than six years, the Al G. Fields minstrel show is once more ready for the boards. Company is now being organized, and will open in Cincinnati in August.

Show is being backed by a couple of Ohio attorneys with plenty of bucks. They're only angeling the troupe, leaving the actual showmanship to others. Troupe will carry about 38 performers, and will head for the bigger towns first and hit the one-night stands later in the season.

Erlanger Run Extended For G. & S. Revivals

Success of the Gilbert and Sullivan revivals at Erlanger's, under the direction of Milton Aborn, has lengthened the season for at least a month. Original program was four revivals for two weeks each. Schedule now extends to July 25.

"Mikado" was first and the current "Pinafore" makes way for "The Gondoliers" next week. "Patience" will follow, and the added comic operas are "Pirates of Penzance" and "Iolanthe."

MUSICAL "DEVIL"

Musical version of "Up Pops the Devil" is reported being readied by the Shuberts.

Adaptation by Harold Atteridge.

Ex-Angel

Dramatization of "Sanctuary," novel by William Faulkner, will be produced by Walker-Towne, Inc., new legit firm.

Walker-Towne was formed by Samuel Golden, printer and former legit angel, and David Boehm, writer. Golden was a principal backer of "Last Mile," produced by Herman Shumlin.

Couldn't Find Leading Lady, Shubert Reason For Closing "Melo"

Inability to find an actress to replace Edna Best in "Melo" will force the Shuberts to close the show June 13. Miss Best withdraws on that date to accompany her husband, Herbert Marshall, to London.

Plan originally was to replace Miss Best, with Shuberts unable to find anyone else for the role. Agreement was almost reached for Mary Ellis to take over the role for the summer and be replaced later, due to Miss Ellis having previous contracts, but the last-minute decision was to drop the show for the summer.

"Melo's" drop to $9,500 gross last week might be another reason for the closing, but not announced as such.

8 Shows Out

Notable among Broadway's closings was "Alison's House," winner of the Pulitzer prize. It lasted two weeks after the award was announced. Definite closing number eight.

The show had been just a play in the Civic Repertory program. When announced as the winner, the Shuberts made a grab, and it was moved from 14th street to the Ritz. Eva Le Gallienne agreed to appear one week, but her withdrawal made little difference. It got little, substantiating critics who protested that the award was tacked onto a mediocre work.

"As You Desire Me," presented by the Shuberts at the Elliott, closes this Saturday after 18 weeks to never more than moderate or ordinary grosses.

AS YOU DESIRE ME

Opened Jan. 28. "Has no popular appeal," Mantle (News). "It fails," Gabriel (American). "Something that should be seen," Coleman (Mirror).

"Variety" (Ibee): "Brief stay."

"The Rap," independent, will leave the Avon tomorrow night (28) after playing seven and one-half weeks. Trade light for the meller. It goes to Chicago.

THE RAP

Opened April 6. Ran into second-stringers and mixed reception. "Pretty awful," B. C. (Sun). "Thrilling," King (Post). "Interesting and engrossing," W. A. U. (Journal).

"Variety" (Char): "Isn't justified in lingering longer than a week."

"The Silent Witness," presented by the Shuberts at the Morosco, stops Saturday after 10 weeks. Won good notices, but business after first three weeks was moderate and dipped down too far last week. High at $12,000, easing off to $5,000.

THE SILENT WITNESS

Opened March 23. "Allowing it at least 10 weeks," Winchell (Mirror). "First class," Ruhl (Her-Trib).

"Variety" (Ibee): "Should make money."

"Brass Ankle," presented at the Masque by James W. Elliott, folds this week also. Six weeks. Well regarded, but heavy drama for the spring season. About $7,000 to start, then under $5,000. Lowering scale to $2 top last week did not improve trade.

In addition, the revival of "An American Tragedy" closes at the Waldorf, while "Pinafore" ends its two-week schedule at Erlanger's. "Death Takes a Holiday," repeat, due off at Shubert.

Facts Brought Out in Criminal Trial of I. K. Davis Over "Veils"

The case against Irving Kaye Davis, author and playwright, charged with grand larceny is expected to go to the jury today (27). Both sides summed up yesterday. Davis's wife, Elsa Shelley, actress, was the last witness.

Davis has been on trial for the past week before a jury and Judge John J. Freschi in General Sessions, on one of four indictments.

Monday he denied having induced Mrs. Lillian B. Mason, of 307 West 76th street, the complainant, to invest her money in his play "Veils" on the promise of large returns. Davis, throughout last week had listened to several of the State's witnesses testify against him. Adolph Zukor, of Paramount and Lee Shubert, were among those whose testimony did not help the defendant.

Mrs. Mason claims that Davis, while boarding at her house with his wife, Elsa Shelley, actress, persuaded her to purchase 35 shares of Veils, Inc., for $2,500. The company, she was told by Davis, had been organized to reproduce the play which was a flop after a week's run on Broadway in 1926. Besides this the complainant claims she cashed a bouncing check for Davis for $125. In urging her to buy the stock, Mrs. Mason alleges, Davis told her Shubert was trying to buy one-half interest in the show for $30,000 and that Zukor had offered him $50,000 for the picture rights, but that he, Davis, was holding out for $100,000.

The other two indictments against the author are based on the complaint of George Stevenson, publicity director, of 19 West 35th street, who charges he also bought $2,500 in stock and cashed a rubber for the defendant for $135. Stevenson claims Davis made the same representations to him as he did to Mrs. Mason.

No Offers

Among the first witnesses for the people after Mrs. Mason and Stevenson had told their stories were Shubert and Zukor. Both denied ever having made the offers to Davis for his play.

Zukor said that his company carried on such transactions through

(Continued on page 95)

Shows in Rehearsal

"Follies" (Florenz Ziegfeld), Ziegfeld.

"Gondoliers" (Milton Aborn), Erlanger.

"Wooden Soldier" (Alex Carr), Gaiety.

"Rale McCoy" (Sam Howell), Fulton.

Erlanger's Alternating L. A.-Frisco Legits with Clive-Pincus Producing

Erlanger's will reopen the Biltmore, Los Angeles, June 8, with "As Husbands Go," E. E. Clive producing. Monday (25) the Columbia, San Francisco, relights with a revival of "Typhoon," Ralph Pincus presenting and both shows Erlanger-backed.

"Typhoon" cast stars Florence Reed, Walker Whiteside and Guy Bates Post. The L. A. and San Francisco theatres plan to alternate productions as well as touring them in other coast spots.

Shows following "Typhoon" will probably include the same starring trio, in new productions and revivals.

NOVELS REGAIN FAVOR FOR LEGIT ADAPTION

Return to favor of the novel for legit adaptation is indicated for next season. There are six set for fall production.

"Serenade to the Hangman," by Maurice De Kobra, will come in, with Sam H. Harris producing and John Colton writing the stage script. Crosby Gaige has "Gulf Stream," adapted by Thomas Mitchell. Jed Harris has "Maltese Falcon," transcribed to dialog by Laurence Stallings.

"Painted Veils" will be produced by Messmore Kendall, from Somerset Maugham's original book. Shuberts have "La Chienne" from the French. Walker-Towne has "Sanctuary."

With Paramount producing "The Glass Key" as a talker, that company may do a legit show of the same book.

Dearth of original stage material has the novel looking better to legit producers. A fairly well-known or best-selling book is considered to have better picture fare possibility.

The past season saw about five novels dramatized for staging, plus a revival, "Bellamy Trial." Two, "School Girl" and "Farewell to Arms," were flops, but profited later through picture sales.

One novel that flopped in Broadway legit both ways was Shuberts' "Scarlet Sister Mary."

COOPER'S "PRECEDENT"

Jimmie Sets One with Buying Piece of Village Show

Jimmie Cooper has bought in on "Precedent," propaganda play from Greenwich Village. He is guaranteeing salaries for the uptown try, opening Tuesday (26) at the Bijou.

Cooper is getting no billing, that going to Walter Hart, Sidney Harmon and Shepard Traube, who originally presented the production. Salaries for the cast were increased from the Village level with the uptown shift.

B-C's Coast "Witness"

Los Angeles, May 26.

Belasco & Curran have coast rights to "Silent Witness" from Shuberts. The coast firm will produce it here, following "On the Spot." Figures to star Anna May Wong in the latter play.

Chinese actress is due here shortly at Paramount for "Daughter of Fu Manchu."

Anyway, 'Miss Universe'

Dorothy Goff, latest "Miss Universe," has gotten a job in the "Follies," not the "Vanities." First time in five years a "Miss Universe" has been passed up by "Vanities."

Brandts Ask Arbitration Of Equity Claim Reversal

Contending Equity's reversal of a decision dealing with salary claims arising from the closing of "Subway Express" while under their management, which held them responsible, to be unfair, William and Harry Brandt are taking the issue to arbitration.

"Express," under the Brandts, closed to a notice posted two days late. The cast wanted two-eighths weekly salary because of the notice delay, but when the show was taken to Detroit by Alfred Wilson, the players' claims were disallowed by Equity.

After "Express" folded in Detroit, the reversal was made, for the reason the Brandts were not responsible for the additional work for the actors.

Basis for the Brandts arbitration proposal is that while they were not directly responsible for Wilson's take of the production, they were indirectly through owning the show and releasing it to him to give the cast Detroit engagement.

"Cherries'" New Leads For N. Y. in Fall

"Cherries Are Ripe" will be presented on Broadway early next season, according to Arch Selwyn. New leads will be chosen. Show has been successfully toured this season with the film names, Rod La Rocque and Vilma Banky starred.

Mary Ellis is mentioned for the New York showing. Play is slated to be done in London by Gerald Du Maurier in autumn.

Erlanger Drops "Wench"

Erlanger's have given [illegible] "Wench," by John Colton, [illegible] on the Williams schedule [illegible] office this fall.

Play has been picked up by [illegible] Elliott, who may put it on

Belasco Not Very Wealthy at Death, Belief; Estate Not Estimated Yet

The future of the Belasco theatre and enterprises of the late David Belasco remain in doubt, as indicated shortly after the great showman died. Nothing definite will be decided on until the executors have qualified. No one appears to know the value of the estate, and that includes his personal attorney. Around the Belasco offices the late producers' chief aides for many years, seemed still in a daze over his passing.

The will was filed with the surrogate last week, but there are other safety deposit boxes to be examined. Aside from what they may disclose, an inventory is being made this week. The will stipulates that the enterprises may be continued at the discretion of the executors, who are Benjamin F. Roeder, Belasco's general manager; City Bank Farmers Trust Co. and Irving M. Dittenhoefer, an attorney, deceased.

"Mima" Cut In

Will was made out in 1926, shortly after the death of Mrs. Belasco. At that time the deceased was rated wealthy, but that was prior to the disastrous "Mima" and other losing ventures. His daughter, Mrs. Ilene B. Gest, is the chief beneficiary. She receives $25,000 in cash and 60% of all royalties from the stage or picture rights of his plays and a life interest in the residuary estate, including the lease on the Belasco theatre, Washington.

There seems some question whether after the specified bequests are made, there will remain a residuary estate of importance. Morris Gest, his son-in-law, is bequeathed $10,000 in cash and is relieved from paying the estate "any monies that may be due me from him at the time of my decease."

Roeder, named as "my friend," is bequeathed $30,000, also $20,000 from the residuary estate. In addition he will receive 40% of the royalties on the Belasco plays, which are left in trust with him for disposal with the approval of Mrs. Gest.

Elizabeth B. Ginty, Belasco's secretary, is bequeathed $10,000, plus $20,000 of the residuary estate, provided Mrs. Morris Gest has no children. She and Mr. Roeder may select articles from the Belasco theatre green room as momentoes. Mrs. Gest will receive her father's jewelry, silver, books, household effects and the contents of Room 12 of the Belasco theatre, which was his studio. There are also effects in the theatre and warehouse which go to her. It is understood the showman had a collection of several hundred rare watches.

Employees Named

Other employees named in the will are Herman B. Bookbinder, $5,000; Delores Cercovich, $2,500; Thomas A. Curry, $2,500, and Downing Clark, $2,500. In addition a fund of $25,000 is created from which each employee who had been with the showman for at least five consecutive years shall receive $1,000. Abraham, Solomon, Walter and Edward Belasco, brothers, will receive $5,000 each and a contingent interest in the residuary estate. Other relatives on the coast are included.

The only theatrical charity named is the Actors Fund, which gets $5,000.

Upon the death of her mother Mrs. Gest was bequeathed a life interest in that estate, which was said to have amounted to $236,000. Provision is made for the maintenance of the Belasco mausoleum here and family cemetery plots on the west coast. Two or three employees died before the testator demised and their shares become part of the residuary estate.

Saranac Lake Tent Troupe Goes Indoors

Graduation from tent playing to a theatre will be made by Edward Casey's Saranac Lake troupe. Previously under canvas for five years, the outfit opens June 15 in a theatre now being built and said to have local chamber of commerce backing.

First show is "Wise Child," with Eleanor Andrus lead and John Bohn directing.

Casey produced "School for Virgins," Broadway flop, recently.

College Troupe's "Journey End" on Pa.-N. E. Road

Easton, Pa., May 26.

Muhlenberg College Players will make a road tour for several weeks, starting June 10 at the closing of college, and will present "Journey's End."

Bookings have been made in Pennsylvania and the New England states.

"Casting" Agent Finds Backing for Shows in Order to Book Actors

Stating he has to promote backing for productions in order to keep the actors whom he represents working, Billy Grady, legit casting agent, will be on the production end of three scheduled musicals next season. The shows will be presented by Bobby Connolly in association with Grady.

The move is regarded as unique. While the Equity rules concerning contacts between agents and managers are regarded as strict, Equity has okayed the Grady production venture. The rules are principally aimed against casters splitting fees with managers. That was one reason why agents said they had to charge more than the stipulated percentage.

Connolly-Grady arrangement provides for the latter to be a partner in the management, but non-participating in the profit. Grady's end will be the usual commission from the actors he places. Since he represents the money secured to back the production, it is necessary for him to be in the management.

Among the shows lined up by the Connolly-Grady combo is a musical version of "Casanova" with Denis King starred. Book has not been written as yet. There will also be a revue of the Continental type and a musical comedy. Backers not divulged, but said not to be directly in show business.

'BAR'S' 6-A-WEEK, MATS OUT: CAST'S 25% CUT

"The Wonder Bar" at the Bayes, New York, went on a six-performance basis last week, when Al Jolson, its star, persuaded Lee Shubert to scratch all matinee performances. At the same time the company took a 25% salary cut.

Jolson was out for a number of performances because of a bad throat. Afternoon attendance was light, but the star stated he could not bear up under the strain of two shows a day. He works virtually throughout the show.

Equity was not consulted in the salary cut. It was a matter of the supporting cast accepting the new basis or the show closing.

One or two withdrawals are anticipated, but indications are for "Bar" to run through the summer. Friday night Jolson announced a reduction in price of tickets to $5.50, which is in line with cutting down the operating nut.

Jack and Charles Linder's "Honor Code" cast at the Vanderbilt took a 25% chop, effective Saturday (30). All "Code" players, it is understood, take the reduction, including extras. No guarantee of two weeks' additional work was necessary by the producers, because of the off season. It is believed the show will run two weeks more to enable the producers to share in possible picture sale.

"Code" is using two-for-ones to get by.

White Back to Legit

Irvin J. White, assistant story editor for Columbia Pictures, leaves this week to go into legit producing on his own. He was casting director for Gilbert Miller before going film.

White has a play by Carolyn Francke entitled "Puss in the Corner," comedy. He intends to produce it as a Summer show.

A "Life Time" Legit

Laughter at the way in which adaptation of foreign plays are ordered by a number of American producers who specialize in importation was given a further impetus last week by the Shuberts, considered the greatest offenders along that line.

Shuberts have a French play by George de la Fouchardiere titled "La Chienne." It deals with art, art galleries and allied subjects. Calls for clever lines, subtlety, etc.

But there is a short scene in a bedroom; so the Shuberts called in Elmer Harris to do the adaptation on the strength of his stage knowledge of that subject.

ERLANGER END SAYS SHUBERT DEAL OFF

Continued reports of Erlanger's and the Shuberts getting together or affiliating are denied as having no basis. Judge Mitchell Erlanger, denied there had been conferences on the supposed matter.

Erlanger stated that while he and Lee Shubert are friends, their only chat in the past year was on a matter entirely unrelated to an affiliation. Recent accounts were that the two major legit offices would get together and work out a more economic conduction of out-of-town theatres controlled by them. There was one of two spots where the two firms have a pooling arrangement. That is true of Philadelphia, where legit houses have suffered heavy losses in the past several seasons.

The Erlanger executive indicated there would be no extension of that arrangement. It is his opinion that the road's only real problem is that of touring good shows.

"Gypsies" with Ladies' Club Backing Geared To Run on $2,500

A Broadway legit production that was planned in advance to operate successfully on $2,500 a week is due to open in New York this week. "Gasoline Gypsies," which Mary Forrest, Inc., is producing for the Players' Guild, Inc., at the Lyric, is said to be geared to clear at that amount.

First money is reported to go to the house, that amounting to $1,500. Second $1,000, completing the $2,500, is for the production. Cast is working on a minimum guarantee and percentage of profits arrangement. An Equity bond is posted for guarantee.

"Gypsies" comes in with a woman's league for hook-up, understood to be assuring the first four weeks, as well as paying for part of the production costs.

Included among the props are two automobiles, both for advertising purposes.

PAID OFF K. M. AFTER 31 YRS. $800 TO $2,216

Milwaukee, May 26.

Thirty-one years ago Bridget Murphy lent C. H. Sprague, Elkhorn, $800—her entire savings earned by hard work as a domestic—to help finance his opera house.

William Sprague, Milwaukee, and Jessie Sprague, Elkhorn, children of the former opera house owner, recently found the note among some old papers of their father—the honest Mrs. Murphy having asked the manager to keep the note in a safe place as well as take her money.

Figuring up the interest due the lender, the children turned over $2,216 to Bridget, which has caused that lady to smile twice as [illegible] as usual.

Jewish Producer Tells Irish Actor How to Act Irish—Actor Walks

A peculiar situation lies in back of the delayed appearance of "The Rale McCoy" on Broadway. Brandon Tynan, who was engaged for the lead, is out and Taylor Holmes replaced him. Tynan's withdrawal followed a dispute as to what was and what was not Irish.

Sam Lowett, presenting the show, is Jewish. Tynan is a Celt. When Lowett insisted on directing Tynan to act in a manner which he knew no Irishman would act, they couldn't agree.

But it was agreed that Tynan could withdraw and be paid $600. Lowett contends that is double the sum fixed, and so the matter to Equity for adjustment.

"The Rale McCoy" was played in Dublin by Arthur Sinclair, now in "Old Man Murphy."

"Follies" Greek Wrassler, Londos, for Pearl Takeoff

Jim Londos, one of the wrestling champs, goes into the "Follies." Plan is for him to give an exhibition at each performance, with Jack Pearl burlesquing him later in the show.

Londos is a heavy, muscled Greek.

Russian Repertory By Expired Actors Is Coast Spirit Idea

Los Angeles, May 26.

Reports of a Russian dramatic troupe playing commonwealth rep on the east side resulted in some scouting by Hollywood legit lay-offs. Many will do anything to work, even for nothing. A couple of swarthy males were all set to push out ostermoors and muffle in on the Russ.

It was all off when the scouters caught the troupe. Every member of the company was dead, no telling how many years. Promoter of the rep is a spiritualist who claims to have a flock of disembodied Russian actors working for her. The seance she puts on is a dramatic show—but all in Russian. A Hollywood Pole was taken along to check on the dubbing and reported that she was really speaking Russian.

A different show is given at each seance, the spiritualist herself, speaking in character for all the parts. The woman sports a very Scotch name and says she can't understand a word of the Slav she spiels.

HULL LEAVES $1,000 JOB IN HIT SHOW

Henry Hull, one of the leads in "Grand Hotel," at the National was suddenly replaced in the cast last Wednesday. An explanation was sent to Equity, but no formal charges were filed. Hull made no complaint to Equity or the show management.

Hull was receiving $1,000 weekly in "Hotel." His replacement caused no little comment in stage circles, as the show is regarded having a good chance for a year's run here, with the road to follow. Albert Von Decker went into the part.

The communication to Equity on Hull was signed by Harry Moses, who has an interest in the show, and Joseph Glick, company manager. Herman Shumlin, who produced the hit, is on the coast.

Under certain circumstances players may be dismissed without notice. None given in this case.

Oakie and Fairbanks, Jr. In Grauman L. A. Legits

Hollywood, May 26.

Sid Grauman may do two shows with Douglas Fairbanks, Jr., and Jack Oakie. He'll try 'em out here with an eye to Broadway.

Grauman for the summer may inaugurate a season of super-stock revivals at his downtown L. A. Mayan instead of producing independently or bringing in traveling attractions.

Impartial Play

Hollywood, May 26.

Charles Knox Robinson, doctor and author, [illegible] a new play of New York life, "[illegible]adoon."

First scene is in the [illegible] of the [illegible] building, and [illegible] the tower of the Empire State.

Mgr. Bill Fades

[illegible]

[illegible]

LEGIT ACTORS SAFE IN CHI?

Chicago, May 26.

Though the small combination of minor hoodlums who got on the tail of performers last year has been broken up, many actors are still afraid to come into town. For this reason, several of the legit shows coming in have had a hoodlum-protector on the payroll. This protector is usually a Chicago boy who knows the works all the way around. It was one of these lads who last year led the campaign against the hoodlums.

After some weeks of research around the spots, he discovered that the mob was six punks who were satisfied to grab off 10, 50 or 100 berries at a time. Protector got his own mob together and put the six punks on the spot up in a loop hotel room. Gave 'em a massaging and an "or else." Legit mob hasn't been bothered since, though may of 'em are still scared.

One minor attempt at a legit actor shake-down in Chicago during this entire season, and that attempt fell through when the hoodlum failed to make a personal visit after a weak telephone call.

Ohio Ingenue Sole Outside Survivor in Clannish Canada Stock

Winnipeg, May 26.

There is always a clash in Winnipeg between outside actors and the "home defenders" for local theatre jobs. Last fall, when Gordon Mitchell opened his stock company at the Dominion, he determined to go to New York for his cast, causing local thespians to burn.

The stock opened, advertised as a New York cast, but slowly and surely the local actors, by popular demand and other reasons, began to replace the invaders in the weekly programs.

When Harold Kennedy, the character-comedian, was given his notice, there was only one outside player left of the original company, and that was a nice little ingenue named Marian Quigley from Ohio.

Somehow or other, Winnipeg took this little girl to its heart, and when the performers made their farewell speeches on closing night, Miss Quigley drew the largest hand.

Lawrence Shubert Alters Name with Shubert Out

Lawrence Shubert, nephew of Lee and Jake [illegible] to change his name and go in on his own. He was [illegible]

Lawrence has a play called "Death for Margin." [illegible]

Drama, 'Grand Hotel,' Tops All B'way Musicals; Season's Official Finish

At least several money shows are in sight for Broadway as the summer opens. That is about the most promising sign in months, although some of the brokers are skeptical about business for anything at this time.

Box offices took a pasting last week and this week, which finales the season technically (May 31), will see the closing of no less than eight attractions. The drop in grosses for some dramas was from $3,000 to $5,000 and came as a blow. The airplane show Saturday afternoon just about crabbed the matinees, and there was a general howl.

Not remembered before is the situation of a drama topping the entire musical bunch. It is "Grand Hotel" with a $27,000 pace. Only one or two musicals near it. Next week, however, "The Band Wagon" arrives from Philly, touted as one of the best musicals in years. With an extensive agency buy, it will easily top the field.

"Quilt's" $21,500

Last week a new musical, "Crazy Quilt," started well at the 44th Street and at $4.40 top, the approximate gross was $21,500. Agencies had lively call for it, indicating the time may be right for new musicals. "Old Man Murphy" at the Royale is regarded having a good chance to build, with a first week claimed at better than $8,000. "A Modern Virgin" at the Booth should do moderately, too.

"Alison's House" did a quick flop for a prize play, stopping at the Ritz last Saturday. Closing this week: "As You Desire Me," Elliott; "The Silent Witness," Morosco; "Brass Ankle," Masque; "An American Tragedy," Waldorf.

Coming In

"Pinafore" also ends a two weeks' date at Erlanger's. It continued the capacity draw the Gilbert and Sullivan revivals are enjoying. Next week's premiere card unusually heavy for the first week in June: "The Band Wagon," New Amsterdam; "Third Little Show," Music Box ("Once in a Lifetime" moved to Plymouth); "Unexpected Husband," 48th Street; revival of "Way of the World," Guild (Players Club); revival of "The Gondoliers," Erlanger's; revival of "A Man's Man" under name of "Regular," Waldorf; "Ebb Tide," a possibility.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (16th week) (M-1,118-$5.50). With general trend downward last week, gross of $18,000 okay; should last through June.

"As Husbands Go," Golden (13th week) (C-900-$3.85). Only show giving three matinees at this time; average pace $15,000, but slipped under $11,000 last week; indefinite, however.

"As You Desire Me," Maxine Elliott (18th week) (D-924-$3.85). Final week; stayed longer than expected, but never more than moderate money; maybe $5,000 last week.

"Barretts of Wimpole Street," Empire (16th week) (CD-1,099-$3.85). No weakness yet as engagement ends fourth month; will play through summer, switching Saturday matinee to earlier in week; nearly $21,000.

"Brass Ankle," Masque (6th week) (D-700-$2). Final week; price reduction brought more people, but gross not improved; bit under $5,000; using cut rates.

"Crazy Quilt," Chanin's 46th St. (3d week) (R-1,413-$4.40). Started very well; good agency demand; initial week quoted nearly $22,000; strong at scale.

"Five Star Final," Cort (22d week) (CD-1,043-$3.85). Provisional notice posted Monday, although salary revision may keep show going into June; $8,000.

"Gasoline Gypsies," Lyric (1st week) (C-1,406-$3). Independently presented; only premiere this week; written by Charles Conger Stewart; opens tonight (27).

"Girl Crazy," Alvin (33d week) (M-1,387-$5.50). Expected to last through June but longer not certain; last week with parties and cut rates over $24,000 quoted; about top for current musicals.

"Grand Hotel," National (30th week) (CD-1,164-$4.40). Dramatic gross leader went clean Saturday matinee when other shows complained over air show; virtual capacity pace on week, with $27,000 the gross.

"Green Pastures," Mansfield (66th week) (CD-1,050-$3.85). Slipped last week, but run leader still indefinite; run leader around $12,000.

"Her Supporting Cast," Biltmore (4th week) (C-1,000-$3). Said to be guaranteeing house until June 20; attendance slim; $2,500 estimated.

"House Beautiful," Apollo (12th week) (D-1,108-$3). Dived badly last week, going from $10,500 to $6,500; summer stay in doubt.

"In the Best of Families," Forrest (17th week) (C-1,015-$3). Co-operative show going along to modest grosses, which provide a profit because of hookup; $5,000.

"Melo," Barrymore (7th week) (D-1,090-$3). Slipped under $10,000 last week; plans for stopping June 13 and resuming in August; had four or five good weeks.

"Modern Virgin," Booth (2d week) (CD-730-$3). Opened middle of last week; moderate notices; indicated weekly gait after premiere over $8,000.

"Old Man Murphy," Royale (2d week) (C-1,118-$3). New laugh show figured to have a good chance; first week around $8,000; plenty of word of mouth plugging.

"Once in a Lifetime," Plymouth (36th week) (D-1,042-$3). Slipped to $10,000, but will try summer; moved Monday from Music Box, which gets "Third Little Show" next week.

"Private Lives," Times Square (16th week) (C-1,057-$3). New leads and price reduction worked out surprisingly well; gross was $13,800 last week and may stick well into summer.

"Rhapsody in Black," Harris (4th week) (R-1,060-$3). Should be doing better; handicapped by unsightly lobby entrance; again around $10,000.

"The Honor Code," Vanderbilt (2d week) (D-771-$3). They didn't think much of this one; business reported weak; around $2,000.

"The Rap," Avon (8th week) (D-830-$3). Will withdraw tomorrow night (28) and goes to Chicago; house probably dark.

"The Silent Witness," Morosco (10th week) (D-893-$3.85). Final week; murder meller from England; business off like the others, with $5,000 indicated last week.

"The Vinegar Tree," Playhouse (28th week) (C-960-$3.85). Has chance for summer continuance; last week estimated at $9,000.

"The Wonder Bar," Bayes (11th week) (M-860-$6.60). Gross estimated around $24,000; no matinees, and with operation revised downward, may play through summer.

"Three's a Crowd," Selwyn (33d week) (R-1,067-$5.50). One week to go; revue has spanned the season to good profit; last week $16,000.

"Tomorrow and Tomorrow," Miller's (20th week) (D-946-$3.85). Slipped to $8,500 last week; first time under $10,000; may close after another two weeks.

"Tonight or Never," Belasco (28th week) (CD-1,000-$3.85). Business last week claimed as good as previous week, with the takings over $15,000.

"You Said It," Chanin's 46th St. (19th week) (M-1,413-$4.40). Has done moderately well right along, but eased off under $18,000 last week; lowest mark yet.

Other Attractions

"Alison's House," Ritz; Pulitzer prize winner closed Saturday; lasted two weeks.

"Pinafore," Erlanger's; revival sold out, bettering $16,000; "Gondoliers" next week.

"Precedent," Bijou; moved up from Village Tuesday.

"Mrs. Moonlight," Little; still making something.

"Death Takes a Holiday," Shubert; repeat.

"American Tragedy," Waldorf; repeat; closes Saturday.

Westchester 10-Wk. Co.

Yonkers, N. Y., May 26.

Starting June 1 and continuing for 10 weeks is the program for the second summer season of the Westchester Playhouse at its theatre at Lawrence Farms, Mt. Kisco.

Players will include Hilda Spong, Margery Maude, Dorothy Sands, Edna Frankau, Hugh Miller, John Eldredge, Sylvia Field, Ara Gerald, Alet Freel, Esther Mitchell, Lillian Tonge, Virginia Coale, Walter Kingsford, Hugh Buckler, Stanley Harrison, Marrh Lobell, Donald Blackwell, Day Tuttle, Paul Fielding, Joshua Wilson, Otto Hulett and Robert Clarke.

Walter Tupper Jones will direct.

R-M'S YOUNG DIRECTOR

Walter Hart, young legit director who staged "Precedent" in the Village, has been taken on by Ray-Minor.

Shumlin Lets Go

Herman Shumlin, producer of "Grand Hotel," has given up his option on "Pariser Platz 13," by Vicki Baum.

Miss Baum wrote "Grand Hotel." Shumlin's plan was to produce her new play when "Hotel" ran out.

39 Stocks

With the closing of several stocks last week the operating number in the U. S. and Canada this week is at 39. This is nearing the summer point, with more to close, but expected to be offset by summer stocks.

Among the new ones is one in Buffalo, another in Southampton, L. I., Westport and several in Massachusetts.

4 CUT RATE HITS GRAB $30,000

Chicago, May 26.

With Joe Cook's "Fine and Dandy" carving out a juicy $29,000 and practically all the other holdovers recovering from a previous week's downward trend, the legit outlook has taken on a brighter hue at least for the next two or three weeks.

"Oh, Promise Me" went through the two-week salary bond filed with Equity here and called it a run Saturday night. Critical sendoff was divided between a mild pat due to the Ben Bernie buddy angle and a hefty sock on the snoot for the sex theme. Total intake for the two weeks less than $6,000.

Chorusless musical "Meet My Sister" moved into the Grand Saturday night at a $3 top. Monday night ushered "He" into the Illinois for a three-week Guild subscription run. In the offing for June 30 entry at the Studebaker is "The Rap," melodrama.

Estimates for Last Week

"Apron Strings" Playhouse (5th week) (CD-603; $3). Tilted over $6,000; figured still at a neat profit here. Advance picking up, and carded through June.

"Fine and Dandy" Erlanger (2nd week) (M-1,319; $3.85). Grabbed off an extra two grand on the second stanza, shooting the gross a couple of yards over $29,000. Town's outstanding legit click of the season. Advance orders indicates still higher tally for the current week. Balcony pulling near capacity every night.

"He" Illinois (opened Monday) (D-1,365; $3). Last of the season's Guilders. Hopeful of keeping it beyond the pencilled three-week stretch, but chances very slim, particularly at that scale.

"Oh, Promise Me" Apollo (2nd week) (C-1,443; $3). A wet blanket from the start. Dropped from the initial week's $3,300 to less than $2,500. Continues here at least one more week, then possibly moving to the Adelphi. Cast now on commonwealth basis.

"Meet My Sister" Grand (opened Saturday night) (M-1,365; $3). Little promise held out for this one, unless she goes in for a heavy plug on the clipped scale.

"Stepping Sisters" Cort (9th week) (C-1,084; $3). Midweek spurt gave this one a few hundred more, lifting the tally to better than $6,000. Not bad money. Will stay as long as it covers the rent and incidental expenses.

"The Ninth Guest" Adelphi (11th week) (D-1,100; $3). Hopped up a grand to around $9,000. Hasn't shown any signs of a near slideout as yet. Nice profit all around at the figure.

"That's Gratitude" Blackstone (6th week) CD-1,219; $3). Convention trade recruited from nearby hotels boosted this cut-rater up to over $9,000. Boxoffice doing heavy advance party and benefit sale.

Greg Ratoff Takes Raps And Credit for Chi Revue

Chicago, May 26.

Gregory Ratoff will assume sole responsibility for a Chicago-produced revue, due to open June 21 at the Davidson, Milwaukee, with the Harris or Selwyn, Chicago, to follow a week later.

Ben Bernie and Phil Baker, originally in, will have no interest in the production. Cast includes Gina Malo, Wini Shaw, Richie Craig, Hope Emerson, 16 Wayburn girls and Ratoff.

8-WEEK STOCK

Newport, R. I., May 26.

An eight weeks' season of stock will open July 7, at the Casino theatre. Lillian Barrett continues as executive secretary for the group of Newport summer residents sponsoring the shows.

Musical Gets Another $27,000 as Philly Legit Calls It a Season

Philadelphia, May 26.

Unless something unexpected happens Philly's '30-'31 legit will call it a season Saturday night. And for the first time in several years nobody is taking a flyer with hot weather stock. Jacob Ginsburg, Jr., who tried out melodramatic revivals and a couple of others at the Lyric this winter, was mentioned as a possible summer candidate, but that's apparently cold, as is a report of summer activity at the Garrick.

"The Band Wagon" grabbed all the business last week. Revue was solid capacity all week at the Garrick, except Saturday matinee, and got somewhere between $27,000 and $28,000. Same will go for this week, with the show easily able to stay for a while.

"Student Prince" got $10,500 or thereabouts in fourth and final week at the Shubert. Engagement was profitable. "On the Spot," despite generally fine notices, was a weak sister at the Forrest, with about $7,000 reported at a $2 top. Reported last week that show might wind up after single week, but it was finally decided to hold it in.

Estimates for Last Week

"The Band Wagon," Garrick (3d week). The year's sensation here. Demand about three times capacity. Between $27,000 and $28,000 last week, and should hit the same currently.

"On the Spot," Forrest (2d week). English thriller boosted by critics, but not a hit; $7,000 last week at $2 top and leaves this Saturday.

$26,600 CONTRACT SUIT

Arthur Lubin Asks 9 Mos. Salary, Percentage from Ray-Minor

Suit for $26,600 over an allegedly broken contract is being brought by Arthur Lubin against Ray-Minor Corp., Paramount legit subsidiary. Action is based on Lubin's recent departure from R-M.

Amount asked, according to Lubin's attorney, Arthur Garfield Hays, represents unpaid salaries for nine months and Lubin's share in profits of prospective plays. His contract was for a year, on a salary and percentage basis, it is stated.

'TOMORROW' L.A. TOP AT $14,000

Los Angeles, May 26.

Only three legit houses open last week and all got good returns. "Tomorrow and Tomorrow" at the Belasco topped the list with $14,000 for its opening week. Kay Johnson gets a lot of credit for the draw due to her social prominence and good support from the Junior League, which bought out the house Tuesday. Opening night and Wednesday mat were also sellouts.

"Elmer the Great" at the El Capitan, tied the previous week on its return engagement by getting $9,000. In for two weeks, it gets held for an additional. That gives it a total run of 18 weeks between here and San Francisco, which has been bested on the Coast only by Charlotte Greenwood in "She Knew What She Wanted."

Mrs. Leslie Carter in "Shanghai Gesture" closed at the Hollywood Music Box Saturday with a five-week run. Final stanza got $9,000 and could have stayed on for another fortnight, but the original booking was for two weeks and San Francisco dates had been postponed.

Necessity of getting into the Geary in Frisco caused the closing. Possibility of Mrs. Carter returning is in the offing. Run got over $50,000.

Estimates for Last Week

"Elmer the Great" El Capitan (2d week) (C-1,571-$1.50). Brown's mugging getting good returns at $9,000 for the second week of the return engagement.

"Tomorrow and Tomorrow" Belasco (1st week) (CD-1,103-$2.50). Got away to a good start with $14,000 for the opener.

"Shanghai Gesture" Music Box (5th and final week) (D-965-$2). Blew to $9,000 with everybody happy.

Mrs. Fiske opened Monday (25) at the Mayan in "Mrs. Bumpstead Leigh," with poor advance for the week. Opening night was well papered.

'Kongo' Takes a Lam

Doing a Broadway fade, to all effects, Monday (25), a revival of "Kongo," which had held several rehearsals, was not to be found around on that date. At least one member of the cast was unable to locate his company, while an Equity representative also found it missing. Arthur Powell, said to be an actor, was attempting the production.

An opening date first announced on Brandts' time for the show was stated to have been made without booking.

Desmond Gallagher and Clarence Redd were two players engaged for the revival.

Import Shuberts' 1st

First production of the Shuberts next season, as now set, will be "Cocktail," imported musical by Carl Voelmoeller. It will be a "miniature" musical, with no chorus. Adaptation by Aben Kandel.

Kandel helped on the adaptation of "Wonder Bar."

Erlanger's Drops Avon

Erlanger's lease on the Avon, 45th street, New York, will not be renewed. It expires June 1, with a booking deal replacing the lease.

Avon is owned by B. J. Goldstein.

COHAN, $20,000 IN BEANTOWN

Boston, May 26.

Cool weather gave the legits an unexpected week with a little real money for a change. In one or two cases engagements have been tentatively extended for another week.

Wilbur with the "Third Little Show" held nightly capacity at $3 top, with turnaways Friday and Saturday nights, but the stay will have to end this week for the New York opening.

George M. Cohan in "Friendship" at the Tremont also grossed a whale of a week for a show of this type, although Cohan has always been able to pull business in Boston, regardless of the attraction. The show is still being fixed by Cohan.

Estimates for Last Week

"Art and Mrs. Bottle," Plymouth (1st week). Around $12,000, and may hold over for a third week.

"He," Colonial (2d week). Final Guild show of the season did $11,500, better than was expected.

"Third Little Show," Wilbur (2d week). Passed $20,000, almost a record for this small house at a $3 scale.

"Friendship," Tremont (2d week). Nearly $20,000; surprise even for George M. Cohan.

Studio Cuts

(Continued from page 3)

out assistant managers and trimming things to the bone.

Jack Warner claims that his studios being 21 pictures ahead is another reason for dropping "Merry Wives of Reno," "Blue Moon Murder Mystery," "How Long?" and others of the gangster or other cycles.

W.B.-F.N. Outs

At Burbank, only remaining writers are the "Public Enemy" team (John M. Bright and Kubec Glasmon), Charles Kenyon and J. Grubb Alexander. Complete outs are Wilson Mizner, James Creelman and Robert Presnell; the others are "vacationing." Robert Lord, supervisor and writer, was requested by Darryl Zannuck to take a three months' vacation.

Metro's outs are Nat Perrin, Jefferson Moffitt, Walton H. Smith, Hans Kraly and John Haggart. Martin Flavin's contract has been shifted over to Par.

This is in line with Metro's idea to eliminate the deadwood.

Warners last week let go of Ona Munson, Edward Morgan and Janet Ford. At that time Jack Warner, when both studios were merged, stated there would be a saving of $100,000 weekly on the overhead through combining both studios' departments and personnels.

Italian Show Biz Votes for State Or Fascist Control with Subsidy

Rome, May 18.

At a meeting of theatrical managers, producers and actors, resolutions and motions were voted which are likely to have a very important effect on the future of the show business in this country. In simple words, the delegates of the show people present at the meeting voted for turning over the final say in theatrical matters to the state or government.

In other words, they voted for a more rigid application of the Fascist guild system to the show business, but asked for a state subsidy for theatrical companies under certain guarantees and in certain circumstances.

The meeting, which included many representative managers, actor-managers, actors and producers, voted three motions.

One was to the effect that future theatrical companies should be formed under the auspices of the Fascist syndicates. It is making

(Continued on page 103)

ADAGIO DANCER HELD UP ACT FOR $40 MORE

Paris, May 18.

Stone and Vernon adagio quartet, currently in Casino de Paris revue, delayed appearing for a single performance when Lazlo Balthazar, one of the members, refused to appear unless immediately given an extra $40 by the title members of the team.

They could not dismiss and replace him since Balthazar is mentioned in the contract they have with the Casino management.

Delay caused by Balthazar's action resulted in the act being unable to appear at a performance at the Ambassadeurs restaurant.

Act, brought here by Meyer Golden, is said to be at odds with him over commission.

MYSTERIOUS CENSORING

Dept. of Bavaria Believed Influenced by Church on Plays and Pictures

Munich, May 18.

It seems certain in Bavaria the Department of the Ministry of Culture is censoring plays and pictures, although Art. 118 of the Reich Laws expressly prohibits it.

Through this Department Bruckner's "Elizabeth of England" and Unruh's "Phaea" have been suppressed. For "Elizabeth of England" it has an anti-catholic tendency, whereas "Phaea" can only be called "cultural Bolshevism."

It indicates this mysterious censor department obtains its instructions from high church authorities.

Usual Gaiety Musical

London, May 26.

Gaiety has a new musical called "The Millionaire Kid."

Another of the musicals current in that house for the past few years and along the usual lines.

No better and no worse than its predecessors.

Nathan as Express' Critic?

London, May 26.

Understanding current [illegible] that the Express has offered George Jean Nathan the post of dramatic critic. Whether as permanent or temporary stunt unknown.

Also unknown yet whether Nathan has accepted.

THE WEATHER

London, May [illegible]

[illegible] the Whitsun holiday trade [illegible] and [illegible] begins a harvest.

[illegible] everything [illegible] capacity [illegible]

Paris, May [illegible]

Paris is sunny. Beautiful [illegible] weather [illegible] everybody out of town.

[illegible] the roadhouses benefited [illegible] to capacity.

Vaude Out of Alhambra

London, May 26.

Sir Oswald Stoll is forsaking vaudeville at the Alhambra after an unsuccessful two-month try. Likely the theatre will close early in June for alterations.

Probability is that a legit production will be there in July. Either a Viennese opera or "Casanova," current in Berlin. Eric Charell, producer of the successful "White Horse Inn" at the Coliseum, will produce.

ENGLAND BARS TEXAS GUINAN

London, May 26.

Instructed by the Home Office, British immigration officials will advise Texas Guinan that England prefers she keeps on moving when the "Paris" reaches Plymouth Thursday (28).

Miss Guinan and her nite club girls are on board the boat. It sailed from New York May 22. They expected to appear here at the Palladium, vaude, doubling at the Kit Kat cabaret.

Continuing to Cherbourg and Paris, the Guinan group is due to play at the Perroquette nite club.

Some days ago the Home Office sent a dossier on Tex to the newspapers. That was an intimation in itself the immigration authorities expected to throw the wrench if the Guinan bunch wanted to land on the British Isles.

Texas Guinan and a number of her performing choristers held a good-bye celebration on board the "Paris" Thursday night (21) in New York.

Herbert Clayton Left $94,000

London, May 18.

Herbert Clayton, the theatrical producer, for some time associated with Jack Waller in the firm of Clayton and Waller, and who died Feb. 16 last, left $94,000.

A Prince Out Late

London, May [illegible]

His Royal Highness, the Prince of Wales [illegible] the Cafe de Paris [illegible] the [illegible] full to overflowing. [illegible] with [illegible] management.

[illegible] English democracy.

RADIO CRITIC IN COURT ON BAD NOTICE

Paris, May 26.

Test case over here that's drawing much attention from show people is the suit of Edmond Guiraud and the Odeon theatre against the Radio broadcasting company. Suit was brought about by a broadcast adverse criticism of Guiraud's play "My Countrywoman" current at the Odeon.

Guiraud and the theatre feel that anonymous criticism of plays over the air is unfair and most French authors agree with them.

Trouble was started when the broadcasters managed to forget what newspapers said about plays but sent out honest opinions of them. Reviews in newspapers in Paris have always been shamefully influenced by advertising and generally consist of piffle.

Woods' Movie-of-U Is Going Over Continent

Paris, May 26.

Al Woods is preparing to launch his Movie-of-U gadget throughout the Continent.

Building up an organization over here now.

New Nite Club Opening

London, May 26.

Monseigneur Restaurant, latest Piccadilly swell night resort, opens Thursday (28). It's owned by Lyons, millionaire shoe concern.

Restaurant cost about $200,000 to build and decorate. Roy Fox with an English orchestra of 11, engaged for a month with options, at $1,500 weekly.

London Show World

London, May 18.

State of London trade can be gauged by the fact two of the biggest stores, Gamage's and Shoolbred's, are now closed. 500 girls turned up at the new Gamage building to find the doors locked.

Only last Christmas this store opened its present building near Selfridge's, up at the Marble Arch. Its display of festal lights for the shopping invasion was the brighest show of bulbs ever known in England. Now it's dead except for the caretakers.

Quota Film's Cost

One or two of the American firms which contract for the production of their British quota pictures are starting to look into figures a bit more carefully. One office is known to overload around $17,500 on every one of the films it makes before it even puts them on the floor. Add to this a director's [illegible] salary at around $2,500, and there's $20,000 on the score board before anything's been done.

Distributors usually contract to pay a percentage of the producing cost on delivery of the negative, later paying [illegible] on the gross. By overloading the producer [illegible]

Cheap and Costly

[illegible] and Brown [illegible] Royal Command Performance at the Palladium. [illegible]

[illegible]

Losing Gag

[illegible] West End [illegible] has started a [illegible]

their money. Theatres with a long street display have developed the habit of plastering the walls with "House Full" notices immediately the curtain goes up. Idea is it impresses pedestrians, who make a resolution to see the show later.

This is being done at theatres which are half empty, and people who might drift in to see a flop merely to waste an evening don't trouble to visit the box-office imagining the place is packed.

In the Studios

Studio work around London gets keener every week, mainly because British International is unloading a [illegible] of stories and because a number of indies are tinkering with a camera or two in odd spots.

[illegible] shows International steady with "The Flying Fool" [illegible] exteriors at Hatfield, [illegible] and "Fascination" [illegible] on the floor. Hitchcock ready to start interiors on "Richard Strange," which involves [illegible] part of which [illegible] company. Harry Hughes starting on "The Man at Six" [illegible] and Norman Walker back on the floors after [illegible] "The Shadow Between" [illegible] International [illegible]

[illegible]

The European Runaround

By Frank Scully

[illegible], May [illegible]

[illegible] country from the English [illegible] as a comedy [illegible] Of [illegible] all.

Joan of Arc was the Virgin Warrior [illegible] Anatole France and Shaw [illegible] Age. Shaw is [illegible]

Dunning Gunning

Dodge Dunning dodging [illegible] Signed [illegible] into Gracie Fields picture.

[illegible] ready to handle the [illegible] his [illegible] Hollywood experts.

Watson's House Haywired

Old Haymarket record-holder for long runs has had three flops since February. Marie Tempest in "Five Farthings" the latest to skid.

House is next trying a Martinez Sierra comedy which is being adapted by Granville Barker and his femme.

If that flops Watson's only hope is to get Sunday out of Norway where he's fishing, Ainley out of bed where he's ailing, and Marie out of the red where she's sitting at present, crowd 'em all in one room and work out a "Mrs. Frazer" sequel.

English Still Panning Charlie

All the rags are demanding: "Is Charlie Chaplin's Head Swelling?"

Any sheet mentioning Chaplin's wire to the effect that he made it a principle never to appear on a stage since associating himself with the screen, and would they accept a donation to their worthy cause, gave it a stick or so on an inside page.

Idea is growing that it's not merely a comic illusion that his shoes are too big and his hat too small. As far as the hat goes it actually is, to hear these detractors tell it.

Doubles

England has actors named George Bernard, Charles Farrell and G. B. Shaw. Good ones, too.

No More Kneeling

Anton Lang, old ace of Oberammergau player, has been looking London over for the first time in 30 years.

Not much for him to see except that the Church, which started the English theatre with its miracle plays in the middle ages, has now moved so far afield as to fight Sunday pictures.

It's Herr Lang's sad-eyed summary that people have less and less

(Continued on page 102)

Palladium's Good Biz

London, May 26.

Gale Quadruplets are currently headlining at the Palladium and doing splendidly. Lalou, a chimp, is the only other new act on the bill and also doing well.

Despite glorious sunshine outhouse was a sell-out Monday (25) and looks like a good week.

All Alien Musicians Must Leave Holland by June 1

The Hague, May 26.

All alien musicians employed in Holland have been ordered by the government to leave the country by June 1. Move was forced by the growing number of unemployed Dutch musicians.

Exception is made in the ruling for those countries in which many Dutch musicians are employed; a pro-rata basis being arranged for them. These countries are England, France and Germany. Measure is largely directed against Italy and the Balkan States, those being the greatest offenders along the line of sending musicians here for work without giving any to the local men in their country.

Large number of foreign musicians under contract for the summer season at Scheveningen to start in June will be prevented from entering the country by having their visas withdrawn.

Mistinguette's Rep Only For Berlin Appearance

Berlin, May [illegible]

At last Mistinguette [illegible] her success [illegible] was [illegible] on [illegible] reputation of a good [illegible] her voice [illegible]

The [illegible]

[illegible]

Peabody's London Hit

[illegible]

[illegible], May 26.

[illegible]

Shuberts Selling Interest In 5 London Houses

London, May 26.

Understood things are well advanced for a disposal by the Shuberts of their holdings in Associated Theatre properties which comprise the Apollo, Majestic, Gaiety, Adelphi and Shaftesbury theatres. Shuberts hold 50% of these houses, about $1,000,000. Sale price is said to be double that amount.

Prospective purchasers are Sir Harold Wernher, English millionaire and the South African diamond mine owner who financed Bertie Myer in the building of the Cambridge theatre.

William Klein, Shubert lawyer, is said to have negotiated the deal and sailed on the Bremen Friday (22). Shuberts must confirm.

Probability is that George McClellan, Shubert's English representative, will be managing director of the new company.

Risque Drawing Paris

Paris, May 26.

Risque shows are beginning to do big biz again, while the cinema [illegible]

Comedy, titled, "Bourrachon," at the Antoine and a film, "Black and White," at the Olympia are both drawing well. Both have to do with unlegal paternity.

Solly Joel Dead

London, May [illegible]

[illegible]

IN PARIS

[illegible]

[illegible], May 18.

[illegible]

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FRED DUPREZ

and

MILO A. BENNETT

I have secured sole rights for the United States and Canada for the WORLD'S FUNNIEST FARCE

"MY WIFE'S FAMILY"

By

Hal Stevens and Harry B. Linton

Modernized by FRED DUPREZ

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A Word About the Farce:

(Theatrical history has reversed itself. Instead of playing in London first and then going into the provinces, "MY WIFE'S FAMILY" was presented in the West-End of London after the Provincial Company had been on tour for sixteen months. "MY WIFE'S FAMILY" contains every sure fire situation and gag ever conceived, but so splendidly blended that it is completely consistent and a masterpiece of Hokum.)

I sail for New York May 16, and will take up all negotiations on my arrival.

JOS. K. WATSON

210 W. 101st St., N.Y.C.

Tel. Riverside 2245

NOTICE—Stock Managers will be accommodated providing show is not booked in their territory.

Goetz After Hollywood For "Folies Bergere" Importation at $5.50

Ray Goetz is dickering with Warners for the use of the Hollywood theatre on Broadway. Purpose is to present his "Folies Bergere" importation there in September at a $5.50 scale.

Goetz recently returned from Paris, where he acquired the rights to scenes, costumes and numbers from the original presentation. He will reproduce it over here with American cast principals.

Report is that Goetz has the necessary bankroll and is ready to push off.

EQUITY'S ELECTION WITH NO CHANGES

Equity at its annual meeting Tuesday (26) placed into office for three-year terms the same officers that served for the past year or more. It is the first time for Equity to name its executives for more than one year.

The constitution was changed, permitting term elections last winter. There was no opposition ticket and the only possible changes from the regular ticket could come from scratching the regular nominees.

Continuing as president is Frank Gillmore, with Arthur Byron, first vice president; Florence Reed, second vice-president; George Fawcett, third vice-president; Harley Sadler, fourth vice-president; Charles Dow Clark, recording secretary; Paul Dulzell, treasurer, and John Emerson, honorary president.

Six of the 10 council members elected are new to the board: Jerome Lawlor, Osgood Perkins, Phoebe Foster, Maida Reade, Sir Guy Standing and Charles Trowbridge. Re-elected: R. Paul Harvey, Josephine Hull, Ralph Morgan and Henry Travers. There are 50 on the Council, 10 being elected annually for five-year terms. Replacements: Priestly Morrison until 1935 and Walter Connolly until 1934.

Indications were that the resolution permitting the council to draft rules controlling the waiving of salaries would pass without protest. The measure is designed to curb shoe-string production and to protect members in the event the salary guarantee is waived.

ALIMONY TROUBLE

Morrie Ryskind's First Wife's Suit Still Pending

Alimony troubles of the Morrie Ryskinds are still in the courts, after a year of motions and applications. Latest action by Rudolph Stand, attorney for the first wife, Mrs. Ethel Ryskind, aims to establish the author's earning capacity.

Two weeks ago Ryskind's appeal was dismissed with costs. It was an action disputing costs up to date.

Ryskind was secretly wed to his first wife and their marriage was not divulged until the divorce action. Matter of alimony was left open. The writer came into court later claiming an agreement to pay $40 weekly. A court order called for $75 a week, which is the crux of the action still pending.

Stand contended Ryskind did not live up to the agreement, except for a brief period, the court upholding that argument. Ryskind has remarried and has a child. He is represented by Greenbaum, Wolf and Ernst.

Wong's Legit Offer

Los Angeles, May 26.

Belasco and Curran will attempt to get Anna May Wong, coming to the Coast for "Daughter of the Dragon" at Paramount, for the Coast company of "On the Spot," which they will produce after "The Vinegar Tree."

"Tomorrow and Tomorrow," current at the Belasco, will play two more weeks, followed by two weeks of "Bad Girl" and "The Vinegar Tree."

E. E. Clive, producing "As Husbands Go" at the Biltmore, announced when he first came here that he had "On the Spot."

OUT OF TOWN REVIEW

PAY DAY

Drama with amateur and semi-professional casts presented in three acts and eight scenes at the Play Shop, little theatre by Ralph Heriot, May 16. Cast: Florence Baer, Ralph Neff, Maria Beattie, Ralph Herndon, Arnold Mahal, Lou Phillips and Edward George.

"Pay Day" was written by Rowland Brown, Fox studio director and writer, and it's awful.

Story is laid in a Pennsylvania steel mill town. Mill foreman carries on an affair with wife of one of the workers, giving the worker plenty of night work. Worker catches his wife and her lover at the wrong time, and forces the foreman to give $1 to the wife. Insinuation is that the wife is no better than the town's prostitutes. Husband broods, and with birth of an illegitimate child six months later the play shows both husband and wife growing insane.

Too improbable and muddy to get anywhere. The three acts and eight scenes, including changes, ran only 60 minutes.

Contract Interpretation Leaves Willie In or Out

There is some question whether Willie Howard will continue with "Girl Crazy" after the New York engagement at the Alvin. The show may last through June there and it is the intention of Aarons & Freedley to send it to Chicago. With George White said to be seeking Howard for "Scandals," the comedian does not want to leave town with "Girl."

The matter hinges on the interpretation of the contract which really is made out for Willie and Eugene Howard. Latter is not in the show, although participating in the salary. The contract calls for the season of 1930-31. Balance of the clause, which usually stipulates the season as ending May 31, was deleted.

Howard contends he is free to leave the cast any time after this week, although not disposed to force the show's closing and throw other players out of engagements. Aarons & Freedley contend that because the end of the season is not set forth, the agreement is for the full run of the play here and out of town.

The factor of material consideration for next season is absent, however. Case may be arbitrated if a settlement is not reached shortly.

June-Dec. Pay Off Dates On "Rome Haul" Claim

June 1 and December 14 are the payoff dates for Frank Elsas and Bela Blau, playwright and producer, respectively, under arbiters' decision on a claim brought by Blau. June 1 is the outside date for Elsas to return royalties advanced to him on his play, "Rome Haul," which Blau has. December date is the final time for the latter to produce the show to retain it.

"Haul" difficulties arose from an understanding made when the play was sold that Elsas would revise certain parts. A number of attempted revisions failed. The claim is for royalty return.

H. C. Potter of the Blau office is reported going on his own as a producer this fall, with play titled "Immodest Violet." Potter has a Southampton, L. I., stock company.

Circus Wins

Akron, May 26.

Legit is washed up so far as Akron is concerned.

Ethel Barrymore in "The Love Duel" attracted only a handful of customers at Goodyear theatre here, after an absence of road shows for more than a year.

Sells-Floto circus, playing a few blocks away, sat them on the straw the same night, with cold weather prevailing.

Another On Merry-Go-Round

Another candidate for the revolving stage legit movement is in Chester Erskin's "Bull Market." Story deals with Wall Street.

While in Europe Erskin will work on the play for local fall production.

Newspaperman's Play

August Stern and Alfred White have co-written "Hired Husband." Stern is on the Bronx Home News. Robert Sterling will produce.

Plays on Broadway

CRAZY QUILT

Revue in two parts, presented at the 44th St., New York, May 19, by Billy Rose; Fannie Brice, Ted Healy and Phil Baker starred; featured: Gomez and Winona, Lew Brice and Ethel Norris; songs by Rose and "his friends"; skits by David Freedman; ensemble numbers staged by Sammy Lee. In support: Tamara, Tom Monroe, Stewart and Vale, Marion Bonell.

"Crazy Quilt" is an unpretentious, intimate revue. It is entertaining, with top entertainers that deliver. Not all of it is new, but what has been inserted from other seasons is easy to take. At $4.40 top, it should do well enough this summer.

It is Billy Rose's show, as was "Sweet and Low." Latter started with little promise, but made a run of it. When James Barton and George Jessel called it a season, Rose secured Phil Baker and Ted Healy to co-star with his Fannie, closing temporarily and intending resuming under the title "Sweeter and Lower." With so much different material lined up it was decided to establish it as a new show, and so "Crazy Quilt."

The numbers in "Sweet and Low" counted in its favor as much as its stars, with "Cheerful Little Earful" the stand-out. Whether Rose has a tune in the new show to par with it, is not certain. The theme number is "Sing a Little Jingle," which is a cheer-up ditty, introduced by Ethel Norris and Tom Monroe, ingenue and juve.

Ted Healy had what sounded like the more tuneful number in "I Found a Million Dollar Baby in a Five and Ten Cent Store." Both numbers repeated by the leads. First was written by Mort Dixon and Harry Warren, who also did the other song, Rose collaborating on the lyric. Same trio wrote "Would You Like to Take a Walk?" with the ensemble in chorus dress of 20 years ago. It has been used before.

Miss Brice, Healy and Baker are about even up in their contributions to the performance, so there should be no backstage differences. Healy is dressed up generally in tux and looks neat for a change. His stooges are present — four little guys—and only in the first part, and they do a chorus of "Million Dollar Baby" with the "pigeon trick." Also three midgets for a one time giggle. Baker's wise-cracker in the box seemed to have enough new stuff to keep him amusing most of the way and he more than makes up for Healy's muggs.

Baker with his accordion and without was welcome on every appearance and that goes for his sidekick. He has a corking topical comedy lyric, "Under the Clock at the Astor," by Ned Weaver and Manning Sherwin, which as Phil said could go on for weeks. His bit with the six show girl lookers, who glorify the torso instead of the brain, a wise number. The sextette is on several times to chatter gold-digging stuff, probably once too often.

Miss Brice as in the other show does not try to cop it all. She is funny and at times sad. Likes to sing torch numbers and the newest is "To Think That We Were Sweethearts" (And Now We're Not Even Friends). "Strictly Unbearable," David Freedman's travesty from the earlier show, is retained and just as laughable. Healy works it with Miss Brice, donning a toupe and a wop dialect. Her solo of an anxious sweetheart in a bit called "Telephone Call," by Dorothy Parker was not so hot. A dash of pathos with too many appellations to the Almighty. It went out, as did something called "Sadie Applegarden for Congress." She amused with a Peter Pan, rather a successor to the comic Swan Song.

Tamara stood out. First something in Russian, strumming a guitar. Later she clicked with a familiar torch, "You'll Never Know," sitting atop of the pit piano with Baker accompanying. No conflict with Miss Brice and a good turn. Tamara is the girl at the Club Abbey before it was turned into a shooting gallery and closed up.

Gomez and Tamara, hip ballroom duo, scored several tunes. The highlight was something Spanish, effectively lighted. Baker barely visible to the side and on a platform made it the better. Vale and Stewart, buck and wing specialists added something on each appearance and none of the hoofing was over-done.

Lew Brice, who Baker and Healy plenty kidded as just Fannie Brice's brother, had his dancing interludes and afforded laughs in a sand bag bit. Roger Davis plays several bits as in the earlier show.

There is a cafe finale as in "Sweet and Low," with the principals called on for last numbers. Miss Brice did the Floradora comedy lament, "While I Married For Love," also "My Man." Healy as m. c., which should give an idea. Anti-climax had the customers walking. That came about because the chorus kneeled at the footlights and reprise "Jingle." A minute later the cafe was darkened and the guests dancing, the three leads spotlighted at a table sipping as the curtain dropped.

Sammy Lee did the dance direction. Entire show played with drapes and production not small. The three names should carry this show along with the scale a help.

Ibee.

A MODERN VIRGIN

Comedy in three acts presented at the Booth May 20 by the Shuberts; written by Elmer Harris; staged by Stanley Logan.

Eddy	Boris Nicholai
Richard Chiltern	Nicholas Joy
Bob Winslow	Herbert Rawlinson
Tweed	Fred Irving Lewis
Hezzard	Roger Pryor
Yvette	Andree Corday
Auntie Weeks	Lolla Rafoe
Teddy Simpson	Margaret Sullavan
Cissy Carroll	Cynthia Rogers
Miss Guthrie	Claudia Morgan
Dr. Franko	Alfred Kappeler
Rita	Marcella Swanson

Distinctly a flapper show and figures to make a fair showing by drawing that class of patrons. Not really diverting and without the punch of "Young Sinners," which got across because youngsters were told not to see it.

"A Modern Virgin" is an heiress of 18, flirtatious, and the bane of Auntie Weeks' life, in whose charge she is. Teddy Simpson knows what it is all about, but takes chances with men she knows little of, making some dates by picking names from the telephone book.

Richard Chiltern, well over 40, is her fiance, but she hasn't said posi-

(Continued on page 103)

FUTURE PLAYS

"Good Morning Bill," by P. G. Wodehouse, accepted by the Shuberts for fall production.

"The Bitter Road," by Harry McKee, Walter Gluck producing. Jeanette Lee-Fox, Jack McKee and Maxine Brown in cast. Donald Meek may go in later. Opening June 15 in Brooklyn.

"Dear Public," by Ruth Fine and Beatrice Aaronson, acquired by Jack Charash and Bernard Joselow, new producing combo. Early fall opening.

ENGAGEMENTS

Helen Tenney, lead in Chicago "The Rap."

Will Mahoney, William Demarest and Jack Benny for the Earl Carroll Revue.

Flora Le Breton for the Chicago "Meet My Sister."

Richard Taber for "High Hat."

Edward Emery for "Free for All."

Queenie Smith for "Hearts in Repair," opening in August. Shubert.

Charles Althof for "Free for All." Schwab & Mandel.

Eleanor Evans understudying Adele Carpell in "Ebb Tide."

Billie Mae for "Wooden Soldier."

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Summer Address

Paul Rubens, Ballston Spa, N. Y.

Saratoga County

Sobol-Sullivan Change

Louis Sobol switches from the Graphic to the Journal June 1, which is also his 12th wedding anniversary. Sobol has been two years with the Graphic, where he succeeded Winchell.

Sobol goes to the Journal with an increase in salary on a three-year contract that also calls for syndication of his writings through King Features.

Ed Sullivan, sporting editor of the "Graphic," will drop his athletic penmanship to peruse the drama for his paper. Not only will Sullivan sit in judgment upon the theatre, but he will also become the daily columnist thereof.

Sullivan's contract, which has till '33 to go, will be changed to conform plus a raise in salary for the new duties.

Comics vs. Circulation

Chicago, May 26.

Somebody's idea of giving away the supplementary Sunday comic section of the Chicago "Tribune" in connection with Quinn Ryan's Sabbath appearances in small towns around here proved a bust.

Newspaper complained circulation fell off, inasmuch as most of the townsfolk were more interested in the funnies than the rest of the paper. As a result the giveaway was stopped.

Ryan, radio announcer over WGN, the Trib's station, is playing seven Sundays in a row for RKO.

Dailies As Circulators

In book circles it's the bookseller against the publishers on advertising. New York publishers like to have the out of town bookseller believe that advertising in the New York dailies is a national coverage. The out of town booksellers won't believe it.

The booksellers rather hug the idea that advertising a book for sales purposes should occur locally to promote local sales. With the out of town booksellers as right as the New York publishers are wrong, if the New Yorkers really do believe there is any sort of a national coverage through an advertisement in a metropolitan daily.

The strongest American regular newspaper dailies as circulators beyond their immediate territory are the Chicago Tribune, Cincinnati Enquirer and Denver Post. These dailies circulate mostly in that way in their own and adjoining states. None is in the national circulating class.

Any metropolitan daily loses strength and value as it travels away from its seat. The further away the weaker it becomes. Local dailies with the various news services supplying them generally give the spot news before the metropolitan papers can reach. No met daily is actually strong outside of a 14-hour radius from its plant.

Beyond those points the met dailies are sought only for specialized news, such as a more complete stock market report of the metropolitan quotations than the local daily carries.

Dailies going over 14 hours away means overnight. After that it becomes a matter when the paper arrives. It frequently arrives in twos, threes or more, when the last issue is probably the only one read for such departments.

Hardly anyone away from their metropolitan home is interested in the advertisements in a metropolitan daily. That's the last thing any traveler will read, and the out of town circulation of a met daily beyond the 14-hour radius is 95% metropolitan travelers. Others are former metropolitan home towners now located elsewhere. The local permanent reading circulation of any met daily can be figured 100% nil. The local or nearest key city daily holds the reader interest. If localities want the wider scope news they get it from the digest weeklies.

According to the claims made by some metropolitan dailies of their out of town and far away circulation, the metropolitan circulation is very scant, if figured against their filed circulation statements.

Metropolitan dailies never assert an advertising value outside the home lots. If they did their large dept. store advertisers would ask for a local rate on the ground the out of town circulation is of no benefit to their stores.

Booksellers

About only new thing that came up for discussion at the annual convention of the American Booksellers Association at Philadelphia was advocating longer period of time between the original publication of a book and its reprint.

Otherwise, same old complaints against concentration of book advertising in New York, extravagant blurbs on book jackets and the other things the booksellers have been talking over the past many conventions.

Booksellers want the publishers to wait at least a year before issuing a reprint on a book of fiction and three years for non-fiction. Would enable the booksellers to dispose of the original editions before the cheaper reprints replace them in demand.

As in the past, the booksellers outside of New York assailed the concentration of book advertising here, claiming only one-sixth of the total book advertising appropriation is spent elsewhere. Every small-town bookseller wants the book advertising—publishers' advertising—in his home town paper, and the home town papers back him up.

One of the chief arguments of the booksellers for local book advertising by the publishers is that it will attract non-book buyers. Never answered by the booksellers what they themselves have ever done to attract non-book buyers, or to interest magazine and newspaper readers in books.

Complaints against the blurbs on book jackets are a laugh to the publishers, who display the greatest admiration for the superlatives on advance trailers in picture houses. Blurbs on book jackets quite naturally color the account of the contents, but what advertising matter doesn't?

At one of these booksellers' conventions an exasperated book publisher or an expert merchandising man is going to get up and tell the book dealers a few things. He's going to tell them that bookselling is perhaps the only industry in this country that hasn't advanced with the times.

He's going to tell them that the chain cigar and drug stores attract more non-book buyers to its book buyers, because they are cigar and drug stores, than the dusty, ill-ventilated and depressing book shop. He's going to tell them that decrepit and mostly worthless books that are marked down to 25 cents or so should be taken out of the choice sidewalk counter, which the non-book buyers see, and shoved into the rear, their places taken by late fiction. He's going to tell them a lot of things unless he's afraid of antagonizing the booksellers.

Until then, expect at the next convention of the booksellers' complaints against the concentration of book advertising in New York and the other stock-in-trade tirades. And expect another doleful season for the retail book biz.

Printing Rejections

Edward Titus, one of the more wealthy and moving spirits among the literati of the Paris left bank, has recently announced a new volume to be published by his firm. It will be ready in the fall and contain only unpublished works of more than average merit, without being chosen for any reason other than their supposed excellence.

Writing Paris is agog over this announcement and typewriters, pens, and pencils are starting to work. Titus, who also issues "This Quarter" and who pours much of his money into his hobby of book publishing, has promised to pay for all accepted articles and to pay well. Even the patient waiters at the Dome are hoping that some of their writing patrons will be able to buckle down and earn a few hundred francs to pay off past beer debts.

Bob Andrews Serious

Robert Andrews, editor of the Chicago Daily News Midweek magazine, has sold a novel to John Day. It's the first [illegible] Andrews has [illegible] [illegible] street scribbling. [illegible] [illegible] set for August.

Ed Becomes House Mgr.

Al Cajdy, for 10 years city editor of the Memphis "Press-Scimitar," resigned to accept position as assistant manager of the RKO Orpheum, New Orleans.

Chatter

Reliably reported that Peggy Wood writes those pieces herself and not ghosted by John V. A. Weaver, her husband.

H. H. Swanson back to Chi with an armful of manuscripts.

As soon as ascertained that Elsie Janis gone in for writing, Liberty contracted for a number of pieces.

Admitted by the publisher that Edward Thompson's new book, "A Farewell to India," combines the titles of two best sellers: "A Farewell to Arms" and "A Passage to India." Clever?

Eleanor Smith, the British scribbler whose books sell so nicely here, has an offer to come over and lecture.

Lee Foster Hartman new editor of Harper's Magazine, succeeding Thomas Bucklin Wells. Formerly assistant to Wells.

Zane Grey on one of those fishing trips.

Konrad Bercovici persona non grata in Rumania, which means the bum's rush, if trying.

Clifton Fadiman and Harry Salpeter rarely agree in their radio talks on books. Maybe by agreement.

The best Oscar Rosen can do with that new book of his is to get a chapter incorporated into this year's annual "Schriften."

Charles Yale Harrison now sports a crease in his trousers and the boys of the John Reed Club suspicious he's turned capitalist. Harrison says he can do it if Theodore Dreiser can.

Harold Wentright won't sell his tales unless with the proviso that he illustrate them himself.

Bernarr Macfadden has scrapped Your Home mag.

Big demand now for real life mystery and detective stories with a number of mags devoted to that type of matter solely. Chance for police and court reporters to clean up.

Those scribblers still waiting for payment from La Paree Stories won't get it.

2 Versions

Mad on between Putnam's and the Eugenics Publishing Co. over the Dr. Marie C. Stopes sex book, "Married Love."

Both issuing the book in this country, with versions slightly different. Putnam's was brought to court because of its version and subsequently cleared. With that the Eugenics Co. circularized the trade claiming infringements by Putnam's and threatening prosecution.

Never answered correctly how the Eugenics Co. got the American publication rights to all or parts of the Stopes work. Putnam's originally published the work in England and went to court to get the book out here.

"Ghost" Writer Sued

Gene Hanner, author of a book elaborating her experiences in Italy a few years ago when she was an art student there, has brought a court action against Herbert Forder, Seattle ghost and short story writer, seeking recovery of manuscript of "Under the Shadow of Armed Wings." This is the title of her book. Miss Hanner has a photograph studio in Seattle and her novelist work is on the side. She hired Forder to collaborate and paid him for the job. Then he asked for a new contract and she declined. Then came the row over the manuscript and the subsequent court action.

Real Names of Authors

Lynn Brock, author of "The Stoke Silver Case," is Alister McAllister. Anne Campbell, "The Heart of Home," is Mrs. George W. Stark. Rosita Forbes, "Conflict," is Mrs. Arthur Thomas McGrath. Bruce Graeme, "A Murder of Some Importance," is Graham Montague Jefferies. Tennyson Jesse, "The Solange Stories," is Mrs. H. M. Harwood.

But who is Kathleen Shepard, author of "Working Girl"?

Porter on Mags

Verne Porter, Hearst's white hope, back to mag editing in charge of the Woolworth publications gotten out by Tower. Porter is executive editor of the four Woolworth mags, Hugh Weir remaining as editorial director of the group.

Porter until recently was scenario editor in the east for Universal. Because of his picture experience, he will probably devote his first attention to the New Movie Magazine, edited by Frederick J. Smith [illegible] [illegible].

Author Godfather of Bears

Stewart Edward White, author, left Seattle last Friday (22) to Alaska on a summer cruise. His main mission aside from a vacation is to enlist Alaska aid in favor of a national park to be formed with one of the big islands as the park; probably the island of Chicago off, Barnaoff or Admirality. White is also the announced godfather of the Kodiak bears, threatened with extinction. The national park would likewise be a game preserve to keep Kodiak bears from extermination.

Best Sellers

(Reported by the American News Co.)

Fiction

Glass Key, by Dashiell Hammett	$2.00
Good Earth, by Pearl S. Buck	2.50
Road Back, by Erich Maria Remarque	2.50
Years of Grace, by Margaret Ayer Barnes	2.50
Bridge of Desire, by Warwick Deeping	2.00
Happy Sinner, by Elizabeth A. Herbert	2.00

Non-Fiction

Boners	$1.00
John Mistletoe, by Christopher Morley	2.50
New Russia's Primer, by M. Ilin	1.75
Education of a Princess, by Grand Duchess Marie	3.50
Fatal Interview, by Edna St. Vincent Millay	2.00
Green Hell, by Julian Duguid	4.00

Bow for Circulation

Clara Bow is the subject of a battle raging between two Chicago evening rags, the Times, tabloid, and the Hearst American. Up to now the Times has had the field to itself in the matter of inside stories on the picture stars. Plenty of fake and ghost material, with one story on Virginia Cherrill dished out by Ed Levin, p. a. at the arty Goodman theatre, under the label of Francis Farmer.

Hearst hit the Bow topic first with their Louella Parsons yarn; but the Times got so upset about the deal it rushed in with a story by Alice Warder, on "Can Clara Bow Come Back?"

Times is going into the Bow question with much beating of drums, and making it a personal problem. It is running a special section, devoted to the present illness of Clara Bow, and asking the Bow fans to rally around the flag.

Here is a typical headline:

"Army of Chicago Fans Rally to Clara Bow."

Each day the tab carries a letter box, reading as its title: "Good Wishes to Clara Bow."

Frankfort Moore Dies

A day or two before his 76th birthday, Frankfort Moore, novelist and playwright, died at St. Leonards, England, this week.

Irish by birth and a globe trotter by inclination, he turned out nearly 70 novels, without ever making a very great stir.

Some of his plays were produced in London and Paris.

Canfield Head Man

New head of Harper's is Cass Canfield, with Henry Hoyns, former prexy, becoming chairman of the board and head of the executive committee.

Canfield, one of the founders of the mag, "Foreign Affairs," came to Harper's a few years ago and has risen rapidly in the organization. Hoyns has been with Harper's nearly half a century.

New Book Publisher

Logos Publishing Co., a new organization with Sally Kusell Holden managing directress, shortly issues its first two books.

The first will be "Boredom," by Marguerite Tjader, a society girl and daughter of an explorer. Boris Sokoloff, cancer specialist, wrote the other, "Death of Simon."

Press Agent Turns Author

Val Lewton, of Metro publicity department, is following in the footsteps of Don Clarke, in same department, by writing novels. Lewton's [illegible] [illegible] for publication by Mohawk, [illegible] [illegible] of Glory.

[illegible]

Collaborates With Sax Rohmer

[illegible] Heath, English actor, sailed last week for London, where he will collaborate with his uncle, Sax Rohmer, on a mystery drama. Heath, for 15 years, has appeared in legit shows on Broadway, including John Barrymore's "Hamlet" and "Shannons of Broadway."

Sam Coit's Wife Co-Author

"Problems in Voice and Speech" is out, Prentice Hall publishing. Estelle Davis, Letitia Raubicheck and Adele Carll wrote it. Miss Davis is the wife of Sam Coit of Actors Equity and a lecturer at Columbia.

They Wouldn't Believe It

Cut in the editorial staff of Hearst's Los Angeles "Examiner" is said to have hit the daily's advertising columns with a thwack.

Ad solicitors had been plugging prosperity-around-the-corner to local merchants. When news of the staff cut leaked out the merchants started thumbing noses.

Davis on Trial

(Continued from page 90)

agents and that he never personally took part in these negotiations. Shubert admitted loaning the Forrest theatre for the production of the play but denied ever offering to buy an interest in the show.

The only witness who seemed to back up Davis' contention that his play had interested the picture people was Mrs. Dolly McGregor, representing the United Artists. She testified that while the play was in rehearsal she had called at the theatre to see if the play had picture possibilities. While seated in the orchestra, Mrs. McGregor said, Davis observed her taking notes. He stopped the rehearsal and from the stage made a speech for her benefit.

Davis, she said, declared he did not wish to have his play in pictures and that it contained several ideas that would bring him in a fortune. He therefor requested Miss McGregor to leave the theatre.

Stranded Jacobson

Clarence Jacobson, another witness called by Assistant District Attorney Joseph Burns, said he was company manager for the play when it first opened at Worcester, Mass. He and the rest of the company were left stranded and he had to settle his hotel bill and pay his own fare back to New York. Jacobson is now connected with the Bascomb ticket office.

Hilda Spong, who had a role in the piece, testified she understood Mrs. Mason had invested in the play in order that the complainant's daughter, who had stage ambitions, would be given a minor part.

Davis, under questioning by his attorney, denied all the charges against him. He declared that he had had conferences with Shubert and that subsequently he did business with John A. Weiser, the manager's representative. He said Weiser was sent to the opening at the Grove Street theatre. Weiser appeared to be enthusiastic over the play's possibilities and told him, Davis declared, that with a few revisions he believed Shubert would be glad to place it in a Broadway house. Davis said he made the revisions and the play was put on at the Forrest, where it lasted a week.

Wanted No Help

Davis said that he had further talks with Weiser and had written several letters to Shubert about further revising the show and reproducing it. It was suggested to him, he testified, that Davis needed a collaborator to properly fix up the play but he refused to permit this.

Davis claims the checks were post-dated and that as far as they were concerned he did not violate the law. He claims that it was not until two years after the transactions [illegible] that complainants made criminal charges against him. This happened when he was about to produce "Djama," a story of Isadora Duncan's life. It turned out to be another Davis flop.

The defense in an attempt to [illegible] dealings with the Shuberts placed in evidence an "author's contract" made with L. Lawrence Weber. Davis explained that Shubert was not a member of the [illegible] Guild of the Authors' League and that for a playwright [illegible] [illegible] with the Shuberts [illegible] [illegible] [illegible]. [illegible] Davis said, the reason for Weber [illegible] [illegible] contract.

McNutt's 2 Comedies

[illegible] [illegible] [illegible] absence, Patterson McNutt [illegible] two shows for fall. One is "Contact Two Hearts," by A. E. Thomas.

[illegible] second is "Love and Learn," by Avery Morrison. Bother comedies.

AIMEE McPHERSON
Angelus Temple
KFSG, Los Angeles

Aimee Semple M[illegible] her [illegible] give [illegible] and pa-geant [illegible] before the radio audience.

Sister McPherson talks show business. She loves big figures. When looking over the temple upon arriving in the pulpit, her opening line is always the same: "You thousands of people here, you in the orchestra, you in the first balcony, you in the second balcony, you crowds standing in the rear, you thousands listening in over the radio"——

She makes frequent use of modern slang. Bum, punk, guy and other cryptic designations are sprinkled in her sermons. For the sermon she always has a background of continuous organ music. Then there's a prolog to the sermons in keeping with the text. A choir of 300 do the tableau work.

On her opening sermon, after her round-the-world trip, Aimee recited several poems she had written during the tour. All were set to music, also credited to Aimee. Both lyrics and music were familiar. All her songs have patter. Reading a sermon, she'll suddenly burst into one of her own numbers with her organist picking her up on the second or third word. Orchestra leaders should get a load of that organist picking up cues.

When she muffs a Bible quotation she winds that up with, "—and so on."

After the services the station stays on with an hour of music from organ, orchestra, choir, and a male trio that gets hot with religious lyrics to pop melodies. It's an air show that's a show, and in a kind where the radio programs are notoriously bad—a cinch. *Call.*

EDDIE DOWLING
"Victor Herbert Memories"
Songs, Orchestra
Radio Disc
Commercial
WOR, New York

Second of the "Victor Herbert Memories" series, on discs, dealing with Eddie Dowling's reminiscences of Victor Herbert. It's a smart radio topic, Herbert's melodies being so appealing and ever popular. Radio audience has heard these melodies so often there is no doubt but that they are interested in hearing some of the life history of the famous composer and personal touches regarding him.

Dowling tells when he first met Mr. Herbert; how he wanted the composer to write the music for a play of his but instead Herbert gave him a role in Herbert's new operetta. Parts of it are dramatized, with Herbert appearing in the voice, tinged with a slight Irish brogue. Whether or not the voice and accent are a close copy of Herbert's doesn't matter, although Mr. Herbert never spoke with any touch of a brogue.

This disc dealt with Herbert's "Girl in the Spotlight."

Dowling does a bit of singing himself. Also is a male chorus. Mob atmosphere, applause, shouts of audience, etc.

Smart little disc program from all angles, including the Dowling name value.

PICKARD FAMILY
Folk Songs
WJZ, New York

A visit to a Southern family singing hill-billies and spirituals. Fast and lively little vocal and homely instrumental period. Folk songs are nicely chosen, swerving from fast tempoed hill-billies to the slower and more lethargic spirituals.

At the beginning the announcer says that he will again take the audience to the home of the Pickard family in Tennessee. Harmonica impersonates the moving train, well done. A fast bucolic dance tune brings in the dance monitor who, as in Virginia Reels, guides the dancers. Male voices predominate, chorusing the male solo singer. A young girl is brought in, referred to as the baby of the family, for a kiddie song. Delivered in real childish manner and tone.

Instrumentation secondary, as to use and value. On the fast hill-billies the violin sounds too high and raspy.

"Variety" for Summer

Place a subscription for "Variety" over the summer. From now until Labor Day, $1.50.

Mail remittance with name and summer address.

BOB RIPLEY
Talk
Commercial
WJZ, New York

[illegible] Ripley's return [illegible] auspices after an absence of some time. This commercial [illegible] so impatient to get going [illegible] it couldn't wait for [illegible] Not' to set foot in [illegible] after returning from a European tour in search of more data for his cartoons, but picked him up on the first broadcast from the Leviathan, when the ship was still 700 miles at sea.

Ripley's data of unbelievable actualities is also used on the air. Two men are spotted to assist him with the delivery by acting as foils. They question him regarding his unbelievable statements, making him delve a little deeper into an explanation of each item.

On this period, Friday (22), Ripley used about four incidents. All related to North Africa, one of the places he visited while on his tour. Final bit was colored by music and songs. It was about the native dances of Africa. A Hawaiian hula-hula number then being played on guitars with native vocalizing. Relation wasn't so close, but you can't dig an African tune off hand.

A Standard Oil subsid has tied Ripley up for a series, and is running a "Believe It or Not" contest besides. Announced that information and blanks can be secured at the gasoline stations.

Ripley is to be on six times weekly. His material is nicely presented and surrounded and his verbal curiosities hold unusual interest.

MARY CHARLES
Drama-Melodist
Sustaining
WOKO, Albany

This artist is featured Saturday evenings over WABC, Columbia network, in a series of sketches tailored to fit her talents as a dramatic actress and singer. Miss Charles is a little different in her style of work from the average woman heard on the air. The skits, likewise, are also away from the usual run. The combination makes for an interesting and enjoyable quarter of an hour.

To clinch the favorable impression, Columbia keeps the period entirely free from advertising. It's the type of sustaining program which should not only hold listeners but which should build good-will.

Some of the sketches have a night club or theatrical background, characters are more or less the same. A Jewish producer speaking in dialect was well played by an actor whose name was not given.

In one skit Miss Charles gave a fine portrayal of a former prima donna become a scrub woman. Ended with a dramatic rendition of the song, "Poor Kid."

Miss Charles shines in emotional characterizations, but for a change of pace there is comedy. She does rather well at this, too. Charles Haswell authors the sketches. *Conn.*

"MAN WHO DID NOT UNDERSTAND"
Playlet
WCFL, Chicago

Evanston Players Guild sent a trio of their performers down into wilds of the loop and demonstrated that they should stick close to the north shore drawing rooms.

Performances were generally weak with the exception of the male lead, Hugh Hippel, who showed some ability to handle lines. But, even if the performers were talented, they couldn't have sold this hopelessly amateurish writing. Foisted on the innocent listener were 10-20-30 lines.

WCFL has a habit of inviting these amateur theatrical groups to cavort before a transmitter. They no doubt figure that they'll grab enough listeners from the uncles and cousins and other suffering relations who are forced to listen in. But some day even the family may rebel.

This broadcast is conducted, introduced and announced by Joseph Plunkett, known quaintly as "The Man About Town." From the transmitted sample of his work Plunkett has much to learn in the matter of diction and pronunciation.

MARGARET RILEY
Songs
WPCH, New York

Miss Riley is further proof that sopranos should stay away from the radio until they master the technique of the mike. Technical men have always contended that sopranos were the most dangerous voices to use, for unless they have learned how to work with the mike their voices come over in whistles and screeches. Probably the reason there are so few sopranos on the air, and those working are ozone experienced.

Announcer said that Miss Riley is better known as Peg Riley and has appeared in numerous legit musicals. She is obviously a novitiate to radio. Her tones at times were too loud and at others too low.

When hitting a high register her voice was frequently a screech.

Off the air Miss Riley probably is a pleasant. But stage and radio experience are two different things.

Victor Herbert Memorial
Orchestra and Vocal
WJZ, New York

May 24 (Sunday) the anniversary of the death of Victor Herbert was signalized by an hour's broadcast of the famous composer's melodies, again under the auspices of the American Society of Composers, Authors and Publishers. It is an annual event, and since inception has rated among the fine things that radio has to offer during any year. No exception this time; in fact, the program seemed even more pleasing.

The soft, resonant voice of Gene Buck, president of the society, his graceful introductions and references to his friend, the departed genius of music, gave an intimacy to the broadcast that much enhanced it. The program was sent from the Crystal room of the Ritz Carlton at 7 o'clock. Assembled were 300 friends and one-time associates of Victor Herbert.

An orchestra inclusive of musicians who had played with him through the years gave "The Red Mill" score first. Herbert Wattrous, who had been in a number of the composer's operas, sang "Gypsy Love Song," Raymond Hubbell conducting.

Major Edward Bowes with some of his Capitol "family" carried on the Herbert program, foregoing the usual theatre broadcast. Westell Gordon sang "Neopolitan Love Song" from "Princess Pat." "When You're Away" was nicely duetted by a brace of Bowes songbirds. Yasha Bunchuk played "Yesterthoughts" on the cello, which was the composer's favorite instrument. Bowes recited a verse, "Here Was a Friend," as he has in past Herbert radio tributes. The Capitol portion concluded with Louise Bays singing the "Butterfly" Waltz" from "Babette."

Buck commented that no Herbert program would be complete without his famous "Kiss Me Again," with Fritzi Scheff giving an excellent rendition. Just before that Walter Woolf baritoned "Dream Girl." Sigmund Romberg conducted the orchestra for the stirring "Rose of Algeria." Olive Palmer lilted the high-noted "Italian Street Song" from "Naughty Marietta."

Rudy Vallee was an added contributor, at his request. He was hooked in from the Paramount, Brooklyn, and sang "Sweet Mystery of Life," after his band went through the melody.

Introduced as one of the composer's dearest friends, August Thomas spoke a scholarly yet affectionate eulogy. Another comrade, Henry Hadley, conducted the orchestra in the final selection, "Natoma."

The program ran slightly overtime, with the last number somewhat hurried. *Ibee.*

LOUISE FAZENDA
Talk, Songs
Commercial
Radio Disc
WOR, New York

As a radio personality this screen player, Louise Fazenda, is good for one crack, no more. Miss Fazenda is that kind of an artist who must be seen to be best appreciated. Unseen, she has nothing radio can use, except perhaps her high characteristic giggle.

Miss Fazenda is apparently aware her talent is not for the air. On this disc she kids radio and radio speakers. Neither does she spare herself and casts plenty puns as a radio artist in her direction. She was on for about four minutes. During that time she spoke about nothing, but how she was coached to make this talk, told not to be nervous and just generally joked about this radio appearance. That pulled her through. Her voice was of the same high pitch as on the screen.

That and her little funny giggle must have given a slight kick to those familiar with her screen work. This advertiser, Olendorf, uses a different screen player on each week's disc program.

CHARLES FREDERICK LINSLEY
Dramatic Recitations
WJKS, Gary, Ind.

Engraved on disc, Linsley is to be heard on indie stations spouting dramatic interpretations of "Boots" and kindred subjects. It's an example of the radio stuff that small town audiences either want or are forced to listen to. It's the meat of tent show dramatic readings immortalized in wax.

If Chatauqua audiences ever really relished these dramatics, they should appreciate the altruism of radio in bringing it into the parlor, to be associated with the family album and what-not. On this altruism, no doubt, may be placed the blame for the present death-rattles of the chatauqua.

Linsley over-dramatizes his dramatic readings. In addition to his perspiring gleanings from Kipling, he has another record describing the mental writhings of a groom, besides a so-called comedy epilog giving the inner workings of a honeymoon trick.

For small time audiences, if there is such a thing in radio, now that there are chain programs and six-tube sets.

U. A. THEATRES HOUR
KMTR, Los Angeles

Inaugural program of the U. A. theatres hour, exploiting the new chain being built on the coast, and also institutionally plugging all affiliated U. A. film and theatre names. It proved an interesting period over KMTR. Double inaugural, as it also introduced that station as the U A's own broadcast central with the transmitter actually situated on the United Artists studio lot.

Probably Al Newman, the musical conductor, dug up the simple idea of an operetta vs. musical comedy song contest. Required no elaborate continuity and worked in the best of Herbert, Friml, Romberg and Lehar in the operetta divisions versus Berlin, Gershwin, Youmans and De Sylva-Brown-Henderson.

Opening guest star was Eddie Cantor, a wise move, rather than any of the UA picture names. Cantor registered niftily on the air, doing a timely "From Niagara Falls to Reno" ditty and also "Yes! Yes!" a potential hit from his forthcoming "Palmy Days," which has just gone into work at U.A.

Newman's musical gang were in fine fettle, further aided by judicious selection of numbers.

Idea obviously can be carried on indef, plus any songs out of the U.A. pictures, such as "Reaching for the Moon," which was one plug along those lines. *Abel.*

PHIL FISHER'S ORCHESTRA
Sustaining
WOKO, Albany

This unit, which succeeded Huston Ray's band at the Ten Eyck hotel, is on the air several times nightly. Station has studios in same establishment, there being a tie-up between the hotel management and WOKO. Name of hotel and its Cameo Room plugged, while announcement states that these programs are offered through the courtesy of the manager (name given).

Fisher's orchestra seems to be built around the saxophone player, Izelle Watson. He is an accomplished saxophonist, and those who like sax tooting are inclined to rave about him. For the ordinary radio listener, however, the sax thing is a bit overdone.

Band has good rhythm and harmony, while the numbers are well selected so far as change of pace is concerned. Marty Britt, singer, is featured. He is heard to best advantage with blues. *Conn.*

ELKS 11 O'CLOCK OBSERVANCE
Radio Disc
WMCA, New York

The 11 p. m. observance by all Elks throughout the land is given public significance through a special disc broadcast from WMCA with "Auld Lang Syne," the principal musical embellishment. There is also special mention that the Elks magazine has 800,000 subscribers.

No effort in the brief period to use any Elks of national importance. Effective in the main and as a publicity method for furthering the membership should not do any harm.

Only commercial aspect comes from the mention of the Elks' magazine. Nothing to worry here either as every paid up Elk becomes a subscriber under the original plan whereby the Elks conceived the magazine and provided subscriptions to help keep it in existence. *Mark.*

VELDOWN PROGRAM
Handwriting Expert
Commercial
WPCH, New York

Reading character via penmanship is the main purport of the broadcast by the Russian handwriting expert, Nadja Olivanya. A reading is assured for any person sending in a top from Veldown with a specimen of their handwriting.

Principal announces that she doesn't predict the future. Hence it's a matter of merely explaining the characteristics of a "Miss K," "Annie R.," etc. Probably only of interest to them, too.

An easy program to fake if desired and plenty of chance for comedy if they care to take that angle. *Mark.*

R-B ARISTOCRATS
Male Chorus
Commercial
WBBM, Chicago

With a regulation theme song and 15 minutes' worth of evening radio time, this male group is trying hard to sell men's suits at new bargain prices of $19.50.

Male warbling is all right, with no special effort made for novel harmony or tricky vocalizing. Tunes are all pop; some new and some but old enough to be charming, but just old enough to be stale.

On once weekly and is not impressive enough to be remembered.

BOB STANLEY
Songs
Sustaining
WPCH, New York

A good voice in varied selections and no attempt to grandstand with numbers not suited to its range.

Stanley's sounds better than some of the tenors heard on commercial programs. He merely uses a piano accompanist. *Mark.*

JUDITH ANDERSON-CHAS. COBURN CO.
Sketch
Commercial
WGY, Schenectady

Judith Anderson and Charles Coburn featured in Sir Alfred Sutro's "The Marriage Will Not Take Place," presented on the Victor hour over the NBC chain.

Miss Anderson playing a chorus girl. A long scene between her and the lawyer (Coburn) was done superbly. Coburn directed the performance. Charles V. ...burton was impressive despite limited opportunities, and Sheila Hayes had a side or two as a maid.

These Victor sketches are the nearest thing to big time legit heard on the air today. *Conn.*

JIGGS and COHEN
Dialect Comics
Sustaining
WGES, Chicago

A couple of boys from vaudeville—Don Lavery and Arthur Cohen—sold this small southside station on the comic strip comedy idea about six months ago. Since then they've been plugging away at it nightly with varied success. For a while a neighborhood furniture store had the act on its pay roll. Team is now back sustaining it while the outlet's browsing around for another commercial.

This is the hokiest of hoke, a type of material that became passe in the lowest rungs of vaudeville years ago. It's the old style of dialect slapstick molded to the exigencies of radio. Laughs, if any, are not to be derived from the lines in their roisterous patter, but from the comic situations they are supposed to graphically connote. About the most diverting of their recent broadcasts was the burlesque on the own's jubilee parade and loop fiesta.

It's the only thing of its kind carried on the ether waves hereabouts. That the act will some day move out of its neighborhood sphere into bigger time radio circles is doubtful.

GIANT FINGER OF THE AIR
Musical
Commercial
WIBO, Chicago

Affiliated with this station is the Chicago "American," evening Hearst daily. Sheet takes 30 minutes to plug itself and its features interspersing a few band and vocal numbers.

Program is aimed directly at the home-and-fireside group, the entire range of musical numbers slated for the older portion of the population. This is exemplified by the choice of such tunes as "All Those Endearing Young Charms" as executed by a bass trio. Soloist is William O'Connor, a tenor who takes sentimental ballads and gets melo-dramatic about them.

It all adds up to just a fair interlude.

LESKA
Astrologist
WRR, Dallas

This mind reader is the first one to try it over the mike here, and seems to get results. Usual hooey along the lines of a psychic, listeners' furnishing their questions by mail and hearing their names over the air gratis. Which furnishes plenty writers.

Disc theme song opens, followed by some machine gun chatter that keeps 'em guessing when Leska will run out of breath, then a few "messages," and that's all. Theme song, "Orientale," furnishes atmosphere.

Appeals to limited class. Unless considerably revamped, n. g. for commercial. *Rudy.*

EVERETT HOAGLAND
Orchestra
KFI, Los Angeles

Everett Hoagland's Troubadours are with Joe Lewis at the reopened George Olsen's roadhouse in Culver City. With Olsen away, Lewis-Hoagland are operating under lease.

KFI is the local NBC spoke and the best local station so far as chain stuff is concerned. Station is also of a higher standard, which makes the roadhouse plugging a bit surprising.

Hoagland's is a good combo, doing the average cycle in average manner with vocal interludes, etc., punctuating the straight rhythmic stuff. *Abel.*

A. C. O. ORCHESTRA
Non-Commercial
WPCH, New York

A Negro organization announced as being available for outside dates. On its broadcast here the orchestra put more emphasis on low sounding numbers and seemed more expectant of playing dance dates than anything else. At times the boys seemed to be tiring, but the base section did yeoman duty until the last note sounded.

This aggregation may pack musical talent but it wasn't over the air. So many bands, both white and colored, that the smaller orchestras must display competent arrangements to compete. *Mark.*

Stage Names Trying Radio Incognito Te Determine Whether Suited to Air

Vaude and legit names are "showing" for radio over indie stations incognito. Many are unwilling to use their correct stage names over the air until their radio value is proven. They fear that if coming on before having radio experience and not proving as good on the air, it may hurt them.

After they have experimented with radio and have been given assurance either way, then they permit the use of their stage names.

In this manner numerous household names make weekly radio appearances disguised under unfamiliar cognomens. During one week one w.k. vaude name appeared on an indie station five times, each time using a different name.

At the end of that time the station and the artist herself thought that they had nothing to fear, so they sold her to a commercial under her stage name and the girl went on and made good.

Some of the names that request radio work are willing to open cold under their right namesa But the stations usually advise them that if they do this they have a lot to lose and little to gain, telling them its best to use a pseudonym until they have some mike experience.

In the past, vaudeville acts with reps and not wishing to suffer effects of untried material, often broke in under phoney titles until ascertaining the new acts' value.

$198 for Musicians If Fife-Drum Corps On Radio—Petrillo

Chicago, May 26.

Veterans of Foreign Wars is fuming over James Petrillo's giving the elbow to an attempt to tie up with an air commercial on a Poppy Day plug. Hookup was the inclusion of a non-union fife and drum corp on the network program, and the local Federation of Musicians boss couldn't see why the poppy angle should be made an exception to the rule.

Proposed stunt that brought on the controversy was to be part of "Rin Tin Tin Thriller" broadcast over NBC. Skit for the occasion was titled "In Flanders Field," and announcement was to be made that it was a special program dedicated to the Veterans of Foreign Wars in honor of Poppy Day.

To inject some local color into a marching episode in the air show, General Lloyd Wheaton Post No. 74 of the V. F. W., arranged to bring a bugle and drum corp. Also have one of its own buglers blow taps on the program's fadeout.

Petrillo's first reaction, when approached for an okay, was that neither the bugle and drum corp nor the taps bugler were to be let in on the broadcast under any circumstances. Later he revised this edict. Corp and bugler would be permitted to go on, provided these men were covered by 11 union musicians, specially engaged for the occasion, standing on the sidelines. Union's miscellaneous engagement rate is $18 per man.

Advertiser refused to come through with an additional $198 for the program, and James E. Black, commander of the Wheaton post, said his outfit couldn't stand the gaff. Broadcast was put on that night without bugle and drum corp or taps blower, and the war veterans hookup with the program was confined to an announcement.

Free Legal Advice for Air-Barred Speakers

Where entertainers or speechmakers are denied freedom of the air or get mixed up in court action, the American Civil Liberties Union stands ready to supply gratuitous legal aid.

The union in thus offering legal assistance free of charge, believes it is helping its campaign against [illegible] that cut off "free speech."

AUSTIN'S 4-A-WEEK

Starting June 8 NBC will assign another weekly period to Gene Austin.

This will make four periods a week for the tenor.

Race Track Buys Time

Chicago, May 26.

Washington Park Jockey Club has tied up with station WBBM for 21 nightly broadcasts. First racetrack to take the air commercially in Chicago. Nathan Wynn signed the contract for the American Turf Association.

Track's program besides using a band will feature Ed Johnston, turf authority, in a series of yarns entitled "Romance of the Thoroughbreds."

No Poaching by De Forest, Rules Supreme Court

Washington, May 26.

Decision of the U. S. Supreme Court to the effect that the Langmuir tube is a device and not an invention, and that De Forest is not infringing the rights of RCA and Gen. Electric, is regarded as a heavy blow for those big companies.

Sustaining G-E would have given it a virtual monopoly of the tube business.

The patent, now declared void, was the most valuable of those pooled in the formation of RCA. It has been extensively employed in the high vacuum tubes used for radio reception and amplification.

Reversed Decision

The case originated in the U. S. Circuit Court of Delaware in which the De Forest interests were favored, the decision being that the basic idea had been anticipated.

The Third Circuit Court of Appeals first sustained and then reversed the lower court. Taken to the final tribunal, yesterday (Monday) in a decision written by Associate Justice Stone, the lower court was again reversed and the De Forest contention of non-invention was upheld, the court finding the tube to be merely an improvement upon a principle already known.

The decision will have a sweeping influence in radio and kindred activities. De Forest was represented by Darby & Darby.

Pillsbury Will Spend $600,000, Time, Talent

Chicago, May 26.

Pillsbury Flour is taking to the air with a heavy splurge on talent expenditures. Contract signed with the Columbia chain for a weekly broadcast over 36 stations for a period of 52 weeks involves an eventual total cost of around $600,000 in time and talent combined.

Half-hour program, which starts July 17, will offer Sam Lanin and a 32-piece orchestra, Theo Karle, tenor, and the Song Bird Quartet, with an outstanding name from the concert or operatic field brought in each week as a special added attraction.

First broadcast will feature Toscha Seidel. CBS' New York studios will originate the program, although contract was signed through network's local office.

Besides the basic network, the flour company's hookup includes the Don Lee coast unit of seven outlets as well as Albany, Roanoke, Atlanta, Memphis, Richmond, Dallas, Minneapolis, Denver, Salt Lake City and Oklahoma City.

CRAIG WITH S. S.

Walter Craig, from legit, is the new production manager at Sound Studios, radio disc recorder.

William With NBC

Chicago, May 26.

Ned William, among those cut in the Publix-Balaban & Katz publicity department in last week's economy move, goes with NBC.

He is traveling ahead of the Phil Spitalny barnstorming troupe.

For Members Only

Culver City, May 26.

California Country Club at Culver City is now on the air by remote control Sunday afternoons over KFVD with a paid classic program.

No advertising used, club figuring members hearing the program will drop in for Sunday evening dinners to get it in person.

MONOPOLY SUIT IN CHICAGO AGAINST RCA

Chicago, May 26.

RCA and five allied firms are named in a suit filed here last week by the Zaney-Gill corporation, charging conspiracy in restraint of trade and violation of the anti-trust laws. Bill asks for $500,000 actual and $1,000,000 punitive damages.

Besides Radio corporation, bill lists General Electric, American Tel. and Tel., Westinghouse, RCA-Victor, and RCA Radiotron. Suit charges that these companies, through cross licenses and the pooling of 4,000 patents, have established a monopoly, making it impossible for the indie manufacturer to enter the radio field, due to the high royalties exacted. Plaintiff company was named in an involuntary bankruptcy petition filed last week.

Immediate result of this suit is the throwing open of these contested patents to general use. For by order of the Supreme Court, any company that is being investigated on anti-trust charges is restrained, for the duration of the investigation, from securing injunction or legal orders restraining competing firms from using patents involved.

Dusty Ether Discs Stations' New Worry

Los Angeles, May 26.

Recorded radio programs are causing plenty of trouble for local broadcasters because of the condition of records when they arrive here.

Each record has to be played over a half dozen times before it can be put on the air. Cutting of the record is much deeper than that of phonograph records and when received at the stations the tracks are usually full of dirt and air holes.

50-Hour Rehearsals

One station using 26 recorded programs per week has to spend 50 hours weekly getting the records in shape for broadcasting. It has hired one man just to watch the records beside building a special turntable to accommodate the 16-inch plates.

Records arrive here fresh from the factory with instructions to run once for inspection. One station put a recording on after a single running and the telephone operator was kept busy during the entire broadcast answering squawks.

Stations claim that no two recordings are alike. They broadcast them and hope for the best.

'Opposition' and 'Blacklisting' Are Resented by NBC Actors in Chicago, Send Round Robin Letter to New York

Chicago, May 26.

Radio actors employed in Chicago by NBC have written a round robin letter to George Engels, New York v. p. in charge of the Artists' Service. They ask to have their status clarified and also make formal protest against a recent Chicago NBC edict forbidding actors from working for Columbia, rival network.

This is the first known instance in radio of actors banding together to register a squawk. In writing to Engels the Chicagoans are ignoring their own officials who were responsible for the ruling that Columbia was "opposition." What particularly annoys the Chicago actors is that the rule applied only to Chicago. NBC in New York allows actors to work wherever they are able to secure engagements. Until two weeks ago actors in Chicago enjoyed the same privelege.

Protest principally concerns dramatic actors who appear in skits. Averaging $18 or so per program, these performers must have a number of regular weekly programs to make a living. If forbidden by NBC to work outside the NBC family, they want to know why NBC does not give them some sort of guarantee or minimum contract to protect and compensate them for the losses they incur if refraining from appearing in Columbia broadcasts.

Blacklisting

Latest ruling by Chicago NBC executives gives actors two weeks to adjust their relations with Columbia. After that period of grace the "opposition" is supposed to start functioning seriously with permanent blacklisting of any actor not confining himself solely to NBC.

Bob White, one of the most prominent of the NBC continuity writers and the promoter of a number of radio programs and novelties is going to bat for the actors, courageously jeopardizing his own status for the principle involved.

WENR Drops Discs

Chicago, May 26.

After today (Wednesday) station WENR, directly operated by NBC, will be 100% live talent in its entertainment. A complete taboo will stand against recordings.

Last of the old contracts for disc entertainment, in force when Insull gave the station to the company as a gift, expires May 27.

RCA TEST CASE OVER LICENSE EXPECTED

Washington, May 26.

Inside radio rumbles look to the Federal Radio Commission to refuse re-issuance of a license to some particular RCA affiliate or subsid and thus bring the question of RCA's alleged monopoly violations for final adjudication by the federal courts.

This is given as the likely outcome of the hearings on the case of RCA, which will be begun in Washington June 15. They arise out of the recent finding by the federal courts that RCA violated the Clayton Act by clause 9 of its dealers' license agreements on tube sales.

Decision to bring a test case to determine the logical interpretation of Section 13 of the U. S. Radio Act looks to have been picked after careful consideration as the only right way for the Commission to act in the present situation. So far as reported it is the first time that such a monopoly charge has been brought before the Commission.

The tremendous importance of the decision to be made is obvious. It operates under something like 1,409 different radio licenses issued by the government.

It is the contention of RCA adherents that forfeiture of license under the Radio Act does not refer to civil suit findings such as was found in the DeForest Radio suit against RCA, from which the present melee started.

P. A.'s Now R. W. P

Los Angeles, May 26.

Organization of broadcasters p.a.'s, which held its second meeting at the Commercial Club on Wednesday night, will be called Radio Writers of the Pacific.

Next meeting and election June 16 at the same place. Gene Inge, Evening Herald-KMTR rep., temporary chairman and moving spirit.

AMATEURS CAN'T GET MUSICAL ON RADIO

Chicago, May 26.

Auditions at NBC are now subject to a new set of regulations laid down by the musicians' union. Latest rule setup prevents other than union hands touching a musical instrument before a tryout mike in the case of vocalists. Pianists or violin soloists on the make for a broadcast engagement are obliged to have a union musician stand by during the tryout and pay him the regular $18 miscellaneous rate.

Singer who brings her own accompanist who doesn't carry a union ticket must shelve him for one who does, latter being provided from the studio staff. If the accompanist brought along is a member of the union, he can't go on unless he had previously gotten permission from the musicians' local.

Rules resulted from NBC's new amateur program called "Stars of Tomorrow."

Rehearsals as Problem

Adv. Agencies Eventually to Have Own Studios for Convenience?

Chicago, May 26.

Lack of studio space for holding rehearsals has the program directors for advertising agencies squawking plenty to the local radio stations. Situation, say the agency boys, is responsible for some of the punk commercial programs [illegible] up the area's air channels of late.

Majority of the outlets have no more than three studios. To put on a decent rehearsal two studios are required, one for the ether [illegible] showing and the other for hearing-in purposes. Most limited facilities has the agencies' producers scrambling for open time among themselves.

Even when the stager happens to snatch off some rehearsal space [illegible] himself in most instances his rehearsal midway is [illegible] with instructions to scram, as the studio is needed for a [illegible] broadcast [illegible] a loosely knit-together air show. If a producer at the [illegible] ing an orchestra [illegible] full rehearsal [illegible] charged [illegible] the same. [illegible]

One of the agencies [illegible]

Fashion Programs Sly Plug for Cosmetics

Hollywood, May 26.

Max Factor, cosmetic manufacturer, is planning a national radio bally for his product, featuring fashion instead of cosmetics. Broadcasts will be spotted locally on stations throughout the country where the cosmetic business is off.

Factor figures fashions will take the curse out of what otherwise would be a strictly commercial program.

Bramson Finding Out

Chicago, May 26.

Local William Morris office has organized a radio department with Sam Bramson in charge and [illegible]

Bramson has been manager of the [illegible] division [illegible] Morris [illegible]

NBC's Chicago Booking Situation Sounds Tangled—Changes Arriving

Chicago, May 26.

A more or less drastic change of plans and realignment of personnel is in prospect for the Chicago offices and studios of NBC. Departure last week of Hugh C. Ernst as manager of the Artists Bureau was the signal for the new set-up in that direction with future authority to be divided under inter-departmental heads.

Admittedly the Chicago end has run into considerable friction both with advertisers and with talent. On the talent end they still have a number of sizzling hot personal problems that must be solved. Meanwhile looking at the situation from its broader aspect the difficulties are largely a result of NBC, suddenly last September, deciding to make a radio production centre out of Chicago.

Everything that NBC encounters as a problem in Chicago is happen-

(Continued on page 101)

Telling Stuff Stopped, Though Sounds Framed

Minneapolis, May 26.

Roger Banning, KSTP staff dramatist, and Thomas Rishworth, KSTP material writer, have been amusing Northwest radio listeners-in by airing personal differences "over the air" in their stuff used by the station. Every so often each refers to the other in anything but a complimentary manner, not hesitating to use full and correct names.

The climax recently was reached, as Banning, in one of his radio playlets, referred to Rishworth as "a society fop who is having disappointments in love," while the latter came back and described Banning as "a Spanish gigolo."

Feeling that personalities are being carried too far, station executives are understood to have told the boys to lay off each other henceforth.

Osborne's Commercial Hookup with Shoe Co.

Will Osborne and orchestra, now playing at the Bossert Hotel Marine roof in Brooklyn, have affected a commercial tieup with the Melville Shoe Corp., sponsors of Thom McAn shoes. Sidney Heller, formerly with the publicity department of Loew and now with Osborne, negotiated the contract. Over 400 dealers of the McAn shoes will place enlarged photos of Osborne and band in their windows showing the boys outfitted with the shoes, etc.

The McAn stores are spotted in 238 cities. An extensive newspaper advertising campaign will be carried on with window displays in each city. The campaign starts June 1 and will run six months.

Scotti For Lido, Long Beach

Bill Scotti and band open at the Lido Country Club at Long Beach, June 5th for the summer. An NBC wire is being installed.

FLAHERTY SUING FOX OVER RED STAR MUSIC

Pat Flaherty has started a suit against Fox Films and Red Star Music for $50,000 damages for allegedly failing to give him his 10% of the profits of Red Star when he was general manager of that firm. Flaherty, who resigned as gen. mgr. of Red Star last October, after one year and one month, is now gen. mgr. of Sterling Songs.

Notice of suit was served on the defendants, but the complaint has not been as yet framed by Flaherty's attorneys, Fitelson, Lerman & Mayer. Attorneys want to examine Winnie and Clayton Sheehan before drawing up the complaint, as now they don't know whether to proceed with the suit on the claim of fraud or for breach of contract.

Flaherty claims his contract with Fox to build and manage a Fox music subsid, the present Red Star Music, called for him to receive a low salary, but 10% of the net profit each year. Flaherty alleges Fox so manipulated the books as to show Red Star at a loss, whereas, he claims, it was profitable the first year. This because of the foreign contracts, which the first year alone netted Red Star around $123,000. Most of this money, charges Flaherty, was taken over by Fox and not put on the Red Star books.

Flaherty also charges that Red Star was never paid for synchronization rights by Fox Films, as he avers Winnie Sheehan promised him would be done before Red Star was founded. He claims that under this synchronization rights agreement, Red Star should have received $250,000 during 13 months from Fox.

Recording, Air Deals For Swanson Pending

Gloria Swanson has completed recording for the Brunswick people two songs from her latest picture, "Indiscretion" (UA). She may do additional recording, including songs other than used by herself on the screen.

Miss Swanson has been approached while in New York by several commercial concerns having radio hookups over national chains with negotiations between her and the representatives of two commercials likely to be concluded within a few days. The star is reported asking $5,000 weekly for each commercial contract.

Fox's English Song

Sam Fox, music publisher, has purchased the American rights to the London production number, "Lady of Spain." It may eventually reach the new "Follies."

Tune carries a trick rhythm which Fox had played over trans-Atlantic phone for Ziegfeld, Bobby Connelly and Gene Buck.

Await 25c Outcome

Publishers are eargerly awaiting the outcome of the price reduction. They believe that one month's time is long enough to indicate whether or not the price has affected sheet music sales, and mainly whether it is holding.

The industry is depending a lot on the new price and on the results of the reduction. The results will tell the publishers whether or not there is still a market for sheet music, or whether that market has crumpled so much that nothing will resurrect it again.

The radicals who have for some weeks past been spreading talk about 10c sheet music are at it again, now saying that if the 25c retail price fails, a cut to 10c is the next step for the industry.

DYING RACE OF M. C.'S DOWN TO 5 ON COAST

Los Angeles, May 26.

There are only five masters of ceremonies left on the coast. Still hanging on are Rube Wolf at the Warfield and Walt Roesner at the Fox, both in San Francisco. Lynn Cowan at the Paramount, Portland, Jackie Souters at the Grand Lake, Oakland, and Lou Kosloff at Loew's State, L. A.

At one time m. c.'s were as numerous on the coast as picture players out of work. Every de luxe house between here and the Canadian border had an m. c. who was as popular in the burg as the mayor. Fanchon & Marco had 20 of them spotted on the slope and Paramount had five. Now the Paramount houses are without a living announcer and the five remaining m. c.'s are what's left on F. & M.

M.P.P.A. to Meet and Mull Over Question of Saving Fading Dealers

WB AND PAR SLASHES EXTEND TO MUSIC CO'S

The Warner cut of 20% in salaries going into effect this week, extends to the Warner publishers, as well as other Warner employees and subsids.

Publishers are DeSylva, Remick, Harms and Witmark. All employees of the publishers were notified that their salaries would be cut beginning May 30 and were asked to sign a paper if willing to take the cut.

The 20% cut in salaries goes for the execs among the Warner publishers, as well as the employees. The Warner publishers two weeks ago started to cut personnel by letting out 26 employees.

Famous Music, 50% owned by Warner and 50% by Paramount but under an agreement between both picture companies, acting as Par's music subsid and publishing Par film songs, was not notified up to Monday (25) regarding any cut.

Nevertheless, it is reported that they will string along with the other Par employees, whose salaries will be cut from 5% to 25%. It is said that Famous Music cuts will range from 5% to 15%.

Salzman's Switches Wire

Ted Black's orchestra replaced Smith-Ballew at Salzman's, Saturday (23).

Smith-Ballew was an NBC band and had the NBC wire. Black's outfit is under a CBS contract, and with the Black engagement, Salzman switches from NBC to CBS.

Possibilities of avoiding disintegration of dealer representatives of the music industry will be discussed by the publishers at an M. P. P. A. meeting in the near future.

It is claimed publishers have centered their interest on the syndicates, giving the cold shoulder to the dealers worse than it would be under normal conditions. This situation is said to be forcing sheet music dealers to fold in groups, and counters to be thrown out of music stores.

Music execs point out that 80% of the total sales of sheet music are handled through dealers, while syndicates handle but the remaining 20%.

The M. P. P. A. believes that publishers should give jobbers a price low enough to permit them to sell dealers at the same price the dealers get when buying direct from the publishers, whether in hundred case lots or less. It is declared that 60% of the dealers buy direct from the publishers, in big lots to get the lower price, while jobbers buy the remaining 40%. Dealers who buy direct from the publishers frequently order many more copies of music than they can use in order to get the lower price. What isn't sold is returned to the publisher, with the latter profiting none by the bulk sale. It is also pointed out that the publishers are competing with their own largest outlet, the jobbers, by selling direct.

It is believed by a few execs that were the jobbers treated better there would not be so many music stores folding and in communities where representation has died, as in Columbus, Ohio, which formerly had five dealers and now only one, the jobbers would be able to revive business. Publishers can no longer send men on the road to help revive interest in sales. Neither can jobbers because of the lack of profit. But if they were permitted larger returns by the publishers the jobbers would send men on the road to rebuild interest in sheet music outlets, it is declared.

Best examples of how dealer representation is swiftly fading is indicated by the figures which the M. P. P. A. computed from questionnaires, regarding sheet music sales sent to 13,000 dealers, the names of whom it got from jobbers.

Admitting enough errors due to duplications, there were 12,000 dealers believed to be in business by the jobbers and the publishers at large. However, since mailing out these questionnaires to the 12,000 dealers believed to be in business, the M. P. P. A. has had 2,500 returned marked "out of business." In addition 750 music dealers informed the M. P. P. A. that they had dropped their sheet music departments.

Columbia's Radiograph

Chicago, May 26.

Columbia Phonograph takes cognizance of the advent of advertising agencies into the amusement field, and has come into the market with a phonograph that plays radio discs.

Called radiograph, and plays the 16-inch records in proper tempo; so that advertisers and agencies can review the radio program right in their offices.

Inside Stuff—Music

A. F. M.'s Press Campaign

Whether the American Federation of Music is to continue its advertising in the press, wherein it made an appeal for the public to join the Music Defense League, depends upon the voice of the delegates in annual convention in Chattanooga, June 8.

In an elaborate report, ~~sent out~~ by President Weber to all locals, Weber goes into detailed explanation as to the advertising campaign. He admits there has been some criticism but that the result is without fear of contradiction (from Weber's viewpoint) that the sound picture—that is the picture with continual music like a grind organ effect—is now an infrequent occurrence.

President Weber in his report points out that the campaign has made the Federation better known; that it was recognized as a music factor of the North American Continent and that the Federation had obtained a prestige and standing "such as few, if any, labor organizations at the present time enjoy." Furthermore that it had brought employers to the realization of the fact that the introduction of sound music has not ruined or destroyed the A. F. of M. and that this had much to do with the success of the Federation in preventing a general onslaught upon wages paid to theatre musicians and the union conditions under which they work.

Denies Any Political Air Purpose

Oliver Owen Kuhn, managing editor of the Washington "Star," denies the suggestion in a recent radio review in "Variety" that the National Radio Forum is maintained for political purposes or that the "Star" makes any payment to CBS for the time used.

The Forum was originated two and a half years ago and has always aimed to give both sides of any disputed question, according to Kuhn, who points out that when Sec. Doak recently spoke on unemployment, Sen. Wagner, of N. Y., was invited to speak in rebuttal, while Sen. Hiram Johnson was invited to reply to Sec. of State Stimson on the naval pact.

Kuhn adds that the cabinet officers have spoken freely through the Forum in past years, and explains that the present "Cabinet" series merely groups the speakers into a feature.

Salesmanship was used by Harry Barris and Bing Crosby in selling their latest tune, "At Your Command," to Jack Robbins.

Robbins, while in Los Angeles, liked the title and told the boys to do something with it. Barris wrote the number, but fearing a reaction from the cold mss., recorded it at a local studio with Crosby singing. Harry Coe, Robbins local rep., then forwarded the disk to Robbins for acceptance.

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

DAN RUSSO'S ORIOLES
Now Canton Tea Gardens
CHICAGO
Broadcasting Nightly KYW

HELLO, FOLKS; GREETINGS FROM THE LONG, TALL GIRL FROM DIXIE
IRENE BEASLEY
THIS WEEK (MAY 22), PARAMOUNT, NEW YORK NEXT WEEK (MAY 29), PARAMOUNT, BROOKLYN
UNDER MANAGEMENT COLUMBIA BROADCASTING SYSTEM

PIERRE BRUGNON
MASTER OF CEREMONIES "EVENING IN PARIS," COLUMBIA BROADCASTING SYSTEM
THIS WEEK, MAY 22, APPEARING IN PERSON, PARAMOUNT, NEW YORK

Orchestra Bookers Being Forced Out of Business by Radio Doing Its Own Booking of Orchestras

Almost complete annihilation of the orchestra booking business is imminent. Radio networks and stations are the combined enemy. Their effective weapon is free broadcasting service and exploiting at little or no extra cost to clients.

The remaining band bookers, with one possible exception, have nothing with which to fight back. Lone exception is the Music Corporation, although a large part of that firm's past season placements were through its indefinite affiliation with CBS.

Indie band bookers are gradually dropping off and the small outfits still hanging on haven't much of a chance.

From one of the most lucrative and important artist representation lines of the show business band booking is being transformed into a secondary adjunct of radio broadcasting.

With most stations, down to the small indies, operating their own talent bureau on the side, besides the networks' extensive booking operations, most of the best orchestra dates have been weaned away lately. The better places consider radio advertising a necessity and in order to secure it, in most cases, are forced to buy their bands through the radio service.

Latest Wallop

The latest blow for band bookers is NBC's forthcoming broadcasts of big town hotel and cafe bands as sustaining programs at night on a national hook-up.

For the price of the bands, at no higher salaries than are paid through other booking channels, the hotels and cafes are offered by NBC a chance at free national exploitation. The same advertising is available but one other way, through the newspapers and magazines at heavy cost.

NBC will pick a spot in about six towns from New York to Chicago at the start, from present plans, with one of its own bands at every point, and give each hotel or cafe half an hour or 15 minutes two or three times weekly. The time is open on the NBC network at night.

The hotels will be plugged by name credit at the start and finish of the broadcasts and between some of the numbers. The open hour period will be devoted to straight music from the various NBC-booked hotels.

Recovering Losses

NBC has dropped all name and high salaried bands from consideration. At the comparatively low salaries at which the first batch of orchestras will be sold, it figures to lose money on the wire charges. But the network broadcasts, besides exploiting the hotels, will build up the bands' standings and salaries. This will make up the loss in booking commissions later on, NBC is reported to estimate.

When a hotel, restaurant, ballroom or nite club now wishes to broadcast, it generally finds radio outlets blocked unless it takes a station or network band. This also is sending the bands into exclusive agreements with the broadcasters and letting the bookers without radio connections out in the cold.

That MCA and CBS are financially affiliated is constantly denied, but the Columbia network takes all bands for broadcasting and other purposes from the orchestra booking office instead of sending them through the CBS Artists' Bureau.

RAPEE LEAVING ROXY FOR NBC

Erno Rapee withdraws from the Roxy to join NBC June 1 as that radio chain's general musical director. It marks Rapee's first affiliation away from moving pictures in 12 or 13 years.

There will be no successor to Rapee's post at the Roxy, the house utilizing the members of its staff who now alternate in conducting the orchestra.

Rapee has been with the Roxy since the house opened, outside of his sojourn on the Coast at the Warner studios, and prior to this helped open the Rivoli and Capitol theatres, New York, in conjunction with S. L. Rothafel ("Roxy"). It is likely that Rapee will again work with Rothafel under the NBC banner, the latter being contracted to Radio Corp.

A. F. DENIES CONTROL OF LOCAL NO. 802 IN N.Y.

Repeated reports among union musicians that New York Local 802 is completely run by the American Federation of Labor impelled Joe N. Weber, president of the Federation, to make a general denial in his report to the delegates of the annual convention in Chattanooga, June 8.

The report, now with all locals for a reading, touched upon the 802 matter as follows:

"It has been said the Federation dominates Local 802 in all its activities. This is not so. The fact is that it dominates Local 802 in none.

"With its trial board, the Federation cannot interfere, as same is locally elected, and the governing board is left in position to govern the local in the selfsame manner as if all of them had been elected by the local. All decisions of the governing board are subject to appeal to the Federation, the same as a decision of the authorities of any other local."

Drake's Summer Duo

Chicago, May 26.

Dell Coon band comes into the Drake hotel to fill a short gap until Bill Donahue orchestra arrives for the summer season. Kemaway bookings.

WGN still taking the Drake music with the Donahue band, also grabbing a commercial spot through the station each Friday on the National Tea hour.

BROWN'S GOLD WATCH

Music Publishers in Chi Acknowledge Courtesy in Treatment

Chicago, May 26.

Music publishers have presented George Brown, major domo at the College Inn, one watch, in recognition of his graciousness throughout the past season. It was through Brown's decent treatment that the College Inn meant more to the publishers here than rival cafes, where the maitre d'hotels were rather snooty.

Every one of the 23 music offices here responded with its quota. Watch was presented by Ben Bernie at the orchestra's farewell night at the club.

ASCAP HOLDING UP CONTRACT WITH ERPI

Unwillingness of the American Society to sign the ERPI contract for the use of copyright music in non-theatrical films is said to be delaying negotiations between M.P.P.A. and ERPI.

The M.P.P.A. is prepared to enter into license agreements for the use of its music in advertising, commercial or other non-theatrical films. Fee set by the M.P.P.A. for ERPI for the use of songs in these films is $10 for each full use of song and $5 for part use.

Although John Paine, chairman of the M.P.P.A., has been authorized by the publishers to negotiate with ERPI toward this end and to set the fee, it is reported that all the publishers have not yet authorized Paine to conclude negotiations on this basis.

However, it is reported that even when Paine is finally authorized to conclude the deal by the publishers, he will be unable to do so because of the American Society. ERPI wants the Society to be a party to this agreement.

The Society, it is said, is unwilling to do this because of the license fee fixed by the M.P.P.A. It contends that $10 for full use and $5 for part use are much too small a mechanical reimbursement for the publishers, and that they will not sign the agreement until a new and higher fee is fixed. This situation still remains to be threshed out by the M.P.P.A., the Society and the publishers at large.

License to non-theatrical films for music is for private showing of pictures, like those held by Studebaker, National Cash Register and others. Once the film is shown in a theatre before a paid audience the music license fee will be raised to that of all other films under the existent ERPI-M.P.P.A. agreement entered into some years ago.

CANADIAN REGULATION OF MUSIC TAX FOUGHT

A bill has been introduced in the House of Commons, Canada, to regulate the music taxes of the Canadian Performing Rights Society. This bill provides that the Canadian Society shall operate according to the dictates of the government, which would set all taxes and licensing fees.

Canadian Society is 50% owned by the American Society of Composers, Authors and Publishers and 50% owned by the British Performing Rights Society. It was founded but a year ago with intentions that it operates along the same lines as the American Society, fixing the same taxes and licensing fees for radio, pictures, etc.

Gene Buck, president of the American Society, and Nathan Burkan, its attorney, were in Ottawa last week to argue against the bill. Buck told the Committee on Copyrights of the House of Commons that the bill is against the reciprocal American and Canadian author-composer agreement entered some years ago. He also said that American rights would not be rightfully protected in that [illegible] Canada gets [illegible] music as the United States.

If Not Citizens by 1932, AFM May Force Members Out of Jobs; Making Survey

SINGERS' UNION UNDER FOUR A'S

Hollywood, May 26.

Singers' Guild, organized here by Glenn Ellison to unionize singers who appear in pictures, has been granted a charter by the A. F. of L. New group will be under the A. A. A. A., which also governs Equity.

With production of musicals at a standstill, the Guild will center its activities on the radio and concert fields. Guild members will not be allowed to appear on a program with non-union singers or musicians.

With radio pretty well organized here among both technicians and performers, the Guild will about close the door to amateur performers who dominated local radio for a number of years.

Concert work also has been pretty well burned out by amateurs working for nothing. Federation of Women's Clubs has gone on record as favoring the Guild.

First meeting of the singers' union is scheduled for Thursday (28). Guild already has over 200 members.

Bandsmen Submit to Blood Transfusion in Hope of Saving Boy

Chicago, May 26.

Four members of Paul Whiteman's orchestra have given blood transfusion in an effort to save the life of the seven-year-old son of Mike Pingitoli, Whiteman's banjoist.

Youngster, at the Michael Reese Hospital, Chicago, is suffering from complications following a mastoid operation. Little hope of recovery is held.

Goldie, orch trumpeter, submitted to two transfusions.

All A. F. of M. musicians who are not citizens of this country or do not have their first citizenship papers by 1932 will be ousted from the Federation. They will also be forced out of whatever engagements they may be participating in at that time.

A.F.M. is now conducting a survey of all its members to determine who are and who are not American citizens. This survey will be completed in 1932. At that time the A.F.M. will make an issue of it. The Federation declares that it took similar action about four or five years ago with non-citizen members, but it is doubtful whether action taken at that time will be as far reaching as that which will be taken when the results of the present survey are completed.

This is largely due to fact there are more musicians out of work than at the time of the last citizenship survey, conducted before the sound picture era.

The A.F.M. is of the opinion that if a musician makes a living in this country, he should be a citizen. A.F.M. is also clamping the lid down tighter on foreign bands. No foreign bands in future will be permitted in this country. If European countries want to play American bands, that's okay with the A.F.M., but it will not arrange for any exchange of bands with Europe.

There will be a little more leniency with Cuban bands, Federation considering Cuba a neighbor of the States and oke since a protectorate.

However, even the engagements of Cuban bands will be limited as to time and place. Vaudeville is probably the only branch of the amusement industry they will be permitted to enter with their staying time in this country limited to a few weeks.

TED LEWIS AT CAPITOL

Ted Lewis and band go into the Capitol, New York, June 5 for two weeks.

Lewis is now playing a de luxe film house route for Loew and was promised the Capitol date for a finish.

Valentine's Partners

Los Angeles, May 26.

[illegible]

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
May 22, Buffalo, New York
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
RKO COLISEUM, New York
Indefinitely

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED LEWIS
MAY 29, RECORDING AT COLUMBIA PHONOGRAPH CO.
Personal Representative
H. HAROLD GUMM
1540 Broadway New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

GEORGE OLSEN
AND HIS MUSIC
THE DELLS
Chicago

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

GOLDEN IS RIGHT!
For You Get Golden Melodies from
NEIL GOLDEN
[illegible]
"By the River Sainte Marie"
"Were You Sincere"
"One Night Alone with You"
"I'm Thru with Love"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

Olsen, Bernie and Waring as Lure For Gamblers, Sez Chi Reformer

Chicago, May 26.

Rev. Elmer E. Williams, Methodist minister, has started a moral crusade against Sammy Hare's roadhouse, the Dells. Cleric's claim that the Dells is really a roulette rendezvous, not a chicken and steak dinner dispensary, has been called to Cook County's attention on the argument that no dine and dance place could pay $100,000 in 16 weeks for name bands.

Minister seems well informed as to the salaries of George Olsen (now playing) and Ben Bernie, Waring's Pennsylvanians and Ted Lewis dated to follow, each for four weeks. Bands average $6,500 weekly. Williams is loudly proclaiming this expenditure for talent is in reality just bait to bring gamblers out into the verdant suburbs of a summer evening.

Williams quit active pulpiteering a couple of years ago to go into reform in a bigger and better way. He publishes a crusading sheet called "Lightnin'" of undetermined circulation. June issue wants to know "where Sammy Hare, the gambler and former bartender" will get the money to pay those expensive bands. Minister says his home has been bombed twice already.

Williams as yet hasn't been able to attract much attention with his crusades. Nobody around town, except the bluenoses, is particularly interested whether there is or is not gambling in or near the Dells. Admittedly the most popular roadhouse in the Chicago area the Dells is considered perhaps the choicest band booking in the United States.

Lago Changes

Chicago, May 26.

James Loo's Chinese policy at the Via Lago has ended with Leo turning the property back to the original owner, James B. Davis. Latter will reopen the spot with Al Handler's orchestra.

In the past, Davis and Handler have made the Lago a profit shower.

Cowboys' 26 Each

Tex Ritter and Everett Cheatam both have 26 weeks with NBC. They are cowboys and previously appeared in legit in "Green Grow the Lilacs."

They leave this week for Chicago.

Blossom Heath Inn

Detroit, May 22.

With a national repute as the class spot of Detroit this place has really put it on for the present season. Importation of Ben Pollack and his music and remodeling of the entire building means some important money is behind the spot. Making a play for the class element that it has had for years, it looks safe to expect the same crowd to continue this year. And the attendance at the opening gave evidence that this place is in the bag. This town, having more than its share of moneyed people, gets enough millionaires as regular customers to make it compare with anything east or south.

Plan is to run on a $3 minimum charge every night in the week, including Saturday. Dining room seats 450 and private dining rooms give this place ample space. The dining room has a large circular floor in the center, with the band in a stand at one wall. The floor has posts around it. Entire room is decorated in Moorish style, with the ceiling blue with silver stars painted.

Entertainment, except the band, is furnished by the Neal Sisters, from vaude. Three attractive blondes, all the same shade but assorted sizes. They sing several times a sort of floor entertainment and also sing vocal choruses with the band during dances.

Place may suffer, inasmuch as the better spenders have been hit in large part by the countrywide conditions. How that will affect their night life remains to be seen. *Lee.*

Vic Irwin band at the Woodmansten Inn for the summer.

$5 Couvert Pass

Pittsburgh, May 26.

Some indication of what the road house and night club business is coming to around here may be found in the summer policy of the Willows, dance spot which opened Saturday night (23) for the season in Oakmont. Willows is offering season passes for $5, passes to exempt holder and lady from cover charge at any time during the year.

Usual cover charge at this spot has been $1 on week nights and $1.50 top on week-ends. Willows has always been a class spot, but went into receivership last year. It was bought back a few weeks ago by the original owners.

SOCIETY ESCAPES TAX BUT FEARS 2D TIME

Bill introduced in the legislature of Texas to tax the American Society 25% of its royalty collections from the state of Texas, was defeated in the Assembly. It was the first move ever attempted by a state to tax the society.

Texas legislature holds a special session in about 20 days to discuss state appropriations. American Society fears that at this session the bill may again come up.

C-C Judgment Stands

Gene Austin's writ of attachment against the judgment which Campbell & Connelly, English publishers, secured against him for back royalties, was vacated in Supreme Court on the motion of Abeles & Green, attorneys for C-C.

It was a peculiar legal tangle, with Austin, Inc., forced to slap the attachment on their own firm and claiming that C-C owed them royalties from their songs published by C-C in England. This was a counter claim to C-C's allegation that Austin owed them $2,900 as back royalties on C-C songs which Austin, Inc., published here.

Coast Stations Credit Wahoo Boys With 40% Increase in Advertising

A German Cabaret

Berlin, May 15.

Ivan Bankoff is doing well at the Cabaret der Komiker. He appears on the stage while a little dancer is doing quite nicely, enveloped in a big fur coat, very grouchy face and a cigaret dangling from his lips. He bows with his back to the audience, reappears before the curtain when the applause has subsided and does funny stuff. Everything in a very quiet way, without a smile.

The second quiet and serious one is Fritz Gruenbaum, a splendid conferencier. His sketch, "The Fur Coat," is the best.

With "Al Capone At Home" the finale is missing. The act "Supreme Court" is old, but Erwin Bootz is new. Bootz plays the piano so amateurishly masterly one feels pleased.

Mia Terhowa makes the impression that she only sings because she has a good voice.

HERE AND THERE

A. Olin Niles' orchestra now playing at the Ilium Inn on Burden's Lake, outside of Troy, N. Y. Niles for sometime was leader of a unit at a Troy picture theatre.

Tom O'Brien's orchestra opened a summer engagement at the Saranac Lake Hotel, Saranac Lake, N. Y. (yesterday) 26.

Tal Henry follows Hal Kemp's band into the Hotel New Yorker June 1.

Will Osborne band opened for the summer at the Bossert Roof Brooklyn last week.

Fred Kingsley, former organist at the RKO Hippodrome, New York, is now featured at Loew's State, N. Y. C., succeeding Rose Diamond.

Los Angeles, May 26.

Local radio station operators are not worrying much about the panning Coast programs are getting. They've tried to better the broadcasts and cut down on the garden variety, but claim it can't be done.

For every smart guy who squawks over the sow and sorghum quality of local programs half a dozen transplanted rurals who praise the same broadcasts.

First Profit

As a criterion, stations point out that radio advertising on the Coast is 40% above that of last year, while newspaper advertising is off 20%. Maybe the programs are all wet, but for the first time since they started operation most of the local broadcast stations are out of the red.

Locally radio appetites are anything but fancy, according to the broadcasters. They never heard of caviar. They want cowboy stuff and are handed it in large doses. Fan mail returns on all the barnyard programs are double that of any other type program.

Stations without rural talent are trying to cop other stations' Ozark warblers or listening to every mugg who comes into the studio dressed in overalls and with a guitar under his arm.

Hotel's Deluxe Line-Up

Chicago, May 26.

Heavy play for name bands during the summer season by the Hotel Netherlands, Cincinnati, has brought about the addition of Guy Lombardo, Coon-Sanders, Abe Lyman and Earl Burtnett to the lineup. Ben Bernie follows the current Ted Weems combo into the stand June 6 for a two-week stay, with the others replacing in turn as listed.

Arrangements made through M. C. A. is getting the hotel a free ether plug all over the country.

SAM COSLOW, composer of a hundred song hits, including "Sing, You Sinners," "Was It a Dream?", "True Blue Lou," "Animal Crackers," etc., etc.

The Voice With "It"

SAM COSLOW

Opened May 26th at the World-Famous Blossom Room of the Hotel Roosevelt, Hollywood, Cal.

with his own sensational

HOLLYWOOD ROOSEVELT ORCHESTRA

featuring EDDIE KILFEATHER

THANKS TO
NATHANIEL FINSTON
B. P. SCHULBERG and
M. C. LEVEE of
PARAMOUNT STUDIOS
FOR A LEAVE OF ABSENCE

VICTOR RECORDS

THANKS, ALSO, TO
ROBT. J. McCABE and CHAZ VANDA

30 Truck Shows with No Set Routes Giving Big Rail Outfits Headaches

Chicago, May 26.

With truck shows on the sharp increase this season, they are causing the bigger railroad shows plenty of headaches. Railroad outfits are going nutty trying to keep track of the motorized tricks, since the latter have no special route, but head for any place that sounds good.

As a result, railroad shows come into town, only to learn that the "trimmers" as the auto outfits are known, have played already at a spot some five or 10 miles away. Truck shows are called trimmers by the r. r. tricks, because they trim the surrounding territories. It's easy to keep tab on the railroad outfits. Usually they have a route well set out, and the information can be learned by the r. r. agent. But there's no way of telling which way the truck shows are going to head.

Estimated that there are more than 30 of these motorized tricks on the road at present, with their outfits ranging from five to 50 trucks.

NBC Booking

(Continued from page 98)

ing for the first time. There is no precedent to guide or suggest a solution in most instances. That has run the aspirin consumption of NBC Chicago officials into high. Meanwhile it is perhaps significant that in several recent commercials obtained in the sidewestern territory by Columbia, the rival network assigned the production job to New York although mechanically able to originate the program in Chicago.

Fitzgerald, booker

E. J. Fitzgerald, from the concert management field, succeeds Ernst. This settles the report Jimmy Gillespie would be the Artists Bureau chief. Fitzgerald is noted for his smart handling of Paderewski and Patti tours but of little experience with the dance band phase.

It is intended to have four distinct bookers, radio, concert, dance, and club-theatre. Robert Kendall remains in charge of all strictly radio bookings excepting bands and Seigfried Hurst sticks on the concert end. Bob Sanders is in charge of the one-night barnstormings. Ernst's abrupt exit left the route of Phil Spitalny not as compactly dated as it might be.

Knotty Situations

Fitzgerald who is due to arrive in Chicago about June 1 will have a number of knotty questions. There is avowed dissatisfaction among several of the singing teams under contract to the network. These performers are burning over alleged failure of the Artists Bureau to make good in dollars and cents on glowing promises. Fitzgerald will also have some Hollywood contracts to dispose of.

Don Bernard is remaining with NBC as program director although reported a week ago as about to leave. Bernard is one of the few radio showmen, east or west, having a background of solid experience as a theatrical producer. He has handled most of the delicate and intricate programs locally for NBC. Trouble understood to be friction with some of the non-showmen executives. It is understood NBC would have been seriously embarrassed with a couple of important advertisers if Bernard had left.

Pearson Leaving

Illustrative of a personal tiff that did not get straightened out is Ted Pearson's severing of official ties June 1. Pearson is NBC's No. 1 announcer locally. There was much heated verbal exchange prior to the parting of the ways. NBC says it a case of temperament. Pearson's idea is that the network has failed to deliver on promises.

Pearson is becoming Chicago's first free-lance announcer. Delicacy of situation is apparent in the fact that he has signed direct personal contracts with five advertisers and will continue to work in and from the NBC studios. His accounts are Allied Paint, Maytag, Great Northern, Halsey, Stuart, and Armour. Pearson, 23, averages over $400 a week under his personal arrangements, top money for an announcer in this neck of the cosmos.

H-W'S BROOKLYN DATE; RINGLING CREW STRIKE

The Hagenbeck-Wallace circus will play Brooklyn the week of June 8. Show was routed in from Pennsylvania by John Ringling on the strength of Clyde Beatty's wild animal act which will have a second metropolitan showing.

Beatty was the standout during the Ringling show's date at Madison Square Garden, then was sent back to the H.-W. outfit. Show will be spotted on the De Kalb avenue and Seneca lot, Ridgewood. After Brooklyn the route covers Jersey stands down to Atlantic City. The Ringling show recently played Brooklyn in the Flatbush section, being rained out the first four days.

A strike of workmen in the Ringling-Barnum & Bailey Circus was staged during the show's recent Brooklyn date, caused by a wage cut ordered by John Ringling. Canvasmen, seatmen, grooms and drivers walked.

The big top moved on after Carl Hathaway interceded for the men. Hathaway assured them that he would seek an adjustment and it is understood a smaller percentage is likely to be lopped off. Grooms were first to walk and the spec was missed at one performance.

Circus Competition

Akron, May 26.

The Robbins show is giving Ringling interests considerable opposition through Ohio. The 15-car trick went after the Sells-Floto outfit with a vengeance in the Akron district this week, resorting to large ads in the Akron dailies urging the public to "Wait for the Big One."

Floto show played Akron a week ahead of Robbins at Barberton, just outside Akron. Bridage of the Robbins show kept vigil on its paper for several days while Floto played industrial centers of Akron, Youngstown and Cleveland, but no billing fights resulted.

Robbins show has been going in strong for newspaper advertising against the Ringling units wherever encountered. Reports of some paper covering in certain spots. Robbins show has entire State of Ohio to itself the balance of the month, with all other shows migrating eastward.

Parisian Front

(Continued from page 88)

it was discovered that elegance, big business, splendor and fame all spelled the same word—bluff. The sisters tore their own hair and each other's and swore they'd never work together again. Only the husbands are hanging together in their common grief, chiefly because they are one and united in the hope that they can reconcile the wives and get them to sign another contract together.

Making the French Pay

Current depression in cabaret business held a sad finish for an American dancer and singer. She got a short contract at the cabaret Monseigneurs, supposed to be one of the ritziest and most expensive in town. When the engagement finished and the contract not renewed she demanded the 400 francs ($16) still due her. After spending almost that much in taxis to and from the place trying to collect, she finally dressed up one night and brought her escort to the place. They ran up the bill as close to 400 francs as possible and when presented with it simply wrote "Paid" across the bottom.

Management accepted the signed bill without question.

No Like Tappers

A recent investigation among the various theatrical agencies in Paris reveals that tapdancing as an attraction is no asset. Cabarets and vaude houses turn down tap work, saying ballroom dance teams, only fairly popular, are preferable. This holds for bookings in Berlin also.

Attractions wanted include skill acts and acrobatics with a comedian.

SMALL CIRCUSES ARE DOING RATHER WELL

Small circuses at their moderate scales so far have been doing rather well.

A good weather break has been over the average since they started out.

One eastern circus on trucks and hooked up around $900 daily overhead did $2,800 in one stand. The count-up surprised the circus' owner.

ROLL DOWN TEST IN HIGH COURT

Albany, N. Y., May 26.

Is a roll-the-ball-in-the-hole game, familiar in parks, one of chance or of skill? Court of Appeals will decide as a result of the arrest and conviction on a gambling charge of James Daly, Brooklyn showman, operating a concession at Coney Island.

Charged with being a common gambler, Daley was fined $100.

His counsel appealed contending the game was one of skill, not of chance.

CIRCUS MADE GOOD TO FANS AFTER 3 YEARS

Chicago, May 26.

Circus fans in St. Louis who three years ago pooled together on a $3,000 bond to get the Robbin Bros. circus out of a jam, got their money back last week.

Fred Buchanan reimbursed for the full amount.

L. I. Circus Grosses

Until the Walter L. Main circus bumped into rainy weather last week, Long Island was considered better than usual.

At Port Washington for matinee and evening, May 18, the show got $2,300. At Mineola, for one show

CIRCUSES

Al G. Barnes

May 28, Tacoma, Wash.; 29, Olympia; 30, Aberdeen; 31, Auburn; June 1-3, Seattle; 4, Yakima; 5, Everett; 6, Wenatchee; 7, Okanogan, Wash.

Downie Bros.

May 27, Clearfield, Pa.; 28, Bellefonte; 29, Lock Haven; 30, Sanbury, Pa.

Hagenbeck-Wallace

May 27, Uniontown, Pa.; 28, Cumberland, Md.; 29, Martinsburg, W. Va.; 30, Hagerstown, Md.; June 1, Lancaster, Pa.

Mack Hale Bros.

May 28, Troy, Ill.; 29, Highland; 30, Pocahontas, Ill.

Ringling-Barnum

May 25-30, Philadelphia.

Seils-Sterling

May 27, Delavan, Wis.; 28, Evansville; 29, Edgerton, Wis.

Sells-Floto

May 27, Rochester, N. Y.; 28, Syracuse; 29, Albany; 30, Pittsfield, Mass.; June 1-6, Boston.

St. Leon Bros.

May 27-30, Binghamton, N. Y.

101 Ranch

May 27, Battle Creek, Mich.; 28, Jackson; 29-31, Detroit.

CARNIVALS

(For current week (May 25-30) when not otherwise indicated.)

Alabama: Atlantic, Ia.; Winterset, 2-6.
American Expo.: Irwin, Pa.
[illegible]: Torrington, Conn.
Barker: Harrisonville, Mo.
Bendixen: Madison, S. D.
Brown & Ingalls: Watertown, N. Y.
Bunts: Oak Hill, W. Va.
[illegible]
[illegible]: Logan, W. Va.
[illegible]
[illegible]
[illegible]: Geneva, N. Y.
[illegible]
[illegible]: Martinez, [illegible]
[illegible]
[illegible]: Crystal Grove, Kan.
[illegible]
[illegible]
[illegible]
[illegible]: Rossville, Ill.
[illegible]: Rochester, [illegible]
[illegible]

Obituary

HERBERT BETTS

Herbert Betts, 58, former casting agent and actor, died May 25 in Flower Hospital, New York, of a complication of diseases. His wife and daughter survive.

Mr. Betts was the son of an Episcopalian minister who hoped his son would follow in his footsteps but when 23 young Betts went on the stage.

He was on the road in Shakespearean rep and also was in support of Mabel McKinley in "The Village Parson." At one time he also appeared with A. H. Woods' shows. He retired from the stage and formed a casting agency with Ed. Fowler which partnership lasted over 10 years.

Then the agency split with Betts returning to the stage. His last professional appearance was with the Tom McElhaney stock in Poughkeepsie, N. Y.

Interment in Fishkill cemetery, New York.

LADISLAUS BEOTHY

Ladislaus Beothy, 57, who managed five of Budapest's 10 legit theatres in turns in his time, died suddenly of heart failure at the Feszek Club, Budapest Bohemia's favorite haunt.

He was a man of exceptional abilities as stage director and producer. Manager of the State National Theatre when 27 but really made his mark in Hungarian theatrical life as a producer of operettes at the Kiraly theatre, which he founded.

Beothy had more gift for the artistic than for the money angle of the show business and could not cope with the present difficult circumstances. He retired three years ago.

THEODORE MORSE
(Teddy)
"MY WONDERFUL ONE"
May 25th, 1924
DOROTHY TERRISS
(Dolly Morse)

CORNELIUS COONEY

Cornelius Cooney, 38, former supervisor of the Cooney National theatres in Chicago, died on May 15 in Chicago, following an operation for appendicitis.

With his two brothers, Cooney organized the National circuit of theatres on the south side of Chicago. Circuit went into receivership and was taken over finally by Warner Brothers. At the time of his death Cooney was an operator at one of the South State street grind houses.

Widow survives. Burial in Chicago.

ANDREW MACK

Andrew Mack, 68, star since 1895, died at his home, Bayside, L. I., May 21, after an illness of five weeks.

At the age of 13 he made his first stage appearance as a variety artist in Boston in 1876. For years he played small parts as comedian and singer, but 1895 brought him stardom in "Myles Aroon." Since then he headed his own companies, chiefly playing Irish romances. His last appearance was as a member of the all-star cast of "The Rivals" in which Mrs. Fiske was leading woman.

BERTHA LEWIS

Within a week of her 44th birthday, Bertha Lewis, singer and actress, died in London, following an auto crash in which Sir Henry Lytton was injured.

She was [illegible]

[illegible]

HENRY PENNYPACKER

[illegible]

FRED MARTIN

Frederick J. Martin, publicity head of Paramount in England, died in London May 20 after an illness of less than a day.

He was one of the least known publicists in the film business, making contact with the outside mainly through his associates.

In a directorial capacity he brought in a heavy load of advertising for the organization, the space department of which he had headed for 15 years. He was originally a circus showman.

CHARLES E. VAWTER

Charles E. Vawter, inventor of more than 200 radio and electric devices, was fatally burned by an explosion in his laboratory in Philadelphia May 19, dying the following day. The explosion occurred while he was working on a high-tension ignition system for airplanes, a spark igniting some oil which enveloped him. Mrs. Vawter was badly burned attempting to extinguish the flames.

He is survived by his widow and four sisters.

WALTER UNGER

Walter Unger, 62, co-founder of the Chicago Symphony Orchestra, died May 19 in Chicago. Born in Germany, Unger joined with Theodore Thomas, first conductor of the Symphony, and came to Chicago during the Columbian Exposition.

He was a member of the orchestra for 26 years, as its solo 'cellist, and had served under the present director, Frederick Stock.

One son, George, survives. Burial in Chicago.

JACK J. BUCKLEY

Jack J. Buckley, who for years had the Buckley animal act in vaude, died recently in San Bernardino, Cal., from injuries received in a fall from a tree.

When Buckley retired from the stage about 10 years ago he became a tree specialist and was working at his trade when he was seriously injured.

His widow and son, Jack Buckley, survive.

Interment in Mountain View cemetery, San Bernardino.

WILLIAM DICK

William Dick, 51, vaude musician, died Sunday (24) at his home in the Bronx, New York. He joined the NVA in 1917.

Mr. Dick had been in vaude as a singing musician for many years. His widow survives.

Interment in Greenwood Cemetery, New York.

JAMES W. THOMPSTON

James W. ("Skehan") Thompston, 76, oldtime vaudevillian, died May 13 in Alexian Hospital, Chicago, after a long illness.

Mr. Thompston had married the late Kitty Smith and a daughter, Kathryn McDonnell, survives.

Interment in Mount Carmel cemetery, Chicago.

The father of Charley Boyden, veteran minstrel, died in Philadelphia May 20.

The mother, 73, of Fred Hillebrand, died May 24 in Bayside, Long Island. Interment in Calvary Cemetery.

The mother of Margaret and [illegible] [illegible] died [illegible] May [illegible]

101 Dodges Judgment

Chicago, May 26.

[illegible] the 101 Ranch [illegible] over the week [illegible] on a $5,000 judgment [illegible]

[illegible]

Free Gate Gag as Draw

[illegible]

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Big letdown in the calibre of acts. Ran usual two hours, but lack of comedy made it tiresome to sit through. Many started to walk long before the closing act. Unusual at this weekly event. They generally stick to finish of the tenth act.

Most active feature of show was the stage piano. Shoved out five different times during the runoff. It was that sort of a well-balanced bill. For bargain night, business not so good, likely due to evening's heavy rainstorm. "Behind Office Doors" (Radio) on the screen.

Bill's introductory honors went to the Gene Collins Revue. Took this contingent of four colored lads and femine torch singer a little too long to get to their punch number. Quartet's uke-strumming and hot-chaing didn't mean a thing. It was Gene Collins' sizzling ragout of eccentric hoofing that stopped the show.

Pace set by Collins was too fast for the next three acts. Neither Barkam and Bonnie, airing a hodgepodge of long obsolete crossfire gags, most of them bordering on the not-so-nice, nor Rudy and Evans, in a listless routine of song and dance, could score more than a perfunctory patter of appreciation. Girl in latter team managed to get some attention on a Zasu Pitts servant girl takeoff, but fluked badly on her Charlotte Greenwood impersonation.

Neighborhood youngsters billed as the Harmonica Sextette blew a raft of harmony out of the little instruments and took a couple of nice bows. Nothing professional about these pickups.

Leonard Stept and an unbilled partner lifted the show out of the doldrums with a fast and noisy flock of tried and true gags.

A pair of shapely young lookers in the Nims Trio that followed tapped their way to applause. Act from this angle smartly routined. Brother's accordion solos filled the costume change gaps.

Janet Lane in the next spot tried hard to make an impression with a series of character song bits, but the reaction was mild.

Rough and tumble clowning of the pratt fall variety piled up laughs for Hubert Dyer.

Show from this point on petered out. Harmony quartet and an accompanist billed as the Five Freshmen for some undisclosed reason did a complete fizzle, and the Revue Fantasy proved sadly wanting as a curtain closer. Latter built around the usual adagio team and blah.

American theatre, former Western Vaude preview spot, is going presentation. Will play band and acts weekends booked out of the Sam Herman office.

Temple theatre has been taken over by Abe W. Pugue, owner of the competing Calo.

Mabel theatre leads the field currently in switching to part time showings for the summer. Starting next week, will weekend it till the cooler weather returns.

M. T. Jones and P. J. Lamaris are organizing a summer stock for Airdrome in Wausau, Wis. Frank Winninger, owner of the Airdrome, is understood to be interested in the venture. Engaged are: Louise Miller, Jack Kneeland, Verona Sampson and Lester Howard. Open June 1.

Mack Bybee and Eskel Gifford are rounding up a tent stock company to open shortly in Green Bay, Wis., for the summer.

A truly smart, cosmopolitan hotel —on Chicago's famous Gold Coast— You'll enjoy it.

Hotel Knickerbocker
CHICAGO
WALTON PLACE AT MICHIGAN
(Opposite the Drake)
Special rates to the theatrical profession.

When in Chicago Visit These Hits

RKO STATE LAKE
"SEED"
with
Genevieve Tobin—John Boles
and Lois Wilson

PLAYHOUSE Mats. Wed.-Sat.
GEORGE E. WINTZ Presents
Jefferson DeAngelis
in "APRON STRINGS"

BLACKSTONE Matinees Weds. and Sat.
John Golden presents the Frank Craven
Comedy Smash Direct from Broadway
That's Gratitude
with Geo. W. Barbier—Thos. W. Ross

Air Fortune Telling

(Continued from page 1)

31-and claimed to be a grad of the Indiana College of Metaphysics. His arrest was ordered by the city prosecutor's office, and occurred at the WKRC studio after a broadcast had been recorded by a stenographer.

Rageli offered books for sale at $1 a copy, with one question answered free, or five more answers for an extra buck. He said he was to receive 60% of the take and WKRC the balance.

One of his customers was advised over the air to have her husband take up tap dancing as a pastime, but not as a profession.

"I'm not in sympathy with your racket," said Judge Tebbs to Nelson, "and future violations will land you in the workhouse."

The Ohio law provides a penalty for practicing astrology, fortune telling and other such things without a license and leaves it to the cities to issue a license or not. There is no provision in the Cincinnati code for licensing astrologers.

Going Places

(Continued from page 88)

eager for his expert embraces would stalk him to his rooms, nor was there ever any dearth of females as pretty as they were obliging.

"The Smiling Lieutenant" at the Criterion shows us how idyllic can be the arrangements between man and maid, how unflurried and peaceful, in a civilization based upon the supremacy of the male. Though the picture pretends no preachments, it's going to create discontent with our own social system where so many conditions have to be met before the crux of the situation is reached. So distorted is the prevailing American viewpoint of the subject that while we may consider M. Chevalier in his present role somewhat of a cad, the film in its more emancipated viewpoint presents him as a hero worthy of sympathy.

Claudette Colbert is the violinist who is so satisfying in her choice of lingerie. She's never looked so lovely as under Lubitch's direction. Miriam Hopkins' face doesn't bear up well under the relentless scrutiny of the camera, but her personality is so enriched and completely likeable that it isn't at all necessary she photograph differently. Her awkwardness is attractive and her sense of humor so real she projects it blessedly without mannerisms.

Kid Stuff in "Donovan's Kid" Releases Tear Ducats

They say you can't fool a child, but a child can fool you into shedding real tears over stuff you know you shouldn't fall for, when that kid is Jackie Cooper. In "Donovan's Kid" at the Mayfair the little fellow has the golden touch. He turns whatever he meets into poignant reality.

The child has to put up with a lot of pretty sticky people in this picture. While they're all wallowing in resounding speeches and dreadful brotherly love, Jackie keeps his head. Marion Schilling, who's pretty and dimpled, who carries the love interest sweetly speaks her pleas for "going straight" and you want to dash out and rob the nearest candy store.

Man, woman and child will stand for the kindergarten substance of this face-on-the-barroom-floor. They're bewitched and Jackie Cooper is the wizard.

Playing "Hallroom Bedroom" Stuff for Sympathy

Several screen heroines lately have been losing all their money and forced to live in hall bedrooms. None stay there very long, however. Elissa Landi, in "Always Goodbye" at the Roxy, doesn't even hang up her coat. The audience is supposed to feel very badly that so much loveliness should be compelled to tenant such grubby surroundings, but the audience knows all the hall bedroom trials and tribulations, so the spectators are for the most part quite indifferent. Some of them even display apparent hostility at what they consider a most tactless and mistaken bid for sympathy.

Miss Landi in her second screen appearance acts mighty violently in spots, much too rampant for her Anglo Saxon serenity. There is a warm glow about her that requires no histrionics to put her over. She is good to look at, photographs pleasantly and her English accent is kind to the ear. Then, too, she has an unobtrusive distinction that she's able to transmit to clothes that in themselves are only adequate. Hats become her and her blonde locks fall softly but neatly in place.

The production is very hoity toity, as any one can tell by the enormous liqueur glasses that appear only in Hollywood's classiest films.

Dodge Sisters Show Parisian Chic

Beth and Betty Dodge at the 86th Street don't do very much at first except show what Parisian chic they've acquired during their triumphant European tour, but that's because they think so highly of their finale wherein one Dodge whistles through her little fingers while the other Dodge is entranced. They appeared as old-fashioned maidens, in white taffeta hoop skirts, black velvet jackets, and saucy white hats with white plumes tipped with black, but it's their long cerise gloves that really give that jalmalsaykwawah to their smart costuming. Soon they get down to bare essentials, the black lace leotards with circular white chiffon pyjama legs which serve as the basis for their travelogue. As lovebirds they're in chartreuse feathers and silver sequins, lots of them, but, alas, no stockings.

Lew Pollack's act uses up its vast personnel of girls to personify the title names of Mr. Pollack's songs. They stand behind a transparency in turn, looking very appropriate. "Angela Mia" even dances. One blonde girl has personality and enthusiasm. Mrs. Sammy Cohen's restful manner and lush brunette beauty is very soothing as an antidote for her husband's mad antics.

Roxyettes Weighed Down by Ancient Dress

The Roxy's presentation of Merrie England and its post-riding-to-hounds breakfasts has its stage set with banquet tables, festooned with heraldic banners, and peopled with a red-coated chorus which falls at the tables and appear gleefully surprised when the ballet corps flounces in. The ballet, having done its stint in long white tulle skirts, red formal riding coats with rhinestone lapels and black tricorne hats, in turn awaits the Roxyettes gotten up as medieval knights in armor. The fidelity to historical detail that pervades the knight costumes is admirable, but most unbecoming to the brave little Roxyettes struggling to execute drill formations 'neath so much glitter. They look all weighted down. Their legs seem contracted from knee to ankle, while their waistlines dropped to somewhere near their hips. But they carry on like soldiers, for the white plumes of their helmets are high and the pennants on their spears jaunty.

The Roxy's Merrie England is culled from all the periods. There's even a stained glass window. But "South Africa" came through with a nice idea, an adagio dancer representing a diamond that her partner found hidden in a huge rock his slaves had just split open, and "Bonnie Scotland" opened as a bunch of purple heather that turned out to be the Roxyettes hiding their shy little heads under their huge feather headdresses.

Another Hollywood Novel

Harold J. Salemson, American author, who has been living in Paris the last 10 years, is in Hollywood working on a novel with a Hollywood and Paris background. He'll also write a series of articles for the Paris daily paper "L'Intransigeant."

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The European Runaround

(Continued from page 93)

time for religion, despite the success of the Passion Play last summer which never had better attendance.

Beer Drinkers

Plenty of people around but not a dime in the house. Six hundred jammed the opening of Palm Beach Casino at Cannes, but the spending hardly paid for the talent, which included a pirate trio of adagio tossers and a little bit of fluff that panicked the place.

Billy Arnold, says a sell-out gala in Cannes, didn't peddle one bottle of champagne. Not a bubble. The catering crowd nearly passed out with surprise.

Just one more proof of how completely milkers, market-riggers and manipulators have strapped the world's supply of chumps.

June and Divorce

June is going to create a funny situation if she returns to London married (but not to Lord Inverclyde) after that Reno shearing.

England will not recognize Nevada's divorces, so as far as her old home town goes she'll be living in sin if she comes here with a new husband.

Julian Wylie has her signed for a musical in August. It would be a laugh if, to answer America on that Countess Cathcart insult, they barred her and her new husband for moral turp.

Mrs. Max Beerbohm Tree

Pirandello's "The Life I Gave You" has just had its first English showing.

Max Beerbohm's wife (Frances Kahn), who went back to trouping for the first time since her marriage a few weeks ago, is starring in Pirandello's latest piece to survive translation.

Max lives at Rapallo, Italy, where Ezra Pound and several other litry lads split their sides laughing at other people's split infinitives.

Seymour Back to Stage Doors

Seymour Hicks' "Glamour" got the bird in a pre-view in the hinterland of London.

Picture had all sorts of trouble in production and was even held up for a while so that Seymour could see more of the earth.

Hicks goes back to legit in one-actors. He's over 60 but essays juve roles exclusively, or thinks he does.

Ysaye's Sad Ending

Sad ending of Eugene Ysaye, Belgian composer and violinist, with his young American wife, who was Jeannette Dincin of Brooklyn, and the Queen of Belgium in attendance.

Not two months ago he attended his first opera on which the Queen worked with him. He was the King's kapellmeister, and adored by them both.

In the war Ysaye played in the trenches and raised plenty of money for war babies with his concerts.

Like Wagner he always wore a black velvet beret. All Belgium was proud of him.

Seidl For Talkers

Fraulein Lea Seidl has been nabbed by a German syndicate to star in a London-made musical. She is currently in the smash "White Horse Inn."

She has never played in pictures but has had plenty of legit success in London and Vienna.

Title Lifting

W. H. Lane Crawford is a grand nephew of Mrs. Sara Lane, but that didn't keep him inside the family for the title of his first play.

It was produced at the Embassy in London. "He certainly has chosen an attractive title" praised the Referee critic. He certainly has, and Zoe Akins might like to hear it's called "Daddy's Gone a-Hunting."

Zelli Producing

Charlie Gordon, ex-Warnerite of Berlin and Joe (Royal Box) Zelli are proving their faith in a floppo cosmos by launching out as legit producers in Paris.

These brave boys will start with "Papavert," which is translated version of a piece by George Troeschel, editor of the Berliner Illustrierte Zeitung.

Gordon has had enough to do with "Jarnegan," and "The Brown Derby" to know what it's all about. Zelli has done everything but produce shows.

But Paris has stumped every outside producer to date. By July 1 Mons. Zelli and Mons. Gordon will either be going great or back to nite clubs and retakes.

L. Le Gouriadec who authored "Le Baiser Mortel" ("Death Kiss") and "Vivre" ("Live"), propaganda pieces about hungers, has translated "Papavert."

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Broadcast Co., controlled by E. L. Cord and Orville R. Fuller, auto men, will bring KFAC (now downtown) and KFVD (located at Roach studios) together in a new building near the Ambassador hotel.

Raymond Amusement Co., at Ocean Park, is applying for dissolution as a corporation.

Following assignments were made at Coast studios last week:

Donald Stuart, "Safe in Hell," FN.

Rod De Medici, "Spent Bullets," FN.

Ben Hendricks, Jr., "Wicked," Fox.

William Bakewell, "Lullaby," Metro.

Paul Cavanagh, "Devotion," RKO-Pathe.

Shirley Grey, "Strange Women," Radio.

Lorna Balfour, "Merely Mary Ann," Fox.

Buster Collier, "Iron Chalice," RKO-Pathe.

Pearl Varvell, "Nancy's Private Affair," Radio.

Forrest Harvey, "Man in Possession," Metro.

Jean Delmour, French version "Dirigible," Col.

Louis Stevens, adaptation, "Bird of Paradise," Radio.

Julian Josephson, adaptation "Monkey Talks," Fox.

J. Farrell MacDonald, Albert Gran, "The Brat," Fox.

Clarence Muse, German and French versions, "Dirigible," Col.

William V. Mong, Frank Conroy, "The Mad Marriage," RKO-Pathe.

Paul Porcasi, Spanish version "Good Bad Girl," Columbia.

Edward Woods, Louis Calhern, Guy Kibbee, "Larceny Lane," WB-FN.

Montagu Love, Victor Varconi, Richard Bennett, "Safe in Hell," WB-FN.

Lew Cody, Ernest Torrence, Clark Gable, Madge Evans, "Horseflesh," Metro.

Lyons and Lyons placed Harlan Knight and Peter Richmond in "Heaven on Earth," U.

John Mack Brown, Dorothy Burgess, "Slim" Summerville, Frank Campeau, "Rio Grande," U.

Daphne Pollard, Tommy Dugan, Sid Saylor, "Out at Home," Babe Stafford directing, Sennett.

Lucien Prival, Tommy Dugan, Ed Deering, Nat Pendleton, Russell Hopton, "Star Witness," WB-FN.

Snub Pollard, Erle Wilton, May Beatty, "Co-Respondent," FN. Harrington Reynolds, technical advisor.

Russell Gleason, Olive Cooper, Jack Trent, Jack Pennick, Jack Perry, "I'm Tellin' You," RKO-Pathe.

James Crane, Charles Trowbridge, Martha Maddox, Charles D. Brown, "Murder by the Clock," Paramount.

Eric Von Stroheim, Adolphe Menjou, Hugh Herbert, Lawrence Olivier, Blanche Frederici, Frederick Carr, "The Sphinx Has Spoken," Radio.

Pert Kelton, Tommy Dugan, George Gray, Jimmy Murray, Julia Griffith and Anne Herandez, "The Albany Branch," Babe Stafford directing, Sennett.

Bernard Shubert, additional dialog, "Fanny Foley Herself," Radio.

Boyd Comstock, LAAC track coach, technical advisor on Metro's track short series.

Title for Radio's contribution to the Reno cycle is "Six Days in Reno" for Wheeler and Woolsey, with Ralph Spence dialoging. Louis Sarecky supervising.

Special Fanchon and Marco unit is being made up here to show a week each in Seattle and Portland, starting May 28. Unit, sans girls, includes Benny Rubin, Adams Sisters, Mack and Partner and Paul Gordon. Two weeks gap in the northern houses was caused by switches in bookings of the regular units, which will open on Thursday now, instead of Friday.

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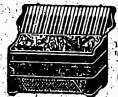

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Fascist's Show Biz

(Continued from page 93)

the show business a part of the machinery of the state. Not, of course, in the Soviet way, for even if the resolutions become eventually effective, there is no chance of the state going in for producing. But the state would have a large say in the conduct, personnel, and management of companies governed by Fascist syndicates.

The second resolution was to the effect "that a government credit institute or bank should be created to finance those theatrical companies which, while not having the necessary capital themselves, offer sure guarantees for good artistic and financial success, owing to the reputation and character of their members."

The third motion invoked Fascist syndical control over the theatre.

The importance of those motions voted by a representative body of Italian show-folk is obvious. The show business is notoriously in a bad way here at the present time. Suggestion for state credits for financing theatrical companies is an indication of the impellent necessities behind the resolution.

What line the government, represented in this case by the Ministry of the Corporations or Guilds, will take remains to be seen. It is not thought likely that the appeal for state subsidies will have a warm reception at the present time when all the ministerial budgets are being cut.

The meeting is symptomatic of the direction things are likely to take here in the not distant future. The show business will probably have its representatives in the upper syndicates or guilds in the course of time, and thus come to form part of the hierarchy of Fascism.

P. A. Lands Chatterton Yarn

Edgar Waite, p.a. for Fox Theatres in Washington, D. C., has a yarn on Ruth Chatterton in the current issue of American Magazine.

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VARIETY BILLS

(Continued from page 82)

LONDON

Week May 25

BRIXTON
Astoria
"Shadow of Law"
"Way for a Sailor"
"Rodeo Days"
The Ridd... Boys
Par Tiller Girls
The Dakotas
CARDIFF
Capitol
"Cast Iron"
"School for Scandal"
Eddies
FINSBURY PARK
Astoria
"Shadow of Law"
"Way for a Sailor"
Kitchen [illegible] Show
Peggy
Moro & Dean
MANCHESTER
Paramount
"School for Scandal"
"Silver Horde"
Creations in Blue
Plaza Tiller Girls
Georgia Graves
Velma Delmar
OLD KENT ROAD
Astoria
"Shadow of Law"
"Top Speed"
Debroy Somers Bd
Plaza
"The Sea God"
"Ch'nce of Night-T."
Eddie Peabody
Florence Forman
STREATHAM
Astoria
"Shadow of Law"
[illegible]
Debroy Somers Bd

Provincial

GLASGOW
Alhambra
Winnie Melville
Jerry O'Dain
HANLEY
Grand
Scott & Whaley
Harry Gunn Co
The Rodrics
Fisher & Ariadni
Annison & Major
Bert Hopping
4 Middies
Jack Le Dair
HULL
Palace
Lyton & Johnst'ne
Louise Maxim
Low & Webster
Donald Stuart
Carre & Carlotta
Peter Fannan
Will Power
Minerva 4
SHEFFIELD
Empire
The Racketeers
Ande Kam
Hyden Currie
Stanelli & Edgar
Douglas Wakefield
Howard Rogers
Valerio Bro.
Topsy Turvy 2
SOUTHAMPTON
Alhambra
Nellie Wallace
Jane Ayr & Leslie
Billy Lancet
Sanger Bros
Red Fred
Boy Foy
Eddie Windsor
Clifford & Rhode

CABARET BILLS

NEW YORK CITY

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Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dolly Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
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Cora La Redd
Mild'd Washington
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Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Nena Tarris
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Cendey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Bayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Eddie Moran
Ernest Charles
Ruby Shaw
Bud & Elenor Coll
Edith Handman
Gus Hyland
Joe Cowan
Sammy Kahn Orch
Village Barn
Art Hall
Riley & Comfort
Allan Daly
Johnny Russel
Uncle J' Meadows
Chick Kennedy
Winegar Orch

CHICAGO

CHICAGO
Club Alabam
Billy Myers
Al Wagner
[illegible]
Elmer Schoebel
Marian Boyce
Ruby Abbott
[illegible]
[illegible]
Club Ambassadeur
[illegible]
[illegible]
[illegible] Burton
Helen Burke
Ruth Dutton
Evelyn Cameron
Viola Vaughn
Clarence Moore Bd
Club Casanova
Clara Townsend
3 Lightning Flashes
Boyd Atkins Bd
Club Madrid
Mildred Rose
[illegible] Harrison Bd
College Inn
[illegible] Bd
Colosimos
[illegible]
Frolics
[illegible]
Rose Bates
Lorraine Sis
Nellie Nelson
Babe Bellmore
Iris Monollan
Walter Hastings
Charles Kaley Bd
Golden Pumpkin
Rudy Cowan
Margie Maye
Francine Lang
Roy Charles Bd
Lincoln Tavern
Biltmore 3
Earl Hurtnett Bd
Mack's Club
Tommy Davidson
Sir Harry Glyn
Keith Beecher Bd
New Della
E & M Carranas
[illegible]
Carolyn Snite
George Olsen Bd
Terrace Garden
[illegible] O'Neal
Charlie Agnew Bd
Vanity Fair
Clyde Snyder
[illegible] & Snyder
Sunny Ray
Dorothy Keith
Joan Houston
[illegible] Joyce
[illegible]
[illegible]
[illegible]
[illegible] Well Bd

Thurston Marooned

(Continued from page 73)

[illegible]

[illegible] raise [illegible] out.

Smiling [illegible], seasoned to this sort of wretched discomfort, other employees [illegible] assured those who came to the door and peeped out that the show would go on. A growing pond of water finally forced the orchestra to give up temporarily. Already wearing raincoats, the musicians hoisted their instruments up from the pit [illegible] and disappeared behind the curtains. Then there was an announcement.

Rescued by Families

Patience was the keynote of the announcement. It would soon be over. But unfortunately it wasn't. It rained all that evening, all that night, all the next day and all the next evening. The audience shivered and waited for the break that did not come. Families came to call and pick them up in automobiles. Others finally had to dash for it. They could get home and dry out and take a hot bath. But not the actors carrying living entertainment to the small film-dominated towns. They were marooned on a vacant lot. They went home to a junior Pullman berth without space to play a game of solitaire. [illegible] after a night of rain they would be fed in another tent.

Instead of giving a show that second night, they probably all had to kill time by going across the street to the Publix opposition, the only theatre in a town of 20,000. Some $300 for the lot and the use of the auspices was reported owing the local Elks lodge.

The Thurston show plans three-day stays in all towns. They anticipate getting in and being welcomed by hamlets that are poisoned against carnivals. It's the first vaudeville and magic show of any size to go out in years.

Said to represent $40,000, and looking it, the outfit is spic-and-span, cleverly organized, except for the leaky tent, and can seat 1,200 persons. Given fair weather it will probably do business. There were over 600 in the tent before the storm. Robert Holcott is managing the show.

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A MODERN VIRGIN

(Continued from page 91)

tively. At his [illegible] several [illegible] decide to [illegible] the [illegible] sweet thing into marrying Hazzard. They arrange for Hazzard to drive her to the Pontiac Inn. [illegible] their little session [illegible] knock Hazzard [illegible] works out according to schedule, [illegible] Teddy makes love to Hazzard. He is a [illegible] to her advances and it doesn't come out until later that he has a wife and two kids to take care of.

Last act brief, [illegible] with a return to a French [illegible]. The way out is to marry Chiltern, who says he is leaving for South America the next day. Final scene is probably the last stage version of the first morning of a honeymoon. The little bride comes to breakfast rather shyly to join her lord and master. He imparts the news that the trip is off. She is quite happy at that and the curtain finds her adoring the first real sensation of her life.

Some doubters out front as to whether a young girl with money would act as Teddy does. There is no question, however, that Margaret Sullivan makes Teddy an alluring young creature. She is a newcomer and critics seemed to be in accord that she is a welcome addition to Broadway.

There may be some doubt as to the choice of young girl with a [illegible] of Chiltern's age. Herbert Rawlinson has the assignment. Roger Pryor is the willing Hazzard, who is caught with the kid by his wife, not programmed. He has had better parts. Lola Raine, attractive as the aunt. Cynthia Robbins and Claudia Morgan, looked authentic as Teddy's flapper friends.

"A Modern Virgin" is a fair show.

Ibee.

CAST CHANGES

Marjorie Wood and Anthony Hughes replace Spring Byington and Grand Mills in "Once in a Lifetime."

Mary Stills replaces Suzanne Porter in "Five Star Final."

Max Hoffman, Jr., succeeds Jack Whiting in "America's Sweetheart" next week. Latter returning to coast for WB.

Neville Westman playing Bertine in "An American Tragedy." Winning the role when she stepped in as understudy for her sister.

Henry Hull out of "Grand Hotel" last week abruptly. Replaced by Albert Von Decker.

Jane Buchannan replaces Sally Phipps in "Once in a Lifetime." She's 17 and social.

Betty Worth succeeded Enid Romany in "The Best of Families."

Taylor Holmes replaces Brandon Tynan in "The Rale McCoy."

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